the syllabus // sixteen weeks of typographic greatness //

COURSE DESCRIPTION
3 hours. Students will learn about typography as both conceptual and plastic form, and as hierarchical systems. The course will be structured around lectures, demonstrations, extensive studio work and critiques. Traditional and digital techniques will be used over the course of the semester. Students must be concurrently enrolled in ADES 2515.

PREREQUISITES
Students must have successfully completed ADES 1540.

COURSE OBJECTIVES
1. Define and demonstrate a mastery of type, type face, type font, parts of the characters, appropriate type selection, typographic measurement systems, leading, posture, weight, size, kerning, word spacing, alignment, line length, type rendering, visual hierarchy, typographic manipulation, communication with type, type identification, typographic awareness.
2. Demonstrate a mastery of the design process: concept, thumbnails, pencil roughs or sketches, tight pencil comprehensives (comps), and computer generated comprehensives.
3. Demonstrate a mastery of the elements and principles of design: composition, balance, contrast, repetition, movement, dominance, tension.
4. Demonstrate a mastery of the principles of Gestalt: figure/ground (form/counterform), unity, repetition, similarity, closure, continuity, proximity

REQUIRED BOOKS
Lettering & Type, by Bruce Willen & Nolen Strals
Thinking with Type: A Critical Guide for Designers, Writers, Editors & Students, by Ellen Lupton
Typeface: Classic Typography for Contemporary Design, by Tamye Riggs

COURSE STRUCTURE
This class will be extremely demanding in mental focus and commitment involving many hours of homework. You may expect that 80–90% of class time will be spent in critique and discussion of work completed outside of class. The remaining 10–20% will be spent in in-class work, lecture and demonstration. Students must participate in the Sophomore Portfolio Review in December in order to pass this course.

GRADING
Maximum number of points a student can earn for design and concept is a total of 100%.
Maximum number of points a student can lose for the following is 20% of the grade.
You will be graded on the following criteria:
CRAFT: supercomps 11 presentation 11 technical proficiency 11 design/ideation
PERFORMANCE: attitude 11 deadlines 11 participation 11 engagement 11 proactivity/curiosity
PROFESSIONALISM: presentation 11 follows instructions 11 critique 11 class interaction

GRADE PERCENTAGES
EXAM: Type Identification Exam/Anatomy 6%
ASSIGNMENT 1: Type Drawing/Rendering/Monogram 8%
ASSIGNMENT 2: Typographic Marriage 10%
ASSIGNMENT 3: Experimental Typography 6%
ASSIGNMENT 4: Evocative Typography 10%
ASSIGNMENT 5: Grid/Visual Hierarchy 10%
ASSIGNMENT 6: Type Poster 40%

RISK FACTOR
Risk Factor: 2. In level 2 courses, students are exposed to some significant hazards but are not likely to suffer serious bodily injury. In this class those risks are related to x-acto knife usage, adhesives and fumes and repetitive stress injuries related to extended computer use. Students will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others."
“The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course.

If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline.

Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in unt Policy 18.1.14, at www.unt.edu/oda, and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323.

In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

Good attendance and punctuality are expected for this class and will strongly affect your grades. Roll will be taken at the beginning of every class. You’ll be considered late if you arrive after roll has been taken. If you are late, it is your responsibility during that class period to make sure the instructor knows that you are present by leaving a note with your name, date and time of arrival with the instructor. If not received, you will be marked as absent. You will receive two (2) free tardies. After the first two tardies, every four (4) tardies will equal one (1) unexcused absence. Only three (3) unexcused absences will be accepted. The fourth unexcused absence will lower your final semester grade by one letter grade. The fifth unexcused absence will lower your grade by two letter grades. The sixth unexcused absence will lower your grade by three letter grades and so on. A total of seven absences, excused or unexcused, will result in you receiving a failing grade (F) for the class. There are no excused absences for anything but a verifiable death in the immediate family or with a doctor’s note on his/her stationary with a telephone number. The doctor’s note must be presented at the next class. A receipt is unacceptable. If you are more than thirty minutes late, it will be counted as an unexcused absence.

If you are absent, you are responsible for contacting a class member in order to get any information or assignments that were given in class. The instructor will not use any class time to repeat missed lectures or assignments. Do not call the main office to leave the instructor a note that you are missing class for any reason. Under no circumstances should you leave a project with anyone in the main or design office. The office will not accept any projects. Incomplete daily work may result in additional unexcused absences at the discretion of the professor.

Cell phones should be turned off when class begins. Laptops will only be opened for in class work. No facebooking, checking email or text messaging will be allowed. Failure to comply with this rule may result in point deductions in the professionalism section of your grade or an unexcused absence at the discretion of the professor. Let your instructor know in advance if you have an extenuating circumstance with regard to the above rules.

All projects are due on the day and time given at the beginning of class. No late projects will be accepted for grading. You are responsible for turning in work on time regardless of attendance.
Plagiarism is literary or artistic theft. It is the false assumption of authorship; the wrongful act of taking the product of another person’s mind and presenting it as one’s own. Copying someone else’s writing or art, intact or with inconsequential changes, and adding one’s name to the result constitutes plagiarism. Plagiarism will result in the immediate failure of the class and may result in expulsion from the university. Disciplinary probation, suspension from the university, expulsion (permanent), or revocation of degree.

Each University of North Texas student is entitled to certain rights associated with higher education institutions. See www.unt.edu/csrr for further information.

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit http://financialaid.unt.edu/satisfactory-academic-progress-requirements for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

Instructor reserves the right to make adjustments/changes to the course syllabus with or without notice.
the contract // sign it! //

I acknowledge that I have read the course syllabus. I understand the course structure, grading, attendance policies, as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

NAME (PRINT)

SIGNATURE

DATE

Please fill in your contact information below:

YOUR E-MAIL ADDRESS

YOUR PERMANENT ADDRESS

YOUR PHONE NUMBER

YOUR CELL PHONE NUMBER

May we include your e-mail address on the Communication Design List Serve?

PLEASE CHECK: _____ YES _____ NO

May I include your e-mail address and phone number on a class phone list for distribution to the rest of the class?

PLEASE CHECK: _____ YES _____ NO

“I agree to the terms and conditions outlined in the Permission to Use Student Work contract.”

PRINT NAME SIGNATURE DATE

And

“I agree to the terms and conditions outlined in the UNT Legal Model Release Form contract.”

PRINT NAME SIGNATURE DATE
the schedule // sixteen weeks of typographic greatness //

WEEK 1 :: A 25-29
M
INTRO: Syllabus, attendance, required books and supplies
LECTURE: Review typographic anatomy and taxonomy
ASSIGN: Reading: Lettering & Type, pages 1-35

W
DUE: Typographic anatomy/classification test
LECTURE: Monogram design and its history
ASSIGN: 40 monogram thumbnails, serif typeface

F
IN CLASS: Work in and out of class: revisions to 40 monogram thumbnails, serif typeface
ASSIGN: 40 monogram thumbnails, sans serif typeface
ASSIGN: Revisions to 40 monogram thumbnails, serif typeface

WEEK 2 :: S 1-5 (2 DAYS)
M
Labor Day, no class

W
CRITIQUE: Revisions to 40 monogram thumbnails, serif typeface
CRITIQUE: 40 monogram thumbnails, sans serif typeface
ASSIGN: 20 monogram revisions, (10 serif/10 sans serif)

F
CRITIQUE: 20 monogram thumbnails, (10 serif/10 sans serif)
ASSIGN: 10 monogram revisions, (5 serif/5 sans serif)

WEEK 3 :: S 8-12
M
CRITIQUE: 10 monogram revisions, (5 serif/5 sans serif)
ASSIGN: 2 final full-size tight pencil monogram, due at the beginning of next class

W
CRITIQUE: Final full-size tight pencil monograms (1 serif/1 sans serif)
ASSIGN: 2 final full-size tight pencil monogram digitized in Adobe Illustrator, in presentation format due at the beginning of next class

F
DUE: Final monogram, mounted
LECTURE: Typographic marriage
ASSIGN: 20 thumbnails: 10 for each parent, due beginning of next class
the schedule // continued //

WEEK 4 \: S 15–19

M  
CRITIQUE: 20 thumbnails  
IN CLASS: 3 tight pencils revisions of the best 2 solutions  
ASSIGN: 3 tight pencils revisions of the best 2 solutions, due beginning of next class

W  
CRITIQUE: 3 tight pencils revisions of the best 2 solutions  
ASSIGN: Final tight pencils of selected solutions, due beginning of next class

F  
CRITIQUE: Final tight pencil of each type baby  
ASSIGN: Scan and pen tool, due beginning of next class

WEEK 5 \: S 22–26

M  
CRITIQUE: First round of pen tooled babies  
ASSIGN: Revisions to pen tooled babies

W  
CRITIQUE: Second round of pen tooled babies  
ASSIGN: Final revisions to pen tooled babies  
ASSIGN: Experimental typography object collection, due at the beginning of next class

F  
DUE: Typographic marriage, mounted  
LECTURE: Experimental typography  
ASSIGN: Reading: Lettering & Type, chapters 3 and 4  
IN CLASS: Begin mark making process in class  
CRITIQUE: Select marks to convert to words, due at the beginning of next class  
ASSIGN: Personality for evocative typography. Word research (definition, synonyms and visual research) + typeface selections due, Friday, October 3rd

WEEK 6 \: S 29–O 3

M  
IN CLASS: Continue mark making in class  
LECTURE: How to clean up scanned type in Photoshop  
CRITIQUE: Select marks to convert to words, due at the beginning of next class

W  
IN CLASS: Continue mark making in class  
ASSIGN: Select best 2 solutions, scan and mount as directed, due at the beginning of next class

F  
DUE: Experimental typography, mounted  
DUE: Word search + visual research + typeface selections for evocative typography  
LECTURE: Evocative typography  
ASSIGN: Evocative typography: Steps 1–5
the schedule // continued //

WEEK 7 // 0 6-10

M
CRITIQUE: Evocative typography: Steps 1-5
ASSIGN: Using the best 3 typeface possibilities, complete the following:
Revision 1: Kerning & character spacing: 5 revisions total (on the computer)
Revision 2: Alignment/baseline shifts: 5 revisions total (on the computer)
Revision 3: Letter form/scale shifts: 5 revisions total (on the computer)
Revision 4: Character manipulations: 5 revisions total (pencil)
Revision 5: Combinations of explored techniques: 5 revisions total (pencil),
due beginning of next class

W
CRITIQUE: Revision 1: Kerning & character spacing: 5 revisions total (on the computer)
Revision 2: Alignment/baseline shifts: 5 revisions total (on the computer)
Revision 3: Letter form/scale shifts: 5 revisions total (on the computer)
Revision 4: Character manipulations: 5 revisions total (pencil)
Revision 5: Combinations of explored techniques: 5 revisions total (pencil),
Select best 3 possibilities and revise in class
ASSIGN: 3 tight pencil revisions/ variations for each of three directions: 9 total,
due beginning of next class
ASSIGN: Color research to support your selected word's content, due beginning of next class

F
CRITIQUE: 3 tight pencil revisions: variations for each of three directions: 9 total + color research
Select best direction and best color research
ASSIGN: Scan tight pencil, import in Illustrator and render as vector art (b/w) + 10 color variations,
due beginning of next class

WEEK 8 // 0 13-17

M
CRITIQUE: Pen tooled version of your word: black and white +10 color variations
ASSIGN: Revisions to pen tooled word and color

W
CRITIQUE: Revisions to pen tooled word and color
ASSIGN: Final version of evocative typography

F
DUE: Evocative typography, mounted
ASSIGN: Reading: Thinking with Type: Text and the Grid (pages 61-155)
ASSIGN: Research for typographic poster design, due Friday, October 26th
LECTURE: Visual hierarchy
ASSIGN: Type variables 1 & 2
the schedule // continued //

WEEK 9 :: O 20–24
M
CRITIQUE: Type & grid variables #1 & #2
ASSIGN: Type & grid variables #3 & #4

W
CRITIQUE: Type & grid variables #3 & #4
ASSIGN: Revisions to all

F
CRITIQUE: Revisions to type & grid variables
ASSIGN: Final version of type variable #4
DUE: Research for typographic poster design
ASSIGN: Twenty-five appropriate typeface selections for your poster — front

WEEK 10 :: O 27–31
M
DUE: Final type & grid assignment, mounted
LECTURE: Type poster, plastic evocative nature of type
CRITIQUE: 25 typeface possibilities for emotional or evocative front
CRITIQUE: Research/text for topic, typed
ASSIGN: Front side — 30 thumbnail explorations. (3 x 4.5 inches)
ASSIGN: Revisions 25 typeface possibilities for emotional or evocative front

W
CRITIQUE: 25 typeface possibilities for emotional or evocative front
CRITIQUE: Front side — 30 thumbnail explorations. (3 x 4.5 inches)
ASSIGN: Revisions front side — 20 thumbnail explorations. (3 x 4.5 inches)

F
CRITIQUE: Front side — 20 thumbnail explorations. (3 x 4.5 inches)
ASSIGN: Revisions front side — 20 thumbnail explorations. (3 x 4.5 inches)

WEEK 11 :: N 3–7
M
CRITIQUE: Front side — 20 thumbnail explorations. (3 x 4.5 inches)
ASSIGN: Revisions: Front side — 10 thumbnail explorations. (3 x 4.5 inches)

W
CRITIQUE: Revisions: Front side — 10 thumbnail explorations. (3 x 4.5 inches)
ASSIGN: Revisions: 5 half-size explorations of selected work from critique

F
CRITIQUE: Revisions: 5 half-size explorations of selected work from critique
ASSIGN: Final full-size tight pencil
ASSIGN: 20 color palette studies
the schedule // continued //

**WEEK 12 :: N 10-14**

**M**
**CRITIQUE:** Final full-size tight pencil & review 20 color palettes, color revisions as necessary  
**ASSIGN:** Final revision as necessary to full-size tight pencil

**W**
**CRITIQUE:** Final revisions as necessary to full-size tight pencil  
**ASSIGN:** Front side — computer implementation, printed half-size for ongoing crits  
**ASSIGN:** 20 grid studies/thumbnails/layout design — poster backs (3 x 4.5 inches)  
**LECTURE:** Review: typographic hierarchy/grid and structure

**F**
**CRITIQUE:** 20 grid studies/thumbnails — poster backs (3 x 4.5 inches)  
**CRITIQUE:** Front side — computer implementation, printed half-size  
(You will continue to bring the front side of the poster to class for the remainder of the semester for revisions per instructor request... it won't be written on the schedule)  
**ASSIGN:** 10 grid studies/thumbnails/layout design — poster backs (6 x 9 inches)

**WEEK 13 :: N 17-21**

**M**
**CRITIQUE:** Select the best two directions, create two half-size tight pencil comps — poster backs

**W**
**CRITIQUE:** Two half-size tight pencil comps — poster backs  
**ASSIGN:** Computer implementation to best comp/direction — poster back

**F**
**CRITIQUE:** Computer implementation to best comp/direction — poster back  
**ASSIGN:** Computer implementation to best comp/direction — poster back

**WEEK 14 :: N 24-28 (THANKSGIVING)**

**M**
**CRITIQUE:** Computer implementation to best comp/direction — poster back on plotter paper  
**ASSIGN:** Revisions to both the front and back of poster, print out half-size on plotter paper

**W**
**CRITIQUE:** Revisions to both the front and back of poster, print out full-size on plotter paper  
**ASSIGN:** Revisions to both the front and back of poster, print out full-size on plotter paper

**F**
**THANKSGIVING HOLIDAY**
the schedule // continued //

WEEK 15 :: D 1–5 (2 DAYS, FRIDAY OFF)

M
CRITIQUE: Revisions to both the front and back of poster, print out full-size on plotter paper
ASSIGN: Revisions to both the front and back of poster, print out full-size on plotter paper

W
CRITIQUE: Revisions to both the front and back of poster, print out full-size on plotter paper
ASSIGN: Final full-size (24 x 36 inches) on plotter paper
DUE: Monday, December 8 by noon (12 p.m.)

F  NO CLASS, READING DAY

WEEK 16 :: D 8–12 (FINALS)

M
DUE: Typeface ID test. Twenty typefaces chosen from: *Typeface: Classic Typography for Contemporary Design* by Tamye Riggs
DUE: Full size poster front & back/plotter color