

SPECIAL TOPICS Syllabus:

Advanced Typography | “An Exploration / Exploitation of Type in Media”

ART3375 (3-3) | THURS 6PM—8:30PM | Malone 211 | BlackBoard® Supported

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Course Description:

ADVANCED TYPOGRAPHY: A Special Topics course that will encourage the art/design student to explore the use of type and text in various media, messages and forms. This will be a unique educational opportunity designed to emphasize the powerful properties of type in the making of visual communication. The goal is to facilitate greater understanding and expression of typography through a highly energized, collaborative and creative environment. Additionally, a goal is to realize greater typographical expressions through strengthened student portfolios.

What this course is about:

This course “Advanced Typography” will examine the various characteristics, properties and functions of type/text in visual culture. Students will be re-introduced to various foundations of type/text and will then be expected to execute at a sophisticated level. All students will share in a foundational unit that could be considered a “boot camp in typography” as this phase will be the ‘leveling’ phase of the course to prime the students for advanced studies in typography. Also, it is NO SECRET that this course is intended to generate award-winning, highly conceptual and technical typographical products from its participants. Students are expected to invest reasonable time outside of class time to manifest such.

Some of the aspects of type that will be covered in the foundation or “boot camp” phase will include the following:

- **A sweeping history of type** – Although the history of type is large and comprehensive, the students will be introduced to the general historical evolution of the English alphabet as is currently known. This historical survey will range from prehistoric markings evolving into current alphabetical characters.
- **The structure of the letter** – Each letter or character is constructed with purpose (function and aesthetic). Students will learn of the anatomy, x-heights, measurements, fonts, font families, antialiased and bitmap typefaces.
- **An overview of text** – When letters are combined to form words and then sentences and then paragraphs and more, they become text in quantity with numerous additional properties. Students will explore spacing (kerning, tracking, word and line), alignment, hierarchy and other organizational aspects of text as content for design.
- **About the grid** – A system for organizing text along with other design elements is the grid. Although there are multiple systems available, the single-column and multi-column grids will be discussed. Both vertical and lateral divisions will be used to strengthen the page layout. Additionally, more complex, modular grids will be introduced.
- **The expressiveness of type/text** – Type evokes emotions and can tap into certain sensibilities of the reader. Not only does this happen due to the particular font style but also in the varied usages of a given font. Students will explore an array of type manifestations that effectively express emotions and other qualities.

After the foundation phase, students will be introduced to a variety of projects in which they will then select from and produce sophisticated typographical solutions. The following are sample projects from which students might be expected to select to solve visual problems:

- **Hand-generated Type** – With the advent of digital type, the desire for analog/hand-generated type is increasing in popularity. Students selecting this topic will utilize primarily hand-rendering to solve a visual problem through type. The end result will be a series of hand-pulled, serigraph (silkscreen) prints.
- **The Corporate Identity** – One of the most basic and profound typographical problems is that of creating an identity program for a company, organization or similar. Students selecting this topic will be required to generate a complete identity program complete with a comprehensive graphics style manual showing multiple applications with specs.

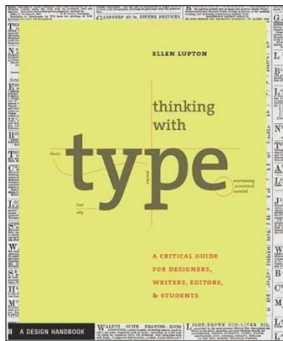
- **The Annual Report** – Another popular but often complex typographical problem for designers is that of developing/designing an annual report for a corporation that must show its progress to shareholders. These multi-paged reports are heavily text-oriented and require great skill in managing columns, charts, and important data.
- **The “Type-in-Motion” Trailer** – Using a movie title, or song lyrics, or a quote, or similar, the student will be required to create a motion graphics application of the type utilizing time as an element AND dimension of design. Audio should be used in this application to appropriately heighten the visual narrative. See *YouTube examples in class...*
- **The Custom Font** – Using Font Lab’s Fontographer® program, design an original font (every character!) that expressly meets a communication goal or strategy. This new font could be based upon a historical model or creates a bridge between two disparate models
- **The Type Sculpture** – Using type only, create a sculpture or prototype of large sculpture that serves as a three-dimensional typographical solution (consider Jenny Holzer installations).
- **Type Site** – Design an entire website devoted to the use of type. This site would be predominantly (if not exclusively) type without photography or illustrations. This site can be created from Dreamweaver, Flash or other web-focused applications.
- **Non-Western Type** – Design a product (poster, cd, book, etc.) that exclusively utilizes a non-western typeface (Arabic, Hebrew, Mandarin Chinese, Korean, Russian, Sanskrit, etc.). If the designer is not expert-level at this language, then it is imperative that an interpreter/consultant be heavily utilized. Cultural and language conventions of written communication must be addressed.

Course Objectives:

This special topics course is designed...

1. to define typographic terms
2. to identify the anatomy of type
3. to identify major font families
4. to discuss the evolution and history of type
5. to produce page layouts utilizing various grid systems
6. to use type experimentally- outside the formal conventions of typography
7. to use a variety of tools and methods to produce typographical work
8. to enhance the student’s portfolio with sophisticated typographical solutions

PREREQUISITES: Student must have completed a minimum of 15 hours in their art or design major and it is **STRONGLY** recommended that the student have completed ART3308 Principles of Digital Design or has special permission from the instructor/s and the department chairman.



REQUIRED READINGS: Student is required to attain and read a terrific resource book entitled **THINKING WITH TYPE** by Ellen Lupton, Princeton Press (2004). This book is available in paperback and at used prices ranging from \$12 and up. Additionally, student should acquire **NEW TYPOGRAPHIC DESIGN** by Roger Fawcett-Tang, Yale University Press, (2007). This book is available in paperback and at used prices ranging from \$21 and up.

Additional supplemental readings may be required by instructors throughout the term or simply necessitated by the assigned reports or projects.

NOTE: Student **MUST** collect and retain all assigned readings, essays and notes in a three-ring binder. This binder of compiled information will become an increasingly valuable resource as the term progresses.

ADDITIONAL READING RESOURCES

Magazines: *Baseline, Print, Communication Arts, HOW, CMYK*

Books: *The American Heritage Dictionary, The Elements of Typographic Style, Stop Stealing Sheep & Find Out How Type Works, Design Language, Typographic Design: Form and Communication*



SUPPLIES NEEDED: You are required to keep a Process Book (3 ring binder, 1 inch) to document your progress throughout the semester. The process book is used for practice exercises, brainstorming (in and out of class), taking notes and keeping any other material having to do with

the course. On final critique day all process work relating to the current project will be turned in and will be factored in to your grade (Development & Process). Think on paper and with your hands. You are strongly encouraged to collect interesting samples of type, images, shapes, and photocopied materials and glue them in the book.

OTHER REQUIRED SUPPLIES: 18 inch or longer metal ruler (t-square preferred), large Triangle (not pocket sized), Black ink pens (micron), X-Acto knife and extra #11 blades, Self-healing cutting mat, 9x12 or larger, Masking tape, Tracing paper pad (8 1/2 x 11 preferred), Super 77 permanent adhesive spray, Black foam board for mounting (as needed), Access to a digital camera, Photocopies as needed, *Additional supplies may be needed as semester progresses.*

STUDIO NOTES

- Please eat supper before or after class, not during. Consistent disregard for this policy will result in a heavy penalty in your participation grade.
- Cell phones and pagers should be turned off before entering the classroom. No text messaging!
- Clean up after each class: studio supplies, scrap paper and trash should not be left behind.
- Always be open and constructive. Critique ideas not people.

GRADING/ATTENDANCE POLICY: Class attendance is EXPECTED and is a strong determinant of your success in this course. Absences beyond two (2) will lower the final grade by one-half letter grade per absence. Absenteeism includes late arrivals and unexcused, early departures (2 of these = one absence). Any late competency project will result in an automatic grade reduction and any subsequently delinquent projects will receive compounded grade reductions. Grade reductions are completely at the discretion of the instructors. During the semester, there may be times when mandatory outside field trips or lectures are necessary and may be outside of regularly scheduled class times. Students will be given at least a two-week notice in such instances. Failure to attend any of these mandatory excursions will result in an absence.

Grading Categories & Weighting of Course Grade

- **10%** Tests/Quizzes/Worksheets/Exercises or other weekly competencies...
- **15%** Project 1
- **15%** Project 2
- **15%** Project 3
- **15%** Project 4
- **30%** Final Portfolio complete with electronic documentation

Letter grade designations: **A = (100-90) Truly, extraordinary!**

Professional caliber, work that achieves excellence in most, if not all, specified criteria.

B = (89-80) Outstanding.

Professional quality, above average in most specified criteria.

C = (79-70) Average.

Acceptable, meets criteria but does not attain exceptional standards in some or all categories.

D = (69-60) Poor.

F = (59 and below) Failure.

AMERICANS WITH DISABILITIES ACT: Troy University supports Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, which insure that postsecondary students with disabilities have equal access to all academic programs, physical access to all buildings, facilities and events, and are not discriminated against on the basis of disability. Eligible students, with appropriate documentation, will be provided equal opportunity to demonstrate their academic skills and potential through the provision of academic adaptations and reasonable accommodations. Further information, including appropriate contact information, can be found at the link for Troy University's Office of Human Resources at <http://www.troy.edu/humanresources/ADAPolicy2003.htm>

INCOMPLETE GRADES: If for some reason a student is unable to complete the required coursework or attend classes due to extenuating circumstances, the student may request an academic withdrawal from the University OR the student may petition for an "INC" grade. However, our departmental policy is that a student must have completed at least 80% of the coursework up to that point to make such a petition. Otherwise, an academic withdrawal through University Records is the recommended course of action.