

Typography
GRPH 223-01

SYLLABUS

6:30-9:20 pm
Monday + Wednesday
208 Woods Art Building

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COURSE DESCRIPTION

This three-credit hour studio course will introduce students to the practice, history, and theory of typography. Through design research, independent project work, and collaborative exercises; students will produce typographic solutions to applied and experimental problems using typography as their primary, if not exclusive, design element. Coursework will include independent student research, sustained project work, and critiques, emphasizing the perceptual and contextual properties of typographic design. Lectures, readings, and guided discussions will supplement project work, introducing students to the topics of letter form design, printing history, typographic classification, and textual representations. To successfully complete this course, students will be expected to understand and emulate the principles of typographic practice that began in the early Renaissance and continue with contemporary digital design. Students will also be expected to demonstrate both leadership and collaboration skills while working with their fellow students towards the completion of project work.

LEARNING OUTCOMES

By the end of the semester, students will be expected to:

- Identify, classify and discuss various typefaces and printing methods of historical and cultural significance.
- Explain the significance of typographic history and how typography, as a discipline, has been influenced by the economic, social and/or political conditions of a place and time.
- Demonstrate typographic skills that honor the content of text and add value to a piece as a component of visual communication.

THE FOLLOWING TOPICS WILL BE COVERED

- Historical Evolution of Type
- Typographic Resonance
- Letterform Anatomy
- Typeface Identification / Classification
- Typographic Syntax / Communication
- Typographic Space
- Visual Hierarchy
- The Grid / Shaping the Page
- Printing Technologies
- Industry Terminology and Etiquette
- Responsibility of the Typographer
- Problem Solving / Conceptual Thinking
- File Management

REQUIRED TEXT

Typographic Design: Form and Communication, 5th Edition,
by Rob Carter, Ben Day, Phillip B. Meggs

SUGGESTED TEXT

Thinking with Type, 2nd revised and expanded edition: A Critical Guide for Designers, Writers, Editors, & Students,
by Ellen Lupton

The Elements of Typographic Style,
by Robert Bringhurst

Typography (Graphic Design in Context)
by Denise Gonzales Crisp,
William F. Temple

COURSE STRUCTURE + GENERAL POLICIES

This course uses a studio format in which information from lectures, in-class demonstrations, group projects and design research are applied to hands-on projects that develop critical and creative processes. Students apply these practices to projects while receiving and providing feedback in group discussions and individual critiques.

WORKING IN CLASS

Be prepared to work in class. It is recommended that you keep a sketchbook that is exclusive for this class and its projects. Always have your sketchbook with you along with necessary files, studies and notes. If you have a laptop, always bring it. Ensure that you always have access to your latest files.

This course will follow a hybrid lecture/studio format, and much of the individual project work will develop outside of the class. Assigned readings are to be completed before arriving at class. Expect quizzes.

CRITIQUE + PARTICIPATION

Class critiques and review of work is an integral part of the course. Students are required to be present and actively participate in class critique, class discussions and to work with peers to provide constructive feedback. Expect to take notes when being critiqued. Lack of participation will impact your final grade.

If at any time during the semester you want additional feedback on your project or performance, or would like to further discuss the field of design and industry expectations, you may schedule a time.

PROCESS ARCHIVE

Students are required to keep a digital process archive to be turned in with each project, as well as a cumulative archive at the end of the semester. The process archive is a comprehensive record of your research, inspiration and investigations, as well as project version history. It should be organized, easy to navigate, and follow established naming conventions. The process archive should represent how you think about each project and how you strategically create solutions for each design challenge. Final photo documentation or mock-ups of finished projects should also be included. You will be required to turn in your cumulative process archive to **Box@UNL** at the end of the semester.

DEADLINES

All projects and exercises are due at the beginning of class on the selected date, unless otherwise noted. Projects that are late will not be accepted.

REQUIRED MATERIALS

- Laptop with Adobe Creative Cloud
For more information on specifications:
arts.unl.edu/art/computer-specifications
- External hard drives for backup/archiving
- Sketchbook
- Tracing paper
- C-Thru Typographic Ruler
- X-Acto Knife
- #11 blades
- Cutting mat
- Digital camera
If you don't have one, there are a few cameras that belong to the Department of Art + Art History's Digital Lab.
- Additional materials as needed

FILE STORAGE

All students will have access to the **box.unl.edu** server to store class files during the semester. Files can be accessed from anywhere (the classroom, dorm room, home). It is your responsibility to back up your files regularly on an external hard drive. All class files will be deleted two weeks after the final class.

SOFTWARE INSTRUCTION IN CLASS

Except for occasional review or explanations, teaching software is *not* the primary focus of the class. It is assumed that you come to this class with a basic understanding of the required software. Students can use online lessons, reference books and tutorials taught in the digital lab to further develop application knowledge.

ATTENDANCE

Students are expected to attend all sessions of courses for which they are registered. Only two unexcused absences will be allowed. The third absence will lower your final grade by one letter; fourth results in two letter grades; fifth results in failure. Prolonged illness should be verified by a physician and may require the student to withdraw from class if he/she cannot complete work in a comprehensive and timely manner.

If absent, students must obtain assignments and notes for the classes from a classmate prior to the next class period. Field trips, outside lectures, etc. taking place during class time also count towards attendance.

PLAGIARISM

Cheating is the actual or attempted practice of fraudulent or deceptive acts for the purpose of improving one's grade or obtaining course credit; such acts also include assisting another to do so. Plagiarism is a specific form of cheating which consists of the misuse of the published and/or unpublished works of others by misrepresenting the materials (i.e. their intellectual property) as one's own work. Penalties for cheating and plagiarism range from a zero or "F" on a particular assignment, through an "F" for the course, to expulsion from the University. For more information on the University's policy regarding cheating and plagiarism, refer to the University Catalog (Policies and Regulations).

DISABILITIES

You must be registered with Services for Student with Disabilities on Campus in order to receive accommodation. Their phone number is: 402-472-3787. You must identify yourself to the instructor in a timely manner as an individual with a disability when seeking an accommodation.

GRADING POLICY

GRADING STANDARDS/DESCRIPTIONS

The following grade descriptions clarify the meaning of letter grades and the grading scale: *NOTE: C- is not a passing grade for a Department Art & Art History art major.*

A = EXEMPLARY 90% - 100%

The student completes all requirements, on time, in an excellent manner. The required representations are creative, provocative, well developed, exquisitely executed and of impeccable craft. The student generates studies that are not explicitly assigned but contribute to the development of the project(s) or to their own understanding. The student is actively involved in questioning and deliberating upon the issues involved. The student makes excellent, consistent progress.

B = GOOD 80% - 89%

The student completes all requirements, on time, in a good manner. The required representations are creative, well developed and carefully executed. The student generates studies that are not explicitly assigned but which contribute to the development of the project(s) or to their own understanding. The student is involved in questioning the issues involved. The student makes good, consistent progress.

C = AVERAGE 70% - 79%

The student completes all requirements, on time, in an average (acceptable) manner. The required representations are average in development and craft. The student makes average progress.

D = INSUFFICIENT 60% - 69%

The student completes all requirements in a poor manner. The required representations are underdeveloped and without dedication. The student makes poor progress and is unprepared to continue in the program.

F = UNACCEPTABLE 0 - 59%

The student submits unacceptable work or no work. The required representations are not developed and are without dedication. The student makes unacceptable progress and is therefore unprepared to continue in the program.

DELIVERABLE	PTS	TOTAL
Exercises (12)	20	240
Projects (3)	100	300
Quizzes (4)	20	80
Participation	80	80
Digital Process Book	50	50
Final Exam	50	50
TOTAL POSSIBLE POINTS = 800		

EVALUATION CRITERIA

Grades will be determined based upon several evaluation criteria, including but not limited to the following:

- Timely completion of class assignments
- Ability to apply typographic principles to address the assignment
- Level of craft displayed
- Quality of participation in class critiques and discussion

COURSE SCHEDULE*

WK	DATE	FOCUS	DUE	ASSIGNMENT
1	Jan 11	Class Introduction	-----	Read Ch 1 + E1: Student History
	Jan 13	Evolution of Typography	E1 Due	Read Ch 2 + Project 1 Assigned
2	Jan 18	<i>No Class (M.L.K. Day)</i>	-----	-----
	Jan 20	Anatomy	-----	E2/Part 1: Collect & Classify
3	Jan 25		E2/Part 1 Due	E2/Part 2: Collect & Classify
	Jan 27		E2/Part 2 Due	Read Ch 3 + E3: Joinery
4	Feb 1	Syntax & Communication	E3 Process	
	Feb 3		E3 Process	
5	Feb 8		E3 Crit	Read Ch 5
	Feb 10	The Grid	Project 1 Due	Read Ch 4 + E4: Text in Grid
6	Feb 15	Legibility	E4 Crit	E5: Kerning
	Feb 17		E5 Crit	E6: Spacing + E7: Weight
7	Feb 22		E6 + E7 Crit	E8: Scale + E9: Alignment
	Feb 24		E8 + E9 Crit	E10: Multiple Typefaces + E11: Variables
8	Feb 29		E10 + E11 Crit	Read Ch 7 + Project 2 Assigned
	Mar 2	Typographic Technologies	Project 2 Process	
9	Mar 7		Project 2 Process	
	Mar 9		Project 2 Process	
10	Mar 14		Project 2: Crit	Project 2 Revisions
	Mar 16		Project 2 Process	Read Ch 6
11	Mar 21	<i>No Class (Spring Break)</i>	-----	-----
	Mar 23	<i>No Class (Spring Break)</i>	-----	-----
13	Mar 28	Typographic Message	-----	Ex 12
	Mar 30		Ex 12 Process	Project 3 Assigned
14	Apr 4		Ex 12 Process	
	Apr 6		Ex 12 Crit	
15	Apr 11		Project 3 Process	
	Apr 13		Project 3 Process	
16	Apr 18		Project 3 Process	
	Apr 20		Project 3: Crit	Project 3 Revisions
17	Apr 25		Project 3 Process	
	Apr 27		Project 2 & 3: Final Crit Digital Process Archive Due	
18	May 2	<i>Finals Week</i>	Final Exam	
	May 6	<i>Finals Week</i>		

*Schedule is subject to change.

E1: STUDENT HISTORY

In order to know where you're going, you have to know where you've been.
Complete following information and answers about yourself and be prepared to share in class.

Name	Email		
Hometown/State			
Major	Desired Career/Job		
How would a friend/classmate describe you?			
How would a parent/teacher describe you?			
Name a favorite band.	Name a favorite local shop or restaurant.		
Choose one from each series:			
Coffee, Tea, Soda or Juice	Crest or Aquafresh	Bagel or Doughnut	Jif or Skippy
Name 1-3 current issues or causes that are important to you.			
Share a class-friendly story about growing up.			
How did you end up in this here, in this fabulous class?			