August 25–December 12 | T/Th 4:30–5:45 p.m. | Copeland Hall, 0215

Office Location: 3510B Gaylord Hall   **E-mail:** MKent@OU.Edu
Office Hours: Tu, W, Th., 2–4 p.m., and by appt.   **Telephone:** (405) 325–7346
WWW: http://faculty-staff.ou.edu/K/Michael.L.Kent-1/

Course Description

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.

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 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.

Note Carefully: As my undergraduate poetry teacher used to say: "Form is the stone we hone our minds edge on." Similarly, principles of effective design are what underlay *all* effective design. Your class sections are designed to guide you through the process of learning how to create effective public relations documents. In the labs, we teach design skills that apply in every context: public relations, journalism, advertising, etc. Do not expect your lab just to be about mastering software. The lab provides a more intimate setting that can facilitate your learning by providing tips and guidance on both software and design concepts. In the lab, you practice publication, design, and using software by completing tutorials and assignments intended to hone your professional design skills.

Miscellaneous

- ***Come up with a method to help me remember your name (start with a sign).***
- *Having one spelling error will result in a zero on the assignment. Spell-check all your work!*
- All readings, assignments, questions, etc. are due on the date indicated.
- Missed quizzes or exams cannot be made up for *any* reason.
- Exams may only be taken early with prior permission.
- Late assignments will be discounted ten percent (10%) per *calendar day*.
- If you do not have an assignment ready to turn in, do not skip class! Come anyway.
- Come see me in office hours with questions or for feedback before assignments are due. Office hours are there for you; you pay for them so use them.
- Familiarize yourself with Associated Press (AP) style and follow it for all assignments.

Required Texts (plus readings posted on Learn.OU.edu and tutorials posted at: jmc.ou.edu:16080/tutorials)

Kelby, S, & White, T. (2006). *InDesign CS/CS2: Killer Tips*. USA: NAPP Publishing. ISBN: 0321330641. $19.79

Krause, J. (2004). *Design basics index.* Cincinnati Ohio: How Design Books. ISBN: 1581805012. $16.49

Lupton, E. (2004). *Thinking with type: A critical guide for designers, writers, editors, and students.* New York: Princeton Architectural Press. ISBN: 1568984480. $13.57

White, A. W. (2002). *The elements of graphic design: Space, unity, page architecture, and type.* New York: Allworth Press. ISBN: 1581152507. $16.47

Recommended Texts

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

Goldstein, N. (Ed.) (2006). *The Associated Press stylebook and libel manual and briefing on media law with internet guide and glossary.* New York: Associated Press. ISBN: 0917360508.

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.*

Attendance Policy

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 an 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.

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 in the world will be perceived as slackers if they do not come to class or work. Getting good grades on tests and assignments is necessary but not sufficient.

Currently, the taxpayers of Oklahoma fund 50-75% of the actual costs of college. Your tuition and fees only pay for about ¼ of the costs. Because of this, attendance is a required aspect of class just like doing the reading and taking notes. The citizens of Oklahoma do not pay their taxes (and your tuition) so that you can skip class.

Attendance Policy: 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.*

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

If you plan to miss a day because of a religious holiday, you should tell me early in the semester what day(s) you will miss. Prepare a one-page memo indicating the religious holidays and dates that you will miss. Notifying me the day *before* or of a religious holiday is unacceptable. All religions know the dates of religious holidays several months in advance.

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 seven to ten days, you are advised to drop the course. The registrar's office has a procedure for compensating students who experience serious illnesses, deaths in the family, etc. There is no reason to sacrifice your education if you have to miss class. You do not have to ask permission to miss class, nor do you need an excuse—although providing one is a professional courtesy. You have two absences without penalty and two more with a grade penalty. Use them wisely.

Plagiarism Policy

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 not be passed off as original.

Additionally, anytime a student or professional attempts to deceive another by 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 than copying from someone else's test. The consequences of this will be just as serious as plagiarism.

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 also may 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 idea.*** If you know that someone else said it, wrote it, or thought it, anywhere, even someone at a party, cite the source. Do this and you will never get in trouble for plagiarism.

All work submitted for this course must be your work. All sources used for information must be properly cited. Students should adhere to the *A Student's Guide to Academic Integrity* as defined by the office of the Senior Vice President and Provost at http://www.ou.edu/provost/ pronew/content/integritymenu.html:

"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).

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 people's 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 a lack of ethical and moral fiber. As Donald M. Erb wrote:

> "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 in the Erb Memorial Union, Univ. of Oregon, 1990***

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. More recently, while lecturing in Virginia to the U.S. Defense Information School (DINFOS), every officer in the class (Captains, Majors, Colonials, etc.) turned off his/her cellular telephone before class started. When I attend professional meetings and conferences with other important leaders in business and communication, professionals also turn off their telephones. I mention this because ambassadors, military officers, and professional communicators are much more important than you and I are, and yet, they respectfully turn off their cellular telephones 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 cellular telephone as a clock, do not check your messages during class, and be sure that your telephone is turned *off* before 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 cellular telephone going off in class (including on vibrate) will result in a 5% reduction on your final grade.

E-mail and Telephone Policy

I check e-mail regularly each weekday and once each weekend day (sometimes more frequently). You should treat any e-mail to me as a professional correspondence. All communication should include your name, your class, and a clear, professionally worded, message.

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.

Grade Questions Policy

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 do not discuss grades on the tests or assignments in our classroom before, during, or after lecture. Please come to my office hours to discuss your grade.

Assignments: Journalism and Mass Comm. 3433: 004: Public Relations Publications

Assignment	Points
Exam I	10%
Exam II	10%
Exam III	10%
InDesign Assignments	10%
Photoshop Assignments	10%
Illustrator Assignments	10%
Acrobat Assignments	10%
Typography Assignments	10%
Final Project	20%
Total	**100%**

Tentative Course Calendar

Date	Day	Activity/Reading	Assignment Due
Aug. 26	1	Introduction, Overview, etc. **| Read:** Begin reading Kelby & White**. Watch** tutorials**:** <jmc.ou.edu:16080/tutorials> before classes begin.	
Aug. 28	2	Using InDesign Tools **	Read:** White pp. i–67	Continue reading Kelby & White	
Sep. 2	3	Understanding symmetrical/asymmetrical design	
Sep. 4	4	Understanding symmetrical/asymmetrical design **| Read:** Kent, Ch. 11 (Learn.OU)	
Sep. 9	5	Importing/placing graphics/text	
Sep. 11	6	Cropping **| Read:** White pp. 67–141; (Learn.OU)	
Sep. 16	7	Grids "Objects/Effects"; Package **|** ....**InDesign Assignments Due**	
Sep. 18	8	....**Exam I** (White, Kent)	
Sep. 23	9	**JMC Week Class Optional (must attend at least two events this week)	Read:** Krause: pp. i–205	continue reading Kelby & White	
Sep. 25	10	**JMC Week Class Optional (must attend at least two events this week)**	
Sep. 30	11	Photoshop & Bridge	
Oct. 2	12	Photoshop **	Read:** Krause: pp. 206–351	Finish Kelby & White	
Oct. 7	13	Photoshop	
Oct. 9	14	Scanning ....**Photoshop Assignments Due**	
Oct. 14	15	Acrobat **| Read:** Meggs & Carter (Learn.OU) **|** Cover Resumes & Portfolios	
Oct. 16	16	Acrobat	
Oct. 21	17	Illustrator ....**Acrobat Assignments Due**	
Oct. 23	18	Illustrator **| Read:** Lupton: pp. Intro–60	
Oct. 28	19	Text Wrapping/Scaling Graphics/Stock Photography	
Oct. 30	20	Text Wrapping/Scaling Graphics/Stock Photography	
Nov. 4	21	Master Pages, Style Sheets, Object Styles **| Read:** Lupton: pp. 61–110	
Nov. 6	22	Master Pages, Style Sheets, Object Styles	
Nov. 11	23	Typography...**Illustrator Assignments Due**	
Nov. 13	24	Typography **| Read:** Lupton: pp. 111–173	
Nov. 18	25	....**Exam II (Krause, Kelby & White)**	
Nov. 20	26	**NCA (National Communication Association Conference), No Class.**	
Nov. 25	27	**NCA (National Communication Association Conference), No Class.**	
Nov. 27	28	**Thanksgiving Break (November 26–30)**	
Dec. 2	29	Pen Tool, Templates, Stationery ....**Typography Assignments Due**	
Dec. 4	30	**TBA**	
Dec. 9	31	**TBA** or Evaluations	
Dec. 11	32	**TBA** or Evaluations	
Dec. 14	Ø	**[No Class] ....All Final Project Assignments Due (in Drop Box, online) by Midnight**	
Dec. 16	**33**	**10:30 a.m.–12:30 p.m., Final exam Day .... Exam III (Comprehensaive)**	

Top Eleven Design Suggestions

1. **Do not double-space.** Double spacing is for draft documents. Double spacing is a special design effect, use it sparingly.

2. **Most fonts should be smaller.** Most professional documents use a smaller font size than what you are familiar with. Look at books, newspapers, magazines, brochures, business cards, etc. for examples.

3. **Design everything with no more than two fonts.** Nearly all professionals documents use only one font at different sizes and weights. Use no more than one serif and one san-serif, or one display and one body font in any document.

4. **Avoid putting boxes around everything.** A "block of text" is called that because it resembles a box already. Learn to use white space and balance to designates spaces rather than boxes and rules.

5. **Avoid overused fonts like Times and Arial.** Consider using some of the great fonts instead: Akzidenz-Grotesk, Baskerville, Benguiat, Benton, Bodoni, Bookman, Caslon, Didot, Frutiger, Galliard, Garamond, Gill, Goudy, Helvetica, Janson, Optima, Palatino, Sabon, Zapf, and others.

6. **Avoid clip art.** All clip art always looks like "clip art." That is why clip art is free. Instead of clip art, purchase appropriate images from a stock photo agency or take a picture yourself.

7. **Do not center everything.** Asymmetrical layouts almost always look more interesting and more professional. Avoid creating posters, signs, or other documents that are centered down the middle.

8. **Every page does not need a border.** Just because you created a sweet border design or have a vector graphic of a logo does not mean you should use it on every page.

9. **Do not put watermarks or background images on every page.** See rule 8.

10. **Space text blocks, images, rules, etc. carefully.** Having the same space among elements on your page is more important than how much space you have. Having a professional design is not about much space used, but that everything is the same on every page. Use style sheets to help achieve perfect alignment.

11. **Base color selection on a proper color theory** (cf., Krause, 2004): monochromatic, analogous, complementary, split complementary, etc., as well as appropriateness for your target audience and client.

Keyboard Shortcuts

Actual size: **Command/1**
Bring forward: **Command/]**
Bring to front: **Command/[**
Discretionary hyphen: **Shift/Command/-**
Effects: **Option/Command/M**
Em space: **Shift/Command/M**
En space: **Shift/Command/N**
Entire pasteboard: **Shift/Option/Command/0**
Fit content proportionally: **Shift/Option/Command/E**
Fit content to frame: **Option/Command/E**
Fit frame to content: **Option/Command/C**
Fit page to window: **Command/0**
Fit spread to window: **Option/Command/0**
Group: **Command/G**
Hide guides: **Shift/Command/G**
Lock guides: **Command/Option/;**
Lock position: **Command/L**
Non breaking hyphen: **Command/Option/–**
Select next object above: **Option/Command/]**
Select next object below: **Option/Command/[**
Send backward: **Command/[**
Send to back: **Shift/Command/[**
Show/Hide baseline grid: **Option/Command/'**
Show/Hide document grid: **Command/'**
Snap to document grid on/off: **Shift/Command/'**
Snap to guides: **Shift/Command/;**
Tabs: **Shift/Command/T**
Text frame options: **Command/B**
Thin space: **Shift/Option/Command/M**
Ungroup: **Shift/Command/G**
Unlock position: **Option/Control/L**
Zoom in: **Command/=**
Zoom out: **Command/–**

Direct Selection Tool: **A**
Position Tool: **Shift/A**
Button: **B**
Scissor: **C**
Free Transform: **E**
Rectangle Frame Tool: **F**
Gradient Swatch Tool: **G**
Gradient Feather Tool: **Shift/G**
Select all guides: **Option/Command/G**
Hand: **H** (**Option/Spacebar** when typing)
Eyedropper: **I**
Formatting Affects Container/Text: **J**
Measure: **K**
Ellipse Tool: **L**
Rectangle Tool: **M**
Pencil Tool: **N**
Sheer Tool: **O**
Pen Tool: **P**
Rotate: **R**
Scale Tool: **S**
Type Tool: **T**
Selection Tool: V (if not in Text) or **Escape/V**
Normal or Preview Mode: **W**
Fill and Stroke Toggle: **X**
Magnifying Glass: **Z**
Zoom In: **Command/+**
Zoom Out: **Command/–**
Apply Color: **,**
Apply Gradient: **.**
Add Anchor Point: **=**
Delete Anchor Point: **–**
Convert Direction Point Tool: **Shift/C**
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

Info
Attributes
Align
Flattener Preview
Story
Pathfinder
Text Wrap
Separations Pre...
Effects
Swatches
Gradient
Color
Stroke
Object Styles
Paragraph Styles
Paragraph
Character Styles
Glyphs
Character
Links
Layers
Pages
Navigator

1278.62%
Open
1

Untitled-1.indd @ 1278%

Basic Graphics Frame]

X: -46p8.786
Y: 34p2.833
W:
H:

1 pt
100%

InDesign   File   Edit   Layout   Type   Notes   Object   Table   View   Window   Help

Wed 10:13 AM

Gallery of drawing and type tools
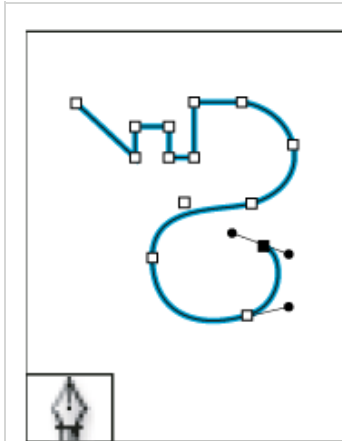
Pen tool lets you draw straight and curved paths.
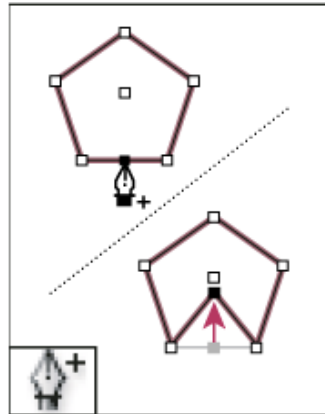
Add Anchor Point tool lets you add anchor points to a path.
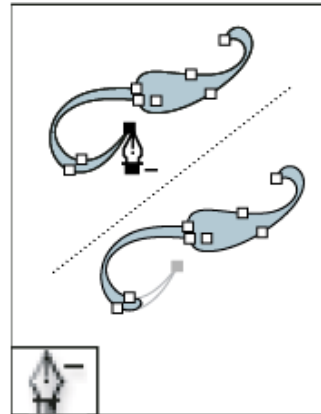
Delete Anchor Point tool lets you remove anchor points from a path.
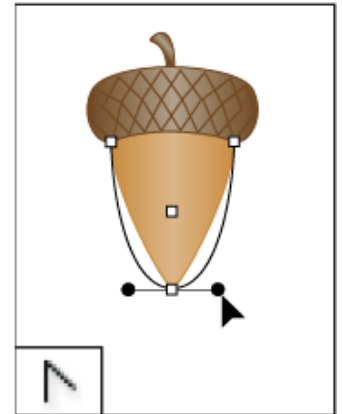
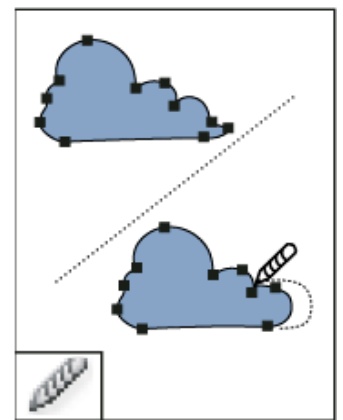Convert Direction Point tool lets you convert corner points and smooth points.
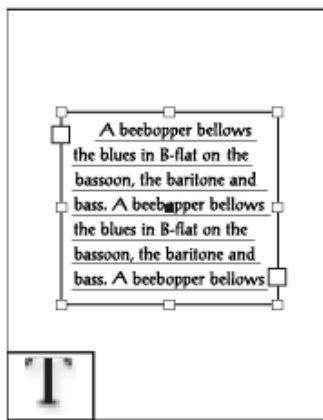
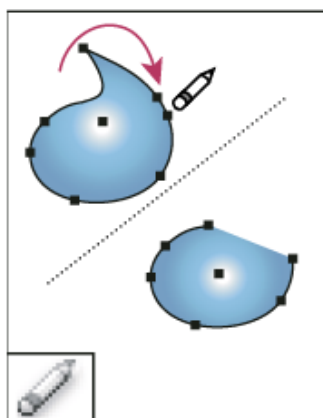Type tool lets you create text frames and select text.

Type on a Path tool lets you create and edit type on paths.
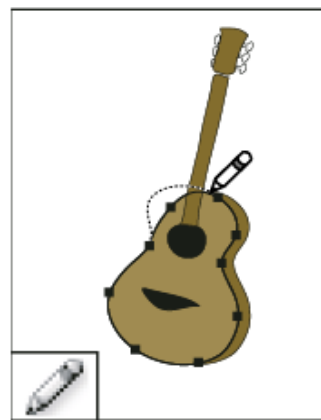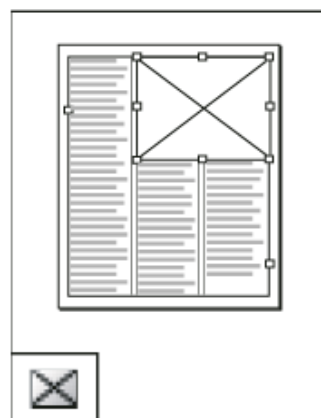
Pencil tool lets you draw a freeform path.

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.

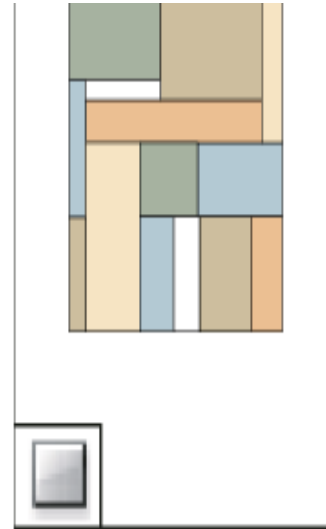Rectangle Frame tool lets you create a square or rectangle placeholder.

Ellipse Frame tool lets you create a circle or oval placeholder.
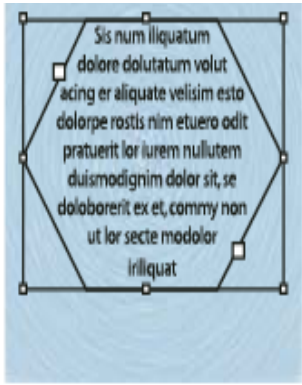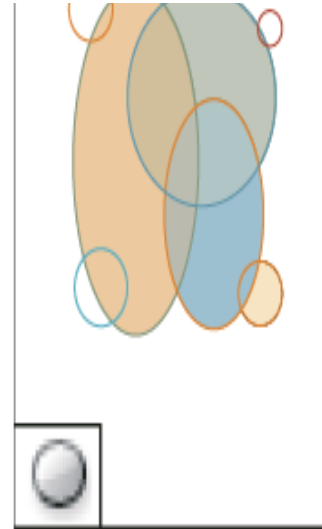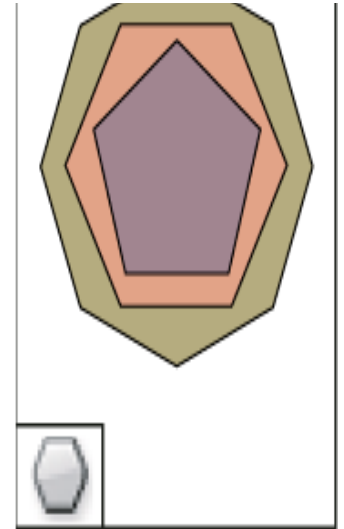
Polygon Frame tool lets you create a multi-sided shape placeholder.

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

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, 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 proportionally 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 re-draw 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.

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. Utilized 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 co-ordination 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 technical 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 example 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 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.
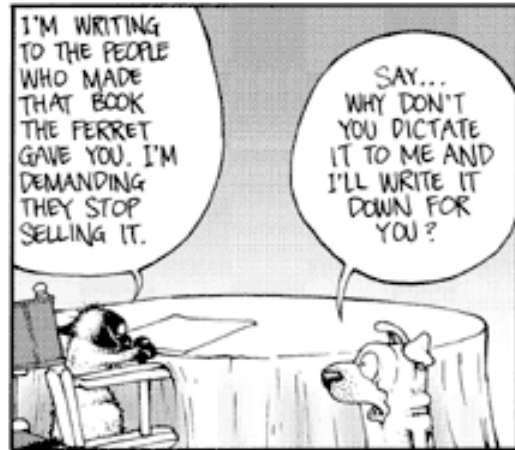*Simpson's Contemporary Quotations*, (1988), #2719

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.
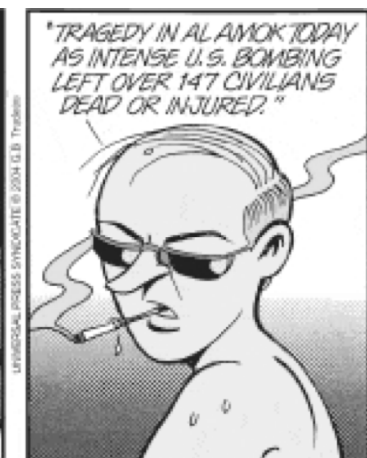Clifford Stoll (1999). *High-Tech Heretic:…*, p. 12.

Dilbert (top strip)

Panel 1: THEN THEY RIP OUT YOUR EGO AND THEY PUT YOU IN A BOX UNTIL YOU ROT!!
GAAA!!

Panel 2: YOU'LL NEVER KNOW IF YOU'RE DEAD OR IF YOU'RE SIMPLY ENVYING THE DEAD!!

Panel 3: HOW WAS "CAREER DAY"?

Panel 4: KIDS THESE DAYS ARE AFRAID OF WORK.

Get Fuzzy (second row)

Panel 1: I'M WRITING TO THE PEOPLE WHO MADE THAT BOOK THE FERRET GAVE YOU. I'M DEMANDING THEY STOP SELLING IT.
SAY... WHY DON'T YOU DICTATE IT TO ME AND I'LL WRITE IT DOWN FOR YOU?

Panel 2: UM... OK... WELL, I WAS GOING TO SAY "DEAR WHO IT CONCERNS, I HATE YOUR BOOK AND IF YOU DON'T QUIT SELLING IT, I WILL KNOCK YOUR HEAD IN..... YOURS, BUCKY KATT."

Panel 3: "TO WHO IT..." OK, LET'S SAY THAT YOU VENERATE IT, THAT SOUNDS MORE SMARTER... AND LET'S SAY YOU'RE GOING TO OSCULATE THEM IF THEY DON'T STOP...
YEAH, YEAH, TELL 'EM I'LL OSCULATE 'EM RIGHT ON THE MOUTH.

Get Fuzzy (third row)

Panel 1: SEE? MY ALBUM IS RIGHT THERE ON THE INTERNUT, SO YOU KNOW IT'S TRUE.
BUCKY KATT'S DEBUT ALBUM - BUCKY KATT'S GREATEST HITS: VOLUME 2, WENT FOURPLE PLATINUM IN A RECORD TWO HOURS...

Panel 2: ...FOURPLE? WHAT IS THIS WEB SITE, ANYWAY?
WIKIPEDIA, BABY.

Panel 3: HM... SEEMS MORE LIKE WACKYPEDIA TO ME...
HEY, SCROLL DOWN TO THE BIT ABOUT WHERE I WON WIMBLEDON.

Doonesbury (bottom row)

Panel 1: OKAY, HONEY. LET'S GET OUT A RE- LEASE. READY?
YES, SIR.

Panel 2: "TRAGEDY IN AL AMOK TODAY AS INTENSE U.S. BOMBING LEFT OVER 147 CIVILIANS DEAD OR INJURED."

Panel 3: UM... SIR, HOW COULD THERE BE CASUALTIES? THE BOMBING HASN'T EVEN STARTED YET!

Panel 4: DO YOU WANT TO BE WRITING PRESS RELEASES WHEN IT DOES?
GOOD POINT. HOW MANY AGAIN?

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 ¼" 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" ½" 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.
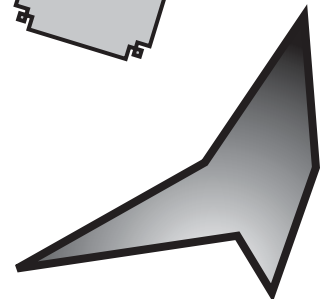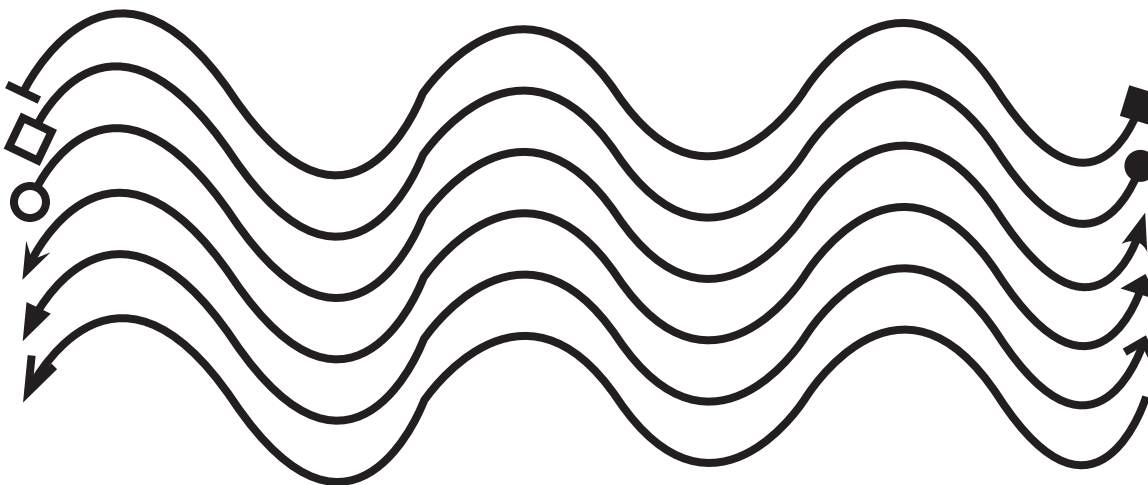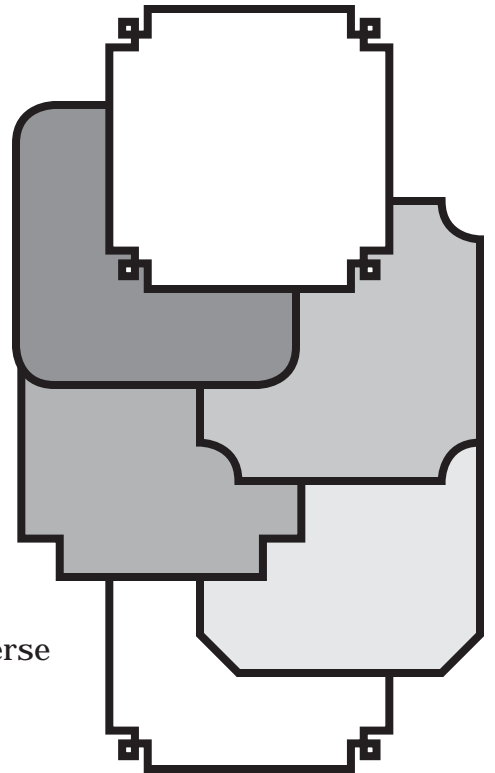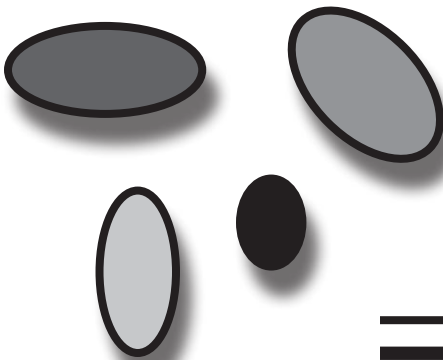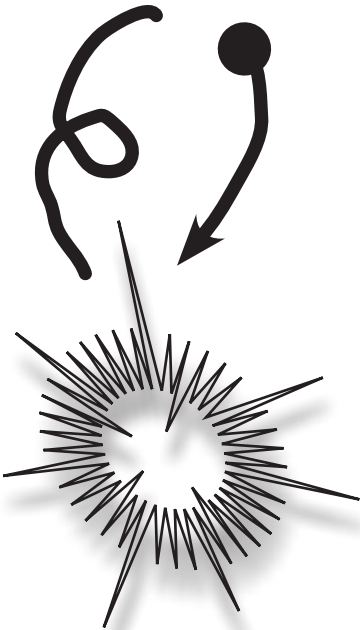
Other notable special effects that may be achieved include the ability to create specialized corners around boxes, the ability to create identical and repeating shapes, special effects for the beginning and ends of lines that includes arrows, circles, boxes, etc., and the ability to create different 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.
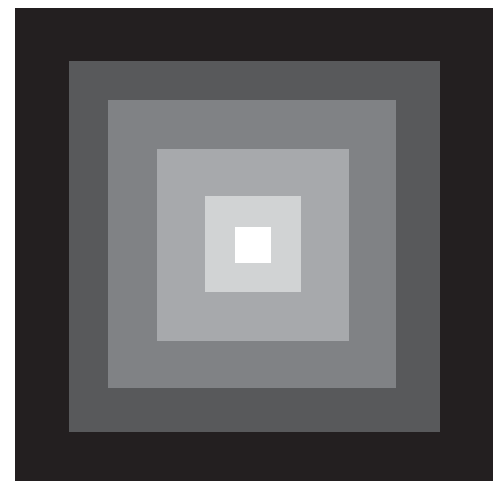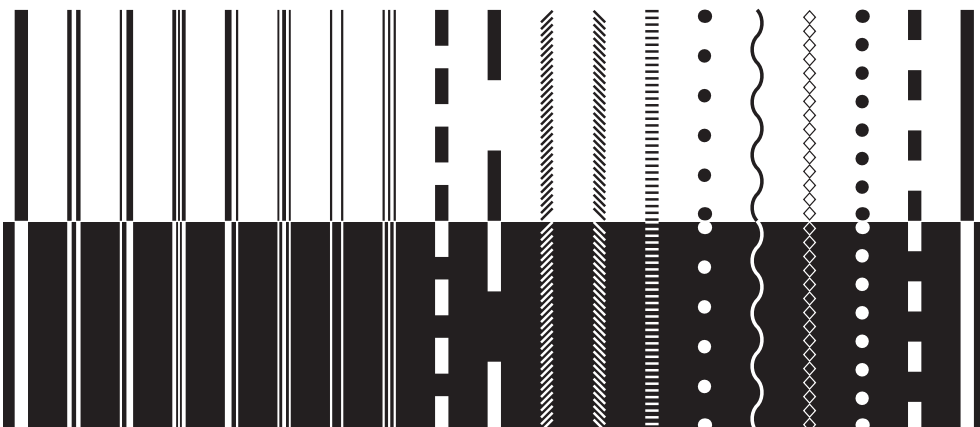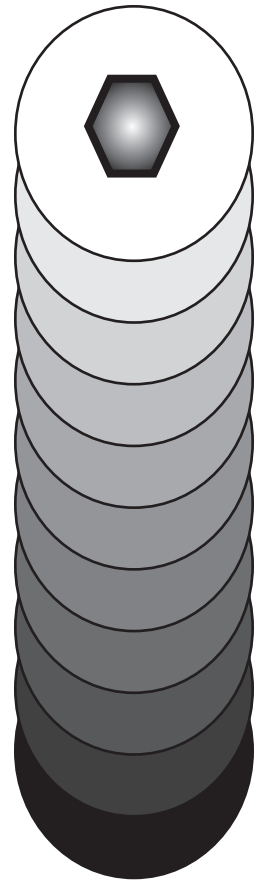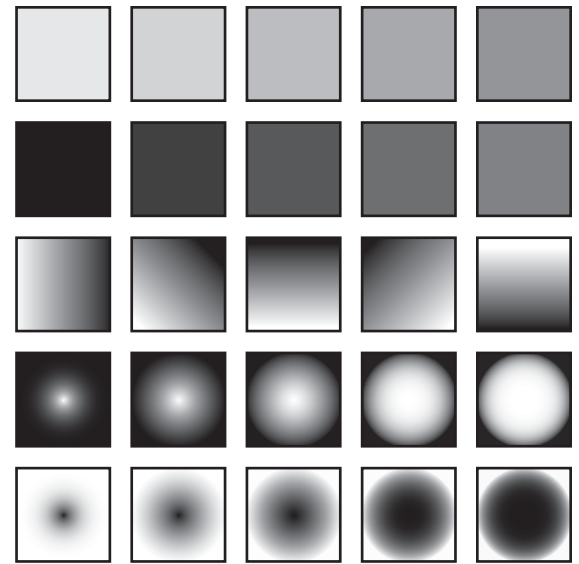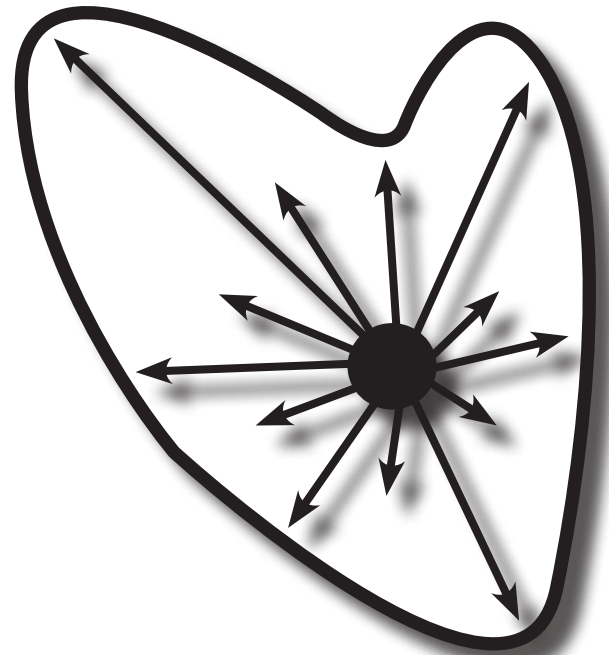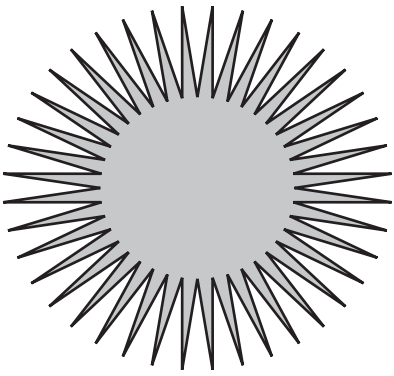
The secret to using design elements effectively is to make them blend seamlessly into the background. When a reader is focused on the design rather than the content, or the message, a communicators has failed. Professionals do not want readers focused on what is out of alignment or out of balance but 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 readers attention on the message the author is trying to convey. Ultimately, the the design serves the need of the message and not the reverse

Graphic Elements

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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 ¼" 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), ½" 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.
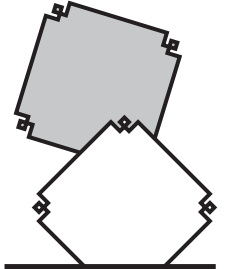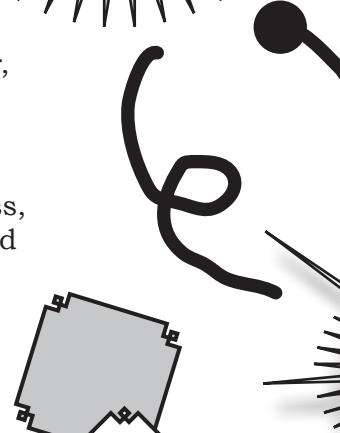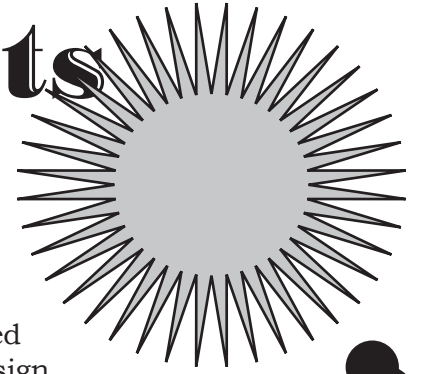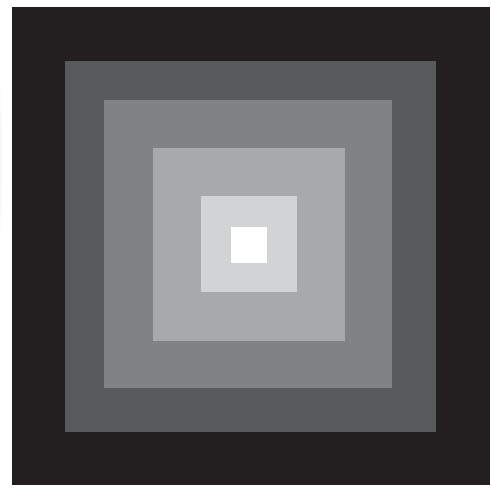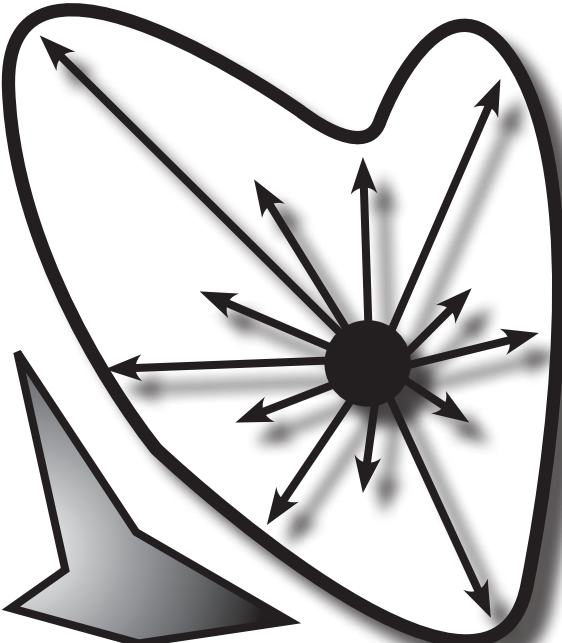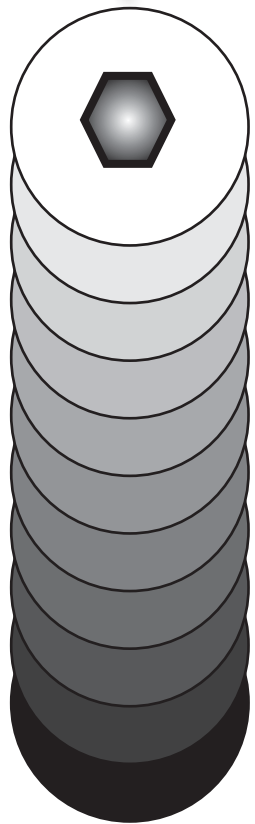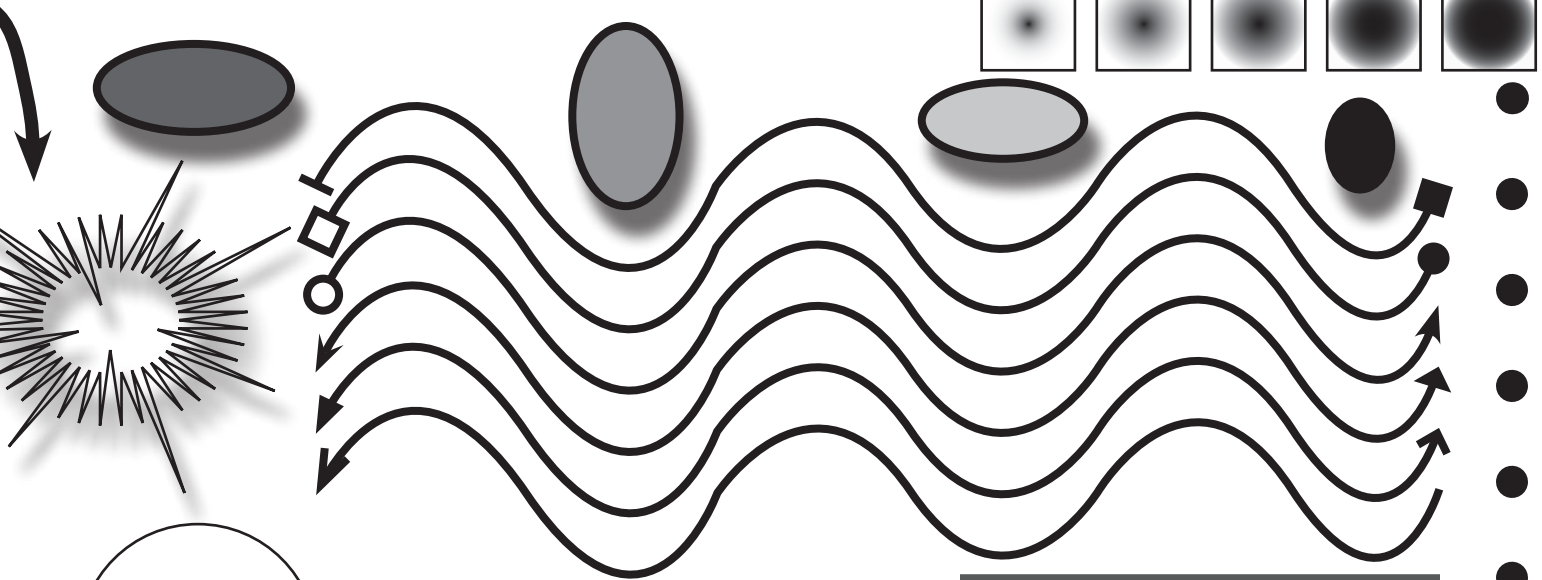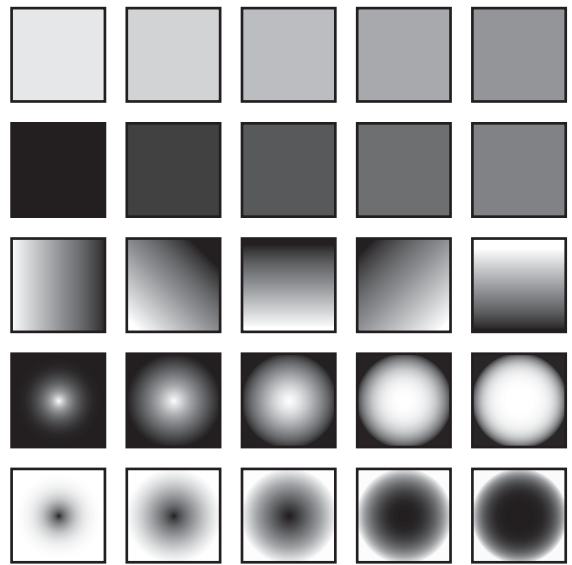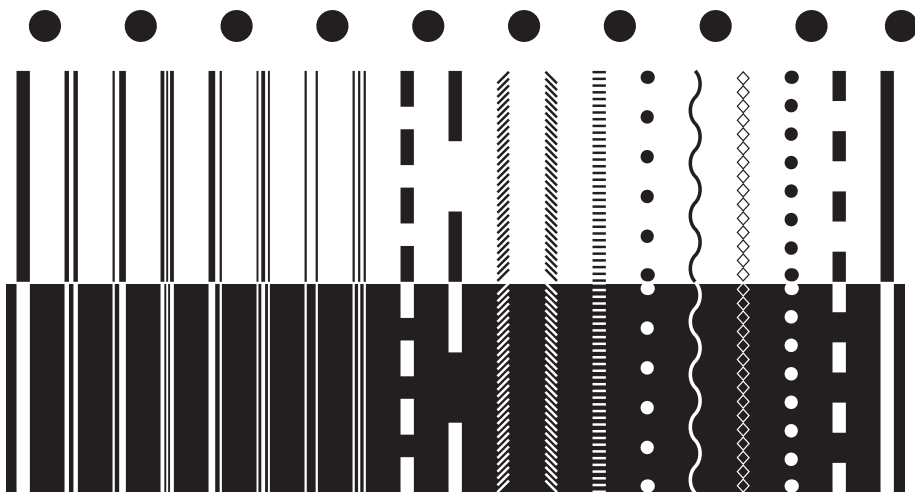
This assignment is intended to get you started using InDesign. You will learn to use all of the tools on the tool pallet as well as several other important program features to create a 2-page document. Begin by watching the vides at: <jmc.ou.edu:16080/tutorials>.

Requirements

- Use all of the tools (text, pen, pencil, type, line, frame, rectangle, ellipse, polygon, scissor, rotate, scale, gradient, free transform) several times.

- Use **all** of the stroke types, starts, and ends.

- Use "step and repeat" several times.

- Insert a graphic using place (command/D), and turn on text wrap. Place your text box so it wraps around this graphic.

- Create a textbox with two columns and turn on "inset spacing" ("text frame options," command/B).

- Write 300 words explaining your design approach (what is the feeling/mood/theme you are hoping to evoke, why symmetrical/asymmetrical, etc. Explain your choices). Be sure to spell check and proofread.

- Creativity. Do not try to copy the sample(s) or mimic what someone else is doing. Search for your own style and design something original.

As you work through creating your document, pay attention to the keyboard commands so that you can more quickly locate the program commands. Use my handout as a starting place.

Save your finished document to the student drop box for the class.

The backgrounder is one of the most common public relations documents. In order to get you started using InDesign, and to allow me to get to know you better, you will create a personal backgrounder to tell me something about yourself.

In this assignment you will learn to place text, graphics, use guides, and learn more about symmetrical/asymmetrical design. Begin by examining the sample backgrounders, reading the notes on backgrounders, and creating some thumbnails of your own design.

Requirements

- One letter size page in length (max.).

- Write 300–500 words about yourself and place into the document in a font no bigger than 11-point. Do not use Times.

- Limit yourself to no more than two typefaces.

- Include complete contact information: Full (proper) name, address, telephone, cell, e-mail address (at OU), URL (if applicable).

- Place a headshot (picture) of yourself into the layout. If you do not have one, get one or make one from another photograph.

- *Do not place boxes around <u>anything</u>. No boxes!*

- Use only the following 5 design elements: three different text boxes with your (1) back-grounder copy, (2) name, and (3) contact information, (4) one graphic, and (5) two rules (lines). If you use color for rules, text, etc., use the same colors in every version.

- Create four versions of your backgrounder (two symmetrical and two asymmetrical) using the same design elements and layout guides on each.

- Save your work as an InDesign document and place it in the drop box as follows: <LastName_FirstInitial_Backgrounder.indd>. Note: Do not abbreviate, do not use all lower case, use underscore (shift hyphen) to separate words.

Try to capture the tone of a backgrounder. Notice how the samples are written and work to mimic the tone. These are not written in first person. Backgrounders never include contractions, jargon, or colloquial language. Do not use She..., she..., she..., or he..., he..., he..., over and over. Saying Kent thinks..., Kent believes..., Kent says..., is better writing than saying "he" over and over.

As you work through creating your document, pay attention to the keyboard commands so that you can more quickly locate the program commands.

For this assignment you will learn about how to better use text wrapping, how to edit text boxes so that they are more interesting, how to wrap text boxes around images, how to scale and crop images, and how to use stock photography.

Requirements

- Two pages in length maximum.

- Give some thought to what pictures, or graphics might represent you best. Write 300 words explaining what the five images represent and why they represent you more than anything or anyone else.

  > I expect some thoughtfulness here and creativity. Write as if you were a professional on a job interview rather than writing something for your FaceBook page. Rather than "I really like the color pink so I selected this picture of a pink bunny…" you should provide some sort of professional rationale: "Many native American cultures believe that each person has a totem. Similarly, Hindu's believe that people 'evolve' through a series of lives. For me, the rabbit…"

- Place your text into InDesign in a font no bigger than 11-point. Do not use Times.

- Limit yourself to no more than two typefaces for this exercise.

- Visit one of the many stock photography sites on the Web and download three images that are consistent with the narrative that you wrote, above (I expect to see the watermarks on them, do not use Google Images, etc. for this).

- **Write the narrative and edit it before you go looking for pictures.**

- Locate some examples from books, magazine, brochure, newsletters, posters, etc. that wrap text around graphics like you do and include a copy of the page that you are basing your design on. Note: do not copy it exactly, use it as a *model.*

- Arrange the three images along with the picture of yourself that you used in the backgrounder exercise, and your text, and use an assortment of text wrapping features (*at least three*) to incorporate the text and images.

- Create an asymmetrical design.

- Since it is illegal in real life to use images downloaded from the Internet for professional purposes, you should obtain all of your images from a stock photography Web site, such as those listed below, or take original pictures yourself. Note: sample images are fine for class but in real-life you should never consider going to the Web for images. Web images are not legal to use for *any* professional purpose without a signed consent form from the owner of the images.

  - www.corbis.com
  - www.dreamstime.com
  - www.gettyimages.com
  - www.istockphoto.com
  - www.queerstock.com
  - www.stockphotography.co.uk

- Do not place boxes around *everything.*

- Use layout guides.

- Upload the assignment to the drop box as an InDesign file. Use <Last Name_FirstInitial_Photos.Indd>.

This assignment is intended to teach you about how to create Master Pages, Style Sheets, and how to use object styles. You will learn how to create and apply a master page as well as how to create a set of typographic styles suitable for use with more lengthy documents like newsletters, booklets, training manuals, etc.

Requirements

- Compose a 500–700-word feature story based on one of the JMC Week lectures and locate one to two appropriate graphics (obtained from a stock photography site or original photographs).

- Thumbnail a newsletter design **(before you open InDesign)** and create a "Master Page" template for a newsletter's front page and inside page based on your own design. Be sure to develop your own masthead, navigation boxes (TOC) etc.

- Create an asymmetrical newsletter design.

- Create a set of Style Sheets using no more than two font families that include a Headline, Sub-headline, Sub-sub-headline, Body Text, Pull Quote Text, and URLs.

- Apply your Master newsletter pages to two new pages, drop your text into the appropriate boxes. Create a pull quote. Apply your Style Sheets to the text (Create some headings and sub headings as needed to mimic an actual newsletter story).

- Save the newsletters content pages as a PDF and then change the style sheets at least three times (saving PDFs each time) to create several sample newsletters using different type styles. Assemble the samples into a single PDF file and upload your PDF file and your InDesign file to the drop box.

- Experiment with different fonts each time: try using only one font family for everything the first time. Try combining two fonts (san serif and one serif), etc.

- **Do not** use any display or specialty fonts like Carroll, Old English, etc. Use only "conservative" (serif/san serif) type styles.

As Krause explains in some detail, colors can be combined in a variety of ways. However, color is not randomly selected. Color pallets can come from many places such as a graphic used in the page layout, organizational colors, seasonal colors, colors thought to represent or express a particular mood, etc. This assignment is designed to help you understand how to effectively choose color palettes and create effective designs.

Requirements

- Using the newsletter design from earlier in the semester, adapt the masthead to be a "newsletter from college," or "friends of x" newsletter. Add a few design elements: rules, shaded boxes, etc. Insert a new photograph.

- Write some new text (enough to fill the page) explaining the various color pallets, which ones work best and why, etc. Create/locate your own examples of each of the color concepts that you discuss and integrate the examples whenever possible.

- Use a 10 pt. font or smaller.

- Apply the following color palettes to your newsletter:

  - Monochromatic (use different hues of one color, not black)

  - Duotone

  - Complementary

  - Split Complementary

  - Triadic

  - Non complimentary (Discordant)

- Save each palette version as a PDF and place your work in the drop box as follows: Color_LastName_FirstInitial.PDF

This assignment is intended to make you more aware of how type can be used to convey a mood or tone. Additionally, this activity is designed to make you more aware of what type-faces are considered "great," and how to use type more effectively.

Requirements

1. Examine the handout on the various typefaces. Select one typeface from your computer and create an original style-sheet for it that includes samples of all of the characters, samples of different type styles in the family (light, book, heavy, italic, bold, etc.), and samples of body text set with the font at various sizes such as in the samples provided. Assemble all of this into a sample document using style sheet. *Note: you will be able to use this in the future to output a sample of any font just by changing the font.* Use layout guides and think in terms of "grids."

2. Create a study of your own of one typeface that attempt to capture the essence of the typeface (like the samples). Do not use Times.

3. Conduct a study of the typography used in a mainstream magazine. Make a copy of half a dozen pages from it where the typography is illustrated the best and attach with your printed assignment. Write a 300–500-word essay commenting on the design choices. Excluding advertisements, how many typefaces are used, what are they, what are the typographic rules (style sheet) of the magazine? How readable is the type? Could the design be improved by changing the typography? What is the type size of the font used? How much leading is used in the typography? How much spacing is applied between text and graphics or between paragraphs and sections? Is the text readable/legible? Basically, tell me everything you can about the typography and design.

• Do not use boxes in your style sheet. You may, however, use whatever seems appropriate in your study.

This assignment is intended to make you more aware of how type can be used to convey a mood or tone. Additionally, this activity is designed to make you more aware of what type-faces are considered "great," and how to use type more effectively.

This assignment will have three parts

First, search through magazines, books, or other pieces of literature to find typefaces that you feel are expressive of six of the following words: Fear, Hate, Envy, Anger, Satisfaction, Joy, Harmony, Conversation, Progress, and Tradition. Cut and past the magazine example onto a piece of paper and label each with the word. **Do not** pick typefaces solely because of the words that they spell. Finding the word "Joy" in some typeface and using it will not count here. Do not assume that because a typeface has been put to a specific purpose that it is necessarily appropriate. Do not pick a green typeface for envy, red for blood, etc.

Second, For each typeface, describe how this typeface would work in your example because of size, color, placement, relationship to other elements, etc. And, for each typeface, give examples of what other types of publications you might use this typeface in (be specific).

Third, conduct a study in type of your own. Select one of the classic typefaces from the samples or provided in the font readings. Include a 250-word description of your study describing what you were trying to convey.

Scanning is a fairly common activity for professionals especially when photographs, negatives, or printed documents are the only source available, such as with archived photographs, or when documents need to be scanned and uploaded for research or professional purposes.

To effectively scan documents you need to understand the difference between screen or tonal art, line art, and photographs, as well as understanding how to make decisions about resolution.

Requirements

- Obtain three old family photographs that you are interested in preserving and bring them to class.

- Scan each photograph and save as Tiff files at no les than 300 dpi. Note: a 3x5" color photograph saved at 600+ dpi could take up 50,000k. For this class, do not scan the pictures at that resolution.

- Place the pictures into your newsletter from earlier in the semester as a feature story and write 300 words about the pictures placing them into some sort of family context. Note: keep the tone professional—no contractions, no jargon, no colloquialisms, etc.

- Save this document as an "optimized" PDF and as a InDesign file and upload the document as you have with other documents.

This assignment is intended to get you started with Acrobat. Many people are unaware of what acrobat had to offer besides PDF files. Acrobat also has editing tools, form tools, security commands that can be used to prevent viewing, opening, or printing files, and a number of other features. This assignment will expose you to many of the features of Acrobat so that you can see how it might fit into your workflow.

Requirements

- Create a demographic information form with check boxes, response fields, and open ended questions.

- Be sure to include complete contact information at the top of this document.

- Record a one-minute video of yourself explaining how to answer the questions on the survey. For class purposes you can do this with a cell phone, digital camera, a computer with a Web camera, etc., or come to my office and use my computer (in real life you would want a high quality camera for this rather than a cell phone) Bring both files to class on a flash drive or send them to yourself so that you can download them in class.

- In InDesign, place the video near the top of the page. Place your contact information to the side of that at the top. Place your survey questions into the remainder of the page. Export this as a PDF document and save.

- Be sure that you set the preferences on the video to play in PDF form.

- Do not place boxes around anything.

- Open the document in Acrobat. Run the form field recognizer. Edit the boxes to allow for responses. Edit text boxes to allow for wrapping and auto adjusting of text.

- Create a second PDF file from a text document that you scan into the computer or downloaded as a jpg. Run the OCR feature and make the entire document searchable. Save this file and combine with the survey into the same PDF document.

- Use the edit tools to redact your telephone number.

- Use the security features to prevent copying or printing of the document. Use your last name (With capital first letter) to create a password and upload the file to the Drop box.

Although you would not create a survey that included redacted information (you would just leave it off), and although you would not typically lock a survey, this activity should give you a handle about how to use these features. Especially useful is understanding how to edit PDFs, how to combine pages, how to reorganize documents, how to integrate form features into documents, etc.

As with the tool activity for InDesign that you conducted early in the semester, this activity is intended to get you up to speed on Photoshop's tool pallet. Although all Adobe products have similarities, Photoshop, as a graphics-editing tool, has many additional tools not found in InDesign or Illustrator such as the "cloning stamp" for copying textures, the "healing brush" for eliminating wrinkles, flaws in photographs, etc. and the "magic wand" tool (also in Illustrator) that makes selecting complicated objects easier. Additionally, Photoshop has dozens of "filters" that are used to create special effects such as blurs, distortions, wind effects, and many artistic effects that can mimic painting.

You will learn about raster or bit-mapped graphics, as opposed to vector graphics. You will learn how to execute basic photo edits like removing wrinkles and whitening teeth, how to use the "extract tool" to remove unwanted parts of images or move people to different settings, how to use the dodge and burn tools, and several other basic photo corrections. And you will learn how to apply typographic effects in Photoshop.

Requirements

- Obtain several old family photographs that contain pictures of more than one person, scan them, upload them to your class folder and have them ready for class.

- Review the Photoshop tutorials on Learn.OU.edu and watch the "You Suck at Photoshop" series (season one) on: <www.mydamnchannel.com>.

- Repair the photograph(s) provided making an effort to fix all of the flaws or problems that you can identify. Be sure to use as many of the tools as you can, do not use one tool for everything.

- Correct the color, brightness, etc. of the images provided.

- Using the photos that you scanned, add your image to at least three photographs. Then, using the original photographs, remove someone from at least three pictures by covering them with an appropriate object or person, "painting" them out, etc. Do not crop them out, that is too easy.

- Write 300–350 words vividly describing the setting of the photographs. Do not use Times. Note: this description must only be *consistent* with the *images* in the photographs, not the actual situation. I.e., you are showing me that you understand *how* the images might be used, *not* what happened on Christmas 1973.

Save all of the assignments as separate Photoshop (or MS Word) files in a folder named "Photoshop" in your drop-box.

Illustrator is the program of choice for most professionals when creating artwork, vector-graphics, and logos. This assignment is intended to get you started using Illustrator. As you did with InDesign you will create a document using all of the tools on the toolbar. You will also create a series of stylized logos for a group/club on campus that I assign you. (Extra credit if they adopt your logo).

You will learn to use the pen and pencil tools more effectively, as well as how to stylize text in Illustrator. You will also learn how to use the symbol painter, paintbrush, and other tools to add details and create basic graphics.

Requirements

1. Create a 1–2 page tools handout explaining how to use each tool on the toolbar and providing an example of its use. See sample. Do not place boxes around anything. Use layout guides. Use Grids.

2. Based on the club or organization that I assign, create a series of logo designs and variations.

   - Begin by writing 100–200 words explaining what colors, shapes, images, symbols, fonts, etc. might represent the organization you have been given.

   - Next, based on the analysis you conduct, fill a piece of paper with at least a dozen hand drawn (or painted) thumbnails sketches or ideas for logos. Show these to a few of your friends and based on their feedback and your own aesthetic sense, se-lect five designs to turn into logos.

   - Next, draw the five logos in illustrator and create at least three different variations based on color, font, or other design elements. Include a 50–100 word description with each logo explaining your design choices and why they make sense in the con-text of the organization.

   - Save all of the samples (and descriptions) as separate pages in an Acrobat file (i.e., one logo and its variations along with the descriptive paragraph on each page). At-tach a proper cover page. Upload both the PDF and the Illustrator file to the drop box as: Logo_LastName_Initial. PDF (and Logo_LastName_Initial.ai).

Stationery pads and templates are another common tool used by organizations to streamline productivity. Stationery files are documents that are essentially saved in a near-complete form and used as templates for writing activities that occur all of the time: news releases, fact sheets, fax cover pages, form data, etc.

In general, there are two primary ways to create a stationery document:

1. Create the document until it is in the form you want to save and under file/"save as," select "document template" or "stationery document."

2. On a Mac, you can also select any file by clicking on it one time and going to file/get info (command i); under "general" select "stationery pad"; close the window. Now, when you double-click on file or select open, a copy of the file will open and the original will remain unchanged.

Requirements

- Create two templates in Microsoft Word. One for a memo, and one for a news release. Follow the "news release checklist" (Learn.ou).

- Do not use one of Microsoft's memo templates. They are all bad. Instead, create your own. Consider adding your initials at the top next to your name using a Wacom Tablet, or carefully written with a mouse. Practice signing your name until you get it perfect and then edit it in Photoshop or Illustrator if you need to.

- Upload both template files as Template1_LastName_Initial.doc, etc.

The final assignment is the most distinctively "public relations" assignment of the semester.

Requirements

Poster (Create a poster for the organization assigned publicizing an on campus event appropriate to the organization. Create two versions: 8.5'x11" and 11"x17" (**Note: Be sure to set your document size to 11x17" [tabloid] for the poster)**. Match the color scheme of these documents to the colors from the newsletter. Include complete event and organizational information).

Logo (Create three versions of an organizational logos using Illustrator. Include at least three different color variations of the three designs. Integrate the logo into both of the other documents. Include a one-page memo explaining why the logo is appropriate: typography, images, colors, etc. Be specific and have support for your "reasons.")

Newsletter Template (Front and Back covers; Inside pages: Facing and non-facing. Include three different color versions and indicate which one you think is best. Include a dozen sample graphics appropriate to the organization. Prepare at least one version of the cover and inside pages with placeholder text and proper formatting and alignment.)

Total, 20%

- Submit all documents to me by **April 30**.
- Have everything printed in color, proofread, etc. Upload all of the work files to a folder in your class folder called "Final Activity."
- Include any thumbnails, sketches, etc. with the final documents.
- Be sure that your newsletter template in InDesign, and you logo is in Illustrator. You may use Photoshop, InDesign, or Illustrator for the poster.
- Be sure these are error free! Proofread carefully.

Possible organizations (LAST SEMESTER)

1. Cribbage Club _____
2. Fantasy War Gaming Club _____
3. Students for Freedom (Underground Magazine) _____
4. Public Speaking Club _____
5. Photoshop Club _____
6. Society for Creative Anachronism _____
7. Karaoke Club _____
8. Student Vintners Club _____
9. Motorcycle Club _____
10. Inventors Club _____
11. Curling Club _____
12. Noodling Club _____
13. The Left Handed Midget Eskimo Albino Student Union (ala. "Dead Milkmen") _____

Get Out of Jail Free

This coupon entitles the bearer to <u>one</u> of the following (check box):

❑ Eliminate or reduce a late penalty on <u>one</u> written assignment (depending upon the severity of the infraction).

❑ Eliminate or reduce a time penalty on <u>one</u> speech/presentation (depending upon the severity of the infraction).

❑ Rewrite <u>one</u> assignment (not already a 90% or above) within one week of it being returned.

❑ **Make <u>one</u> "deal" with the instructor.**

Request (be Specific)

This card _may not_ be used to:

• Change the date or time of an exam.

• Obtain a makeup exam.

• Obtain additional absences.

• Eliminate an attendance penalty.

• Eliminate a late-to/early-from class penalty.

• Receive credit for work done in another class.

This offer is subject to change without notice. Coupons must be redeemed at the time of use. This offer is non-transferable and carries no cash value. This offer does not apply to class penalties not listed in this document. The professor reserves the right to revoke this coupon at any time. Void where prohibited by law.

_____
Name (print)

_____
Signature

_____
Date