



ENGL 395-01
 Workshop in English
 Book and Publication Design
 Spring 2019 – MWF – 2:00-2:50pm

Professor: Dr. Ross K. Tangedal, Ph.D.

Email: ross.tangedal@uwsp.edu

Office Hours: MWR 11:00-12:00 [CCC 426]

Meeting Place: CCC 323

Course Catalog Description (for Workshop in English):

Study contemporary scholarship in English. Subtitle will designate area. May be repeated for credit with different subtitles.

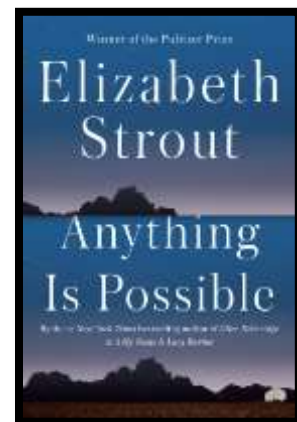
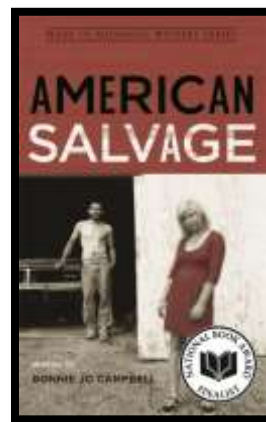
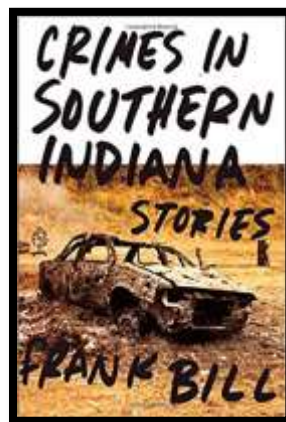
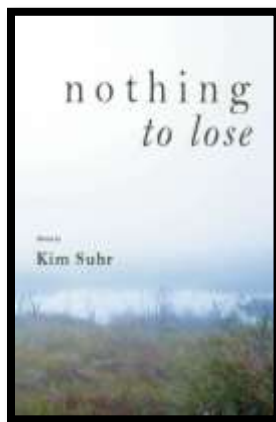
A mathematical proof is beautiful, but when you're finished, it's really only about one thing. A story can be about many things. – **Bonnie Jo Campbell**, in conversation

Rusted ringer washers. Gas stoves. Dry rotted tires and busted television sets decorated the flat rock hollows. The country yards of rusted trailers and broken-down farmhouses with abandoned red clay tractors. Vehicles on cinder blocks. It was the poor man's fairy tale of rural survival.

– **Frank Bill**, *Crimes in Southern Indiana*

This was the skin that protected you from the world—this loving of another person you shared your life with. – **Elizabeth Strout**, *Anything is Possible*

It was a voice you could tie your boat to. – **Kim Suhr**, *Nothing to Lose*



This is ENGL 395: Workshop in English: Book and Publication Design. The primary goal of this course is to introduce students to the history, theory, and practice of book and publication design. Students will work throughout the semester in work groups using Adobe InDesign Publishing Suite, the industry-standard software used by publishers, editors, and marketers. The course will be separated into three main categories: 1) **Cornerstone Press:** all students will serve as staff members of the Cornerstone Press and be responsible for designing, marketing, and publishing *The Almost-Children* for the Portage Poetry Series and *The Wisconsin Idea* (Charles McCarthy 1912) for the Wisconsin Heritage Series, as

well as marketing and selling all press backlist titles. 2) **Design Principles and Practice:** students will create various working “mock-ups” throughout the semester, including cover art and textual layouts; students will also work on a digital humanities project designed for online publication. 3) **Genre Case Study:** students will read and base project designs on a specific genre (Contemporary Midwestern Story Collections) in honor of the Fall 2018 Cornerstone Press Legacy Series title. Students will also be introduced to practical applications related to textual annotation, document design, and the literary market. The design principles, software experience, and management skills learned in this class will translate into a variety of career options.

Assignments:

Weekly Reports	25%
Group Work	25%
Press Responsibilities	25%
Final Project	15%
Presentations	10%

Required Course Texts:

Bill, Frank. *Crimes in Southern Indiana*. Farrar, Straus and Giroux, 2011. ISBN: 978-0374532888
 Campbell, Bonnie Jo. *American Salvage*. W. W. Norton & Co., 2009. ISBN: 978-0393339192
 Strout, Elizabeth. *Anything is Possible*. Random House, 2018. ISBN: 978-0812989410
 Suhr, Kim. *Nothing to Lose*. Cornerstone Press, 2018. ISBN: 978-0984673971

Course Objectives:

- 1) **MAKE A BOOK.** Select, edit, design, market, and publish books for the Cornerstone Press.
- 2) **BE AN EXPERT.** Gain working knowledge of print and publishing design, and present on the many facets of book design to the class.
- 3) **WORK HARD.** Gain real-world experience in editing, marketing, correspondence, design, and professional composition.
- 4) **TEAM WORK MAKES DREAMWORK.** Practice effective collaboration and communication with teams, Cornerstone staff, and authors.
- 5) **GET BETTER.** Enhance writing skills in both professional and informal settings.
- 6) **BOOKS MATTER.** Clearly understand the purpose of books in the marketplace.

Students will work both individually and in teams to achieve these objectives. This course will provide students with an introduction to publishing design; practical experience in designing, editing, marketing, and publishing actual print materials; and the opportunity to professionalize as English majors/minors.

Course Policies:

1. **Discussion Etiquette:** On day one we will establish our discussion ground rules as a class. Some things to consider:
 - a. Our readings will bring up controversial subject matter. As college students I expect you to hold yourselves with professionalism, good humor, and respect. Degrading others’ opinions, stances, or remarks for any reason at any time will not be tolerated.
 - b. I want you to disagree with each other. I want you to disagree with me. But disagreement does not mean denigrating, teasing, or hurting one another. Let’s be adults.
 - c. I want your voice to be heard, and to some that means speaking with me outside of class rather than in class discussions. I am always available for a good chat. Communicate!
2. **Attendance:** ATTENDANCE IS MANDATORY. It is extremely difficult for me to do my job if you are not here. Not only will I be unable to give insight and experience to the class, but your

classmates will not be able to help you develop ideas and techniques. **I allow five unexcused absences throughout the semester.** This is NOT negotiable. If you do not attend my course you will not pass. Period.

3. **Preparing for Class:** You are expected to prepare for class carefully and thoroughly. DO NOT come to class if you haven't read the text or prepared your work for that day. You will only hinder the discussion.
4. **A Note on Reading:** I realize that this course seems daunting, but I assure you that I will not give you more than you can handle. We are reading stories in this course to better understand the industry that we belong to. If you want to work in books, you have to read books, study authors, care about words, and decipher meaning.
5. **Late Work:** All homework is to be turned in ON TIME. No late work will be accepted. Again, NO LATE WORK WILL BE ACCEPTED. You are juniors and seniors. I expect you to act like it. **NOTE:** You must turn in all assignments to pass the class. Failure to turn in any assignment as scheduled will result in an 'F' for the class.
6. **Tardiness:** I expect you to be on time to class. I begin and end class promptly. I will NEVER keep you over class time. Excessive tardiness will result in absences, and since we only have one day a week together, we need to stay on course. Be on time.
7. **Plagiarism:** Use of the intellectual property of others without attributing it to them is considered a serious academic offense. **Cheating or plagiarism will result in a failing grade for the work or for the entire course.** If you think you might be plagiarizing, you probably are. Don't be the person who cheats. If you are having problems come talk to me about what we can do to help you avoid the cardinal sin of writing.
8. **Electronic Devices/Video:** Electronic devices are distracting and their use while others are speaking is impolite; unless you are asked to use them for a class activity, turn off your cell phones, laptops, Ipads, etc., and put them away. Laptops are not allowed unless we are workshopping, and you must have an Accommodations Request requiring use for a disability. Take notes with pencil and paper. I like pencils, and I like paper. To respect the privacy of those in the class, students may not make audio, video, or photographic recordings of lectures or other class activities without written permission from the instructor. Anyone violating this policy will be asked to turn off the device being used. Refusal to comply with the policy will result in the student being asked to leave the classroom, and possibly being reported to the Dean of Students.
9. **Accommodations:** If you require special accommodations for any reason please let me know. I will do my best to facilitate and arrange the proper accommodation.
10. **Emails:** Email is both a blessing and a curse. Please respect the fact that I am teaching several classes per semester, which means that I will do my very best to respond to your emails within 24 hours during the week (48 hours over the weekend). However, I will not recap entire class periods for you via email (stop by my office instead for some coffee and a chat), nor will I repeat information available on this syllabus or in a class handout (consult course materials before shooting off that email about essay page count). Also, I firmly believe in correspondence etiquette. Email may be informal, but I expect your messages to be polite and respectful. Include a professional salutation (Dear Dr. Tangedal, Hello Professor Tangedal) and conclusion (sincerely, best, thanks,). Be a pro. If your tone becomes an issue, we will have a talk.
11. **Office Hours:** I hold office hours for your benefit. **Come see me any time.**

ENGL 395 Schedule

* = story reflections due on previous week's readings (12 total)

Yellow = presentation day

January

- 23 Introduction; Course Structure
 25 *Business Meeting*; InDesign Warm-up: Lynda Tutorials, Troubleshooting

- 28 Bonnie Jo Campbell, “The Yard Man”; “World of Gas” (AS)
30 Class Canceled (University-wide)

February

- 1 InDesign Work: Cover Art (group designs)
 4 Kim Suhr, “Night Vision” (NTL)*
6 Meet in Library Lab (Independent InDesign Lab time at Library)
 8 **InDesign Work: Cover Art (group designs)** 25
 11 Frank Bill, “These Old Bones”; “All the Awful” (CSI)*
13 Meet in Library Lab (work on Cover Art concepts with groups for *The Almost-Children*)
 15 **InDesign Work: Cover Art (concepts for *The Almost-Children*)** 25
 18 Elizabeth Strout, “The Sign” (AIP); Kim Suhr, “Our Hoyles” (NTL)*
20 Arrange Meetings (meet with departments during class time and work on project deadlines)
 22 InDesign Work: Cover Art Workshop (pick your own book)
 25 *Business Meeting*; InDesign Work*
 27 Bonnie Jo Campbell, “Winter Life” (AS); Kim Suhr, “To Understand” (NTL)

March

- 1 InDesign Work: Cover Art Workshop (pick your own book)
 4 *Business Meeting*; InDesign Work*
 6 Elizabeth Strout, “Windmills” (AIP)
 8 **InDesign Work: Cover Presentations** 50
 11 Frank Bill, “The Penance of Scoot McCutchen” (CSI); Kim Suhr, “Deer Camp” (NTL)*
13 Meet in Library Lab (research interior layouts for next sequence with groups in library)
15 No Class (Spring Break)
 25 *Business Meeting*; InDesign Work*
 27 Frank Bill, “Beautiful Even in Death”; “The Accident” (CSI)
 29 InDesign Work: Interior Tutorial (introduce interior layout sequence)

April (launch *The Almost-Children* AND *The Wisconsin Idea*)

- 1 Business Meeting**
 3 Bonnie Jo Campbell, “The Solutions to Brian’s Problem”; “Family Reunion” (AS)
 5 InDesign Work: Interior Layout (story of your choice)
 8 Elizabeth Strout, “Sister” (AIP)*
10 Arrange Meetings (meet with Cornerstone departments to discuss launch responsibilities)
 12 **InDesign Work: Interior Layout Story Presentations** 50
 15 InDesign Work: Table of Contents (story collection; academic book; poetry collection)*
 17 Frank Bill, “A Rabbit in the Lettuce Patch”; “Crimes in Southern Indiana” (CSI)
 19 InDesign Work: Table of Contents

- 22 InDesign Work: Table of Contents Presentations* 50
- 24 Bonnie Jo Campbell, “Boar Taint” (*AS*); Kim Suhr, “Dry Spell” (*NTL*)
- 26 InDesign Work: Introduce Final Project

- 29 Elizabeth Strout, “Gift” (*AIP*)*

May

- 1 InDesign Workshop
- 3 InDesign Workshop; Present Works in Progress 50

- 6 InDesign Workshop
- 8 No Class (take a much-needed break)**
- 10 InDesign Workshop

FINALS WEEK – Final Group Book Design Due (public domain book)/Presentations