Typography
Spring 2019

Syllabus

GRPH 223–101: Typography
6:00 p.m. – 8:50 p.m.
Tuesday/Thursday
208 Woods Art Building

INSTRUCTOR

Katie Krcmarik
*Assistant Professor of Practice
and Vis Comm Coordinator*

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OFFICE HOURS

Monday: 3:30-4:30pm
Tuesday: 11:30am-1:30pm,
2:30- 4:30pm
Wednesday: 11:30 am-3:30 pm
Thursday: 11:30 am - 2:30 pm
or by appointment

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. Course work 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:

Students will be able to identify, specify, and classify printing types and fonts of historical and cultural significance through completion of a final exam on typographic history.

Students will be able to explain the significance of typographic history, with an emphasis on learning the ways in which typography, as a discipline, has been influenced by the economic, social and/or political conditions of a place and time, through participation in group seminars, submission of annotated project bibliographies, and writing of project text.

Students will demonstrate skills using typography as a component of visual communication, through submission of design process documentation and final project work.

Students will locate typography critically within the disciplines of fine art and linguistics, and demonstrate use of typography to meet formal and conceptual objectives within those disciplines, through visual presentation of project plans and submission of final work.

Students will demonstrate fluency with typography as a tool for cultural representation, in particular, the process through which typography represents the identity values of its producers and users, through visual representation of conceptual project plans and submission of final project work.

The following topics will be covered:
type identification / classification
letterform anatomy
typographic syntax
typographic resonance
typographic hierarchy
typographic space
structure
shaping the page

Become sensitive to the visual concerns of typography and typographic organizations of space.

REQUIRED TEXT

Typographic Design: Form and Communication, 7th edition, by Rob Carter, Ben Day, Phillip B. Meggs

RECOMMENDED

Typographic Design: Form and Communication [web site]

Visual Grammar, Christian Leborg

Grid Systems, Kimberly Elam

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) Paperback, by Denise Gonzales Crisp, William F. Temple

Introduce industry terms and standards of typography.

Understand the potential of typography and how it can develop new ways of communicating, thinking, and problem solving.

Continue the development of problem solving skills and concepts.

Acquire design skills required for future career opportunities.

Learn to work efficiently with digital technology, file management and tools as related to the design process.

COURSE STRUCTURE + GENERAL POLICIES

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

WORKING IN CLASS

Always be prepared to work in class. It is recommended that you keep a sketch/note book that is exclusive for this class and the projects. Always have your sketch/notebook with you along with necessary files, studies, notes. If you have a laptop, always bring it. If you have the ability to store files online, do it to assure that you always have access to your latest files. You will also be required to maintain a directory of files that will be shared through Box. You can sign-up for Box at box.unl.edu.

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.

All students are expected to be present and actively participate in class critique, class discussions and work with peers to provide constructive feedback; this will

REQUIRED MATERIALS + EQUIPMENT

External hard drives for backup, archiving and file transfer. A dedicated sketchbook.

2-3" black, three-ring binder to archive process.

Laptop with Adobe Creative Suite. *Please see http://arts.unl.edu/art/computer-specifications for the Department's Computer Laptop requirement specifications.*

Additional materials as needed.

SUPPLY LIST

Students should have the following items available for use on a daily basis:

Schaedler Precision Rulers

Scissors

X-Acto Knife and #11 blades cutting mat

Drafting Tape or artist's tape, white

External jump drive for storage, transfer and backing up files.

Xeroxes as needed

Sketchbook

Various drawing tools

Various brushes [full range of size and qualities]

Black, 3-ring binders for process books [3 total]

Push Pins

A small digital camera will also be useful. If you don't have one, there are a few cameras that belong to the Department of Art + Art History's Digital Lab.

provide a positive studio experience. Lack of participation will impact your final grade. Students who do not participate in class critique or individual discussions with faculty when scheduled should not expect private critique with faculty at a later date.

If at anytime during the semester you want feedback on your project or performance, or wish to discuss any issue related to school or the field of design, please feel free to see me during office hours or arrange an other convenient time.

PREPARATION FOR CLASS

Students are to be prepared at the start of each class with assigned work and supplies. Continual lack of preparation will impact your final grade. A large percentage of class time for this course will be spent in guided discussion as lectures, project critiques and seminars. Students should therefore, expect that this course will follow a "hybrid" lecture/studio format, and that much of the individual project work will develop outside of the class.

Students will plan to spend class time working on project work or research for this class. Text and e-mail messaging, engaging in social media is not allowed during class time. Cell phones are not permitted in class except to retrieve photographs or data that is pertinent to course work.

Class preparation is essential to receiving feedback on one's work. If, at the beginning of class, you are not prepared with the required number or type of sketches, materials, typographic iterations etc., do not post your work on the board for feedback. Do not work on your project, other projects or talk with others about irrelevant issues during critiques.

Students who miss lectures and class discussions due to absence must obtain notes for the classes missed and assignments from a classmate prior to the next class period. I will be glad to clarify information pertaining to the course. It is not possible to repeat lectures that elaborate on project descriptions on an individual basis. Students should make every attempt to obtain general information from classmates before discussing details with faculty.

COURSE DELIVERABLES

Projects, Assignments, Exercises. Quizzes, Exams, etc.

Projects
3 @ 100 points each = 300 points

Exercises
4 @ 25 points each = 100 points

Quizzes Related to Readings
and Activities
2 @ 25 points each = 50 points

Final Examination = 100 points

Process Book /
Documentation = 100 points

Participation = 100 points

Total possible points: 750 points

All exercises, readings, quizzes and activities are intended to contribute to the success of your solutions for the projects and will enhance the over all quality of your visual communications.

READING ASSIGNMENTS

Students in this course are expected to participate by developing a visual awareness of form and content in design, reviewing outside periodicals and design publications. From time to time readings from required and supplemental materials will be assigned. Discussion and possibly quizzes will follow these readings to clarify, pose questions and ensure understanding of the material which relate to Typography.

PROCESS BOOK

Students are required to keep a process book [3 ring binder] of all phases of work for each project. The process book is a comprehensive record of your research and investigations. It should be organized and easy to follow and should represent how students think about each project and how they strategically create solutions for each design challenge.

DOCUMENTATION

Students are also required to turn in all work produced for the class, including process, and final presentation results. All projects, exercises, activities, quizzes and documentation will be turned in to a specified box.unl. edu account. Photographic documentation of students in process throughout the semester will be produced for future presentations.

Students are required to keep a process book [3 ring binder] of all phases of work for each project. At times I may request that I access your course projects and process books for documentation. Various projects and you may be required to submit your work for public documentation.

DESIGN RESEARCH WITH ANNOTATED BIBLIOGRAPHY

Each student will turn in at least one project that will include an annotated bibliography of five or more readings (books or design journals only) to represent their cumulative project research for a project. Each annotation must begin with the title, author, and publisher of the chosen text, using the citation style as featured in the Recommended Reading list, followed by a 100-word description of this text, including its merits or detriments

FILES + MATERIALS

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) so there will be no excuse for not being prepared for work- ing in class. All files (machine & server) must be backed up regularly on an external hard drive. All class files will be deleted two weeks after the final class. Students must follow course guidelines for file naming and organization.

DEADLINES

All projects and exercises are due on the day and time given, always at the begin ning of class unless otherwise noted. Projects that are late will not be accepted.

as a personal research tool and the ways it informed your thinking, your design process, and/ or your work.

Students will submit written projects to the instructor as digital files [.pdf format] Students will simultaneously submit their papers to Turnitin, the plagiarism prevention website at www.turnitin.com.

CRITIQUE + PARTICIPATION

Class critiques and review of work will be ongoing and are an integral part of the course. Criticism shall be of a constructive nature, with the intent of helping your classmate develop his/her skills. Critique of your classmate's work will assess both strengths and weaknesses. It is no help to simply praise work. Designers really only learn from their mistakes. Students MUST take notes when being critiqued, whether by group or one-on-one with in- structor.

GRADING POLICY

Approximately 70% of the course grade is based on assigned projects and exercises. There will be a minimum of 4 major projects during the semester with project details outlined on Canvas for more specific requirements and objectives.

Approximately 10% of the course grade is based on final process books. Roughly 10% of the course grade is based on active participation in group discussion, doing the assigned reading and completing assignments on time. Please see the course schedule posted on the course web site for specific reading assignments and activities for each day. Roughly 10% of the course grade will be based on written/research assignments, and exams or quizzes.

Grades will be determined based upon several evaluation criteria. These include your successful and timely completion of class assignments, the ability displayed by you to address the conceptual and design issues imposed by the assignments, your workmanship and your participation in class critiques and discussion.

SAAHD LAB POLICY

All labs overseen by a manager or student workers will be closed during observed University and student holidays,

GRADING STANDARDS/ DESCRIPTIONS

100% = A+	73-76 = C
93-99 = A	70-72 = C-
90-92 = A-	67-69 = D+
87-89 = B+	63-66 = D
83-86 = B	60-62 = D-
80-82 = B-	0-59 = F
77-79 = C+	

The following grade descriptions clarify the meaning of letter grades and the grading scale:

A = 90% - 100% - Excellent
The student completes all requirements, on time, in an excellent manner. The required representations are creative, provocative, well devel oped, 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 = 80% - 89% - Good
The student completes all requirements, on time, in a good manner. The required representations are creative, well developed and carefully executed. The

breaks and shutdowns. Undergraduates will not be permitted to work in labs that are overseen by staff or student workers. The School, will not hire undergraduate or graduate students to work during observed holidays, breaks or shutdowns.

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. Typically such acts occur in relation to examinations. However, it is the intent of this definition that the term "cheating" not be limited to examination situations only, but that it include any and all actions by a student that are intended to gain an unearned academic advantage by fraudulent or deceptive means. 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) so used 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).

ATTENDANCE

Consistent and prompt attendance develops responsible professional behavior. Students are expected to attend all sessions of courses for which they are registered. Tardiness is defined as being ten minutes late for class or departing before class has been dismissed. Three tardies count as one absence. Only two unexcused absences will be allowed. The 3rd absence will lower your final semester grade by one letter; 4th results in two letter grades; 5th results in failure.

Field trips, outside lectures, and any other special events that take place outside of the classroom during class time will also count towards attendance. Students should be informed that the allotted absences [2] are to accommodate routine illness, weddings, car trouble, etc. Doctor appointments, advisor conferences, trips to supply stores and labs, employment, etc., should not

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* = 70% - 79% - Average
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* = 60% - 69%
The student completes all requirements in a poor manner. The required representations are underdeveloped and without dedication. The student makes poor progress. Students who earn this grade will be discouraged from continuing in the program.

F* = 0 - 59%
The student submits unacceptable work or no work. The required representations are not developed and without dedication. The student makes unacceptable progress and is therefore unprepared to continue in the program.

*Note: C- is not a passing grade for a Department Art & Art History art major.

be scheduled to conflict with class. Faculty cannot be placed in the position of determining which absences are excusable and which are not. 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.

SAAHD ATTENDANCE POLICY

Attendance Policy: Absences are not excused. Attendance is mandatory in all scheduled classes and labs as all absences impede student progress. For absences occurring during the withdrawal period: For courses meeting twice per week, students who are absent a sixth (6) time may be asked to withdraw from the course. If maximums is reached after the withdrawal pe riod, the student may receive a failing (F) grade in the course.

RECOMMENDED READING, HISTORICAL RESEARCH, WEB SITES DEDICATED TO DESIGN AND TYPOGRAPHY, OTHER RESOURCES

A variety of resources are available for you on Canvas. They will be beneficial at various points throughout the course.

STUDENT COMMITMENT COURSE STRUCTURE + GENERAL POLICIES

Having read the Course Syllabus, you are now aware of the importance of responsible attendance, class preparation, policies and procedures. Please the form on Canvas acknowledging that you fully understand what you have read.

SERVICES FOR STUDENTS WITH DISABILITIES

Students with disabilities are encouraged to contact me (the instructor or teaching assistant) for a confidential discussion of their individual needs for academic accommodation. It is the policy of the University of Nebraska-Lincoln to provide individualized accommodations to students with documented disabilities that may affect their ability to fully participate in course activities or to meet course requirements. To receive accommodation services, students must be registered with the Services for Students with Disabilities (SSD) of-fice, 232 Canfield Administration, 472-3787 voice or TTY.