ADES 2513.501
TYPOGRAPHIC SYSTEMS
FALL 2021
CVAD BUILDING COMPLEX, ROOM 284

the syllabus.1 >> sixteen weeks of digital typographic greatness >>

**COURSE DESCRIPTION**

3 SCH (semester credit hours). This class will introduce students to the basic concepts of using typography to facilitate:

a. **logistically well-organized**, b. **emotionally evocative and appropriate**, and c. **aesthetically compelling** visual communications artifacts and systems. Particular emphasis will be placed on:

- learning how to employ the fundamental principles of typographic usage,
- learning basic typographic terminology,
- using (predominantly digital) tools to configure typographic composition,
- working with type when the type itself “becomes content,” and
- establishing informational hierarchy(ies) by arranging typographic elements effectively.

**CREDITS AND PREREQUISITES**

All students enrolled in this course must have already taken and successfully passed (i.e., earned a final course grade of “C” or better) the following courses: ADES 1500 and ADES 1543. ADES 2513 is a three-credit hour, undergraduate course that is required for all UNT CVAD Communication Design majors seeking a B.F.A. in Communication Design with a concentration in User-Experience Design.

This course will also afford students enrolled in it to hone their critical thinking skills and examine how type works—and doesn’t work—in print and digital environs. The primary learning outcomes for students enrolled in this course are articulated in the following numbered sub-sections:

1. Define and demonstrate a mastery of typographic configurations, fundamental knowledge of typefaces and the nomenclature of specific parts of typographic characters, an understanding of appropriate—and inappropriate—typeface selection, leading/line height, posture, weight, size, letterspacing, wordspacing, alignment, line length/column width/measure, visual hierarchy, formal typographic manipulation, visual communication with type, the configuration of typographic systems and the formal manipulation of digital type.

2. Demonstrate an understanding of the formal variables and limitations that must be accounted for when designing with type in digital environments.

3. Demonstrate a mastery of the elements and principles of design—composition, balance, contrast, repetition, movement, dominance, tension—as these affect typographic configurations.

4. Demonstrate a mastery of the formal principles of Gestalt: figure/ground (form/counterform), unity, repetition, similarity, closure, continuity, proximity.

**REQUIRED BOOKS**

(Princeton Architectural Press, 2014)

*Making and Breaking the Grid*, 2nd Edition, Timothy Samara
(Rockport Press, 2017)

**NECESSARY WEB URLS**

https://bootcamp.uxdesign.cc/a-beginners-guide-to-web-and-mobile-typography-f68ebba857db
https://web.dev/variable-fonts/
https://design.google/library/choosing-web-fonts-beginners-guide/

**COURSE STRUCTURE**

This class will be extremely demanding in terms of mental focus and time-on-task commitment. It will involve **many hours of homework each week**. You may expect that 70–80% of our class time together will be spent in critique and discussion of work each student will have completed outside of class, either in our physical classroom setting or using Zoomchat- and other online-facilitated resources, such as Canvas and Dropbox (or something like it, such as the new “Screaming Eagle” CVAD digital storage area). The remaining 10–20% of our time together in class will be spent on in-class work, lecture and demonstration.
This course is offered in a design studiolab format, and will meet for two, 170-minute class sessions per week. Course content and studiolab etiquette during critically dialectic exchanges between fellow-students and students and faculty are all consistent with the requirements of pursuing a career in professional User Experience and Interaction Design environments. Under the guidance of the instructor, each BFA CDES: UXDT student enrolled in ADES 2513 will spend specified amounts of time—between three and five weeks—engaged in developing and designing four assigned projects that must endeavor to satisfy a particular set of typographically rooted, visual communication design parameters.

Course content in the visual arts and design can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, violence, or blasphemy. As the College of Visual Arts and Design is devoted to the principle of freedom of expression, artistic and otherwise, and it is not the college’s practice to censor these works or ideas on any of these grounds. Students who might feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the semester and seek enrollment in another course.

As members of the UNT community, we have all made a commitment to be part of an institution that respects and values the identities of the students and employees with whom we interact. UNT does not tolerate identity-based discrimination, harassment, and retaliation. UNT’s full Non-Discrimination Policy can be found in the UNT Policies section of this syllabus.

In light of our efforts to prevent the spread of COVID-19 What follows has been excerpted directly from the UNT “Health Alerts” website (healthalerts.unt.edu).

“The best way to ensure your personal safety with regard to COVID-19 is to obtain a full course of vaccination. Vaccinations have been found to drastically reduce the chance of experiencing severe impacts from COVID-19 and minimize transmission of the disease.

“UNT continues to urge students, faculty and staff to take one of the approved COVID-19 vaccinations currently offered.
   - Vaccines are offered at the Student Health and Wellness Center (1800 Chestnut Street/Chestnut Hall)
   - Visit the Denton County site for information on vaccine availability and other providers.
   - You’ll find vaccine options at local pharmacies and other locations from the Texas Department of State Health Services.

“Mandatory Testing
“All students, faculty, and staff will be required to have a COVID-19 test at designated intervals throughout the fall semester, with the first testing interval being Aug. 16 - Sept. 10. Additional testing intervals will be determined and announced. Vaccinated individuals can opt-out of the mandatory testing requirement by uploading proof of vaccination by Sept. 10.

“COVID-19 testing is provided to UNT community members by:
   - Curative, Inc.: Faculty, staff and students can get a free COVID-19 test through Curative, Inc.
   - The testing in the University Union, Room 381, is available from 8 a.m. to 6 p.m. Monday through Friday and 10 a.m. to 4 p.m. Saturdays, closed Sundays and holidays. To sign up for the free testing, visit cur/tv/UNTuion.
   - Student Health and Wellness Center: Students can learn the latest availability at the center’s website.
“Approved Vaccinations from Other Countries

In addition to Pfizer, Moderna, and Johnson and Johnson, UNT does recognize vaccinations received in other countries as long as the vaccine is on the World Health Organization (WHO) approved list. The approved vaccinations allow you to travel to and from campus without the need to quarantine. However, you must follow other CDC guidelines regarding international travel. International faculty and students who have access to an approved vaccine are encouraged to get fully vaccinated prior to traveling to the U.S.

Please see the WHO’s full listing of approved vaccines globally (https://www.who.int/emergencies/diseases/novel-coronavirus-2019/covid-19-vaccines/advice). The list will be updated as additional vaccines are approved.”

Finally:

Please DO NOT physically come to class with the instructor and your classmates in room 284 of the CVAD Building Complex if you are feeling ill, or are exhibiting symptoms of illness (i.e., you have a fever of 100° or higher, you are actively and consistently coughing or sneezing, you have shortness of breath, you are experiencing nausea and/or headaches, you are experiencing diarrhea). It is recommended that each student enrolled in f21 ADES 3513 wear a non-ventilated face mask to our class sessions held in room 284 of the CVAD Building Complex, and continue to wear it through the duration of a given day’s class session (and for the entirety of the time the student is INSIDE ANY OF UNT’S BUILT ENVIRONMENTS!). More information about the types of masks that have been approved for on-campus wear at UNT during the pandemic, please visit: https://www.untsystem.edu/covid-response-guidelines#toc-3, and then please scroll down to the subhead that reads: “Face coverings and PPE.”

f21 ADES 2513 students are advised that they must clean and sanitize the chair and the desk they will use throughout the class session as roll is being taken that day. Each student must also do this just prior to leaving each class session at about 10:45 or so each morning of the coming semester.

The maximum number of assignment points a student enrolled in f 2021 ADES 2513 can earn for his/her design process, performance and professionalism is a total of 100%. Further articulation of this is as follows:

Students enrolled in f 2021 ADES 2513 will be graded on the following criteria:

**Design process:** per-class presentations of work : technical proficiency : iterative design/ideation

**Performance:** attitude : meeting daily deadlines : participation : engagement : proactivity/curiosity

**Professionalism:** presentation : follows instructions well : engagement in critique : class interaction

**GRADE PERCENTAGES**

- **assignment 1:** Typographic Marriage 20%
- **assignment 2:** Evocative Typography 20%
- **assignment 3:** Digital Resumé 30%
- **assignment 4:** Employing the Grid & Visual Hierarchies 30%

**RISK FACTOR**

Risk Factor: level 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.”
required supplies

- well-equipped personal computers loaded with the Adobe CC Creative Suite, access to and working knowledge of Figma, Balsamiq, Axure, Sketch, or XD prototyping softwares
- An inexpensive-yet-workable-with-their-smartphone cardboard page scanner, like the one listed below:
  “Scanner Bin - The Clever Document Scanning Solution.”
  https://www.amazon.com/Scanner-Bin-Document-Scanning-Solution/dp/B00XM7LKZM/ref=asc_df_B00XM7LKZM?tag=hyprod-20&linkCode=df0&hvadid=312267316042&hvpos=&hvnetw=g&hvrand=17545480000675549037&hvptwo=&hvqmt=&hvdev=c&hvlocint=&hvlocphy=9051771&hvtargid=pla-58119642867&psc=1
- at least one, preferably two, external hard drive(s) with at least 1TB capacity to facilitate the “hard storage” of the various types of files you will create as you complete your assigned coursework
- at least 200 Post-It Notes™ in at least five different colors
- a 25’ to 50’ roll of inexpensive, white butcher paper that is 36” wide
- a “cheap” box of eight (8) Crayola, washable markers
- one (1) Bienfang brand, 100-sheet “Parchment 100 Tracing Paper” pad (9” x 12”)
- one (1) Bienfang brand, 50-sheet “Graphics 360” pad (9” x 12”)
  At least four (4) Sharpie brand “Fine Point” black markers
  At least four (4) Sharpie brand “Ultra-Fine Point” black markers
  At least four dry erase markers (these are the ONLY types that can be used on the whiteboards in room 284)

attendance policy

Good attendance and punctuality are expected for this class and will strongly affect your grades. Roll will be taken at the beginning of each class session. A student will be considered late/tardy if he/she/they arrives after roll has been taken. If a student is late/tardy, it is his/her/their responsibility during that class session to make sure the instructor knows that he/she/they is present before he/she/they leaves that particular class session. Each student will receive two (2) “free tardies” over the course of the semester. After the first two tardies, every two (2) tardies will equal one (1) unexcused absence. Only two (2) unexcused absences over the course of the will be accepted. The third unexcused absence will lower a student’s final course grade by one letter grade. The fourth unexcused absence will lower a student’s final course grade by two letter grades. The fifth unexcused absence will lower a student’s final course grade by three letter grades. A total of six absences, excused or unexcused, will result in the student receiving a final course grade of “F,” which will result in a flunking of ADES 3513 during the fall semester of 2021. Students who sleep during class will be counted absent.

There are no excused absences for anything other than a verifiable death in the immediate family (obituary, funeral home notice or death certificate must be presented), or a verifiable illness suffered by the student accompanied by printed and signed doctor’s note provided on his/her stationery with a telephone number. (Please note: if it is determined that a given student’s doctor’s note has been “faked,” the student will automatically flunk this course, and may be subject to further disciplinary action by the Department of Design, The College of Visual Arts and Design, and UNT.) The doctor’s note must be presented during the class immediately after the one that was missed. A receipt from the doctor’s office is not acceptable. A dental appointment—unless it was necessitated by an emergency—does not count as an excused absence.

Because this course meets twice per week, a student will be counted absent—and this absence will be unexecused—if he/she/they comes to a given class session more than 30 minutes late. A student who exhibits a pattern of not bringing any or bringing only incomplete work to a series of three or more class sessions may earn additional unexcused absences at the discretion of the
the syllabus

professor. If a student comes to a class session without his/her assigned work for that day, that student will be counted absent. If a student is absent from a given class session, that student is responsible for contacting a class member in order to get any information or assignments that were given during the class session that was missed. INDIVIDUAL STUDENTS MAY NOT CONTACT THE INSTRUCTOR TO GAIN INFORMATION ABOUT “WHAT THEY MISSED DURING A GIVEN CLASS SESSION,” NOR CAN “WHAT THEY MISSED” BE MADE UP DURING AN OFFICE HOURS SESSION WITH THE INSTRUCTOR. The instructor will not use any class time to repeat missed lectures or assignments. Do not—for any reason—call the main office or the Department of Design office of UNT CVAD to leave the instructor a message that you will be missing a given class session of ADES 3513. Under no circumstances should you leave a project with anyone in either of these offices for the instructor to “retrieve later.” Neither of these offices will accept student projects.

All smart phones, tablets, and phablets must be turned off/switched into “airplane mode” as soon as class begins, but they may, out of necessity with regard to engaging in the coursework of ADES 3513, be switched on again as a given class session progresses. Laptops should only be opened to engage in class work. No social media, checking email or text messaging will be allowed for any reason during class time. Failure to comply with this policy may result in point deductions on the “Main Project” grade for whichever of the student was working toward when a given “failure to comply with this policy” occurred. Let your instructor know in advance if you have an extenuating circumstance with regard to abiding by any of these policies (if you have a need to “check your device” due to these types of circumstances, please step outside the classroom space and into the hallway to do this).

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, design or art work, intact or with inconsequential changes, and adding one’s name to the result constitutes plagiarism. If the instructor suspects a given student of an incidence of plagiarism, he/she/they will notify this student of this concern within 72 hours of the suspicion being raised. Plagiarism may result in disciplinary probation, suspension from the university, expulsion (permanent), or the revocation of your degree, and it will cause you to flunk this course. According to UNT Policy 06.003, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

Please notify the instructor if you have a disability that requires accommodation. It is also required that you register with the UNT Office of Disability Access, Sage Hall, Room 167 or Room 202. The College of Visual Arts and Design policy on accommodation is available upon request in the CVAD Dean’s offices, (these occupy the “101 suite” on the first floor of the CVAD Building Complex in its southwest corner). Further questions and problems on accommodation may be addressed to Erin Donahoe-Rankin, UNT CVAD’s Director of Advising, Art Building, Student Advising, Room 345D (940.565.2216; artadviseasst@unt.edu).

Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one’s specific course needs. Students may request accommodation at any time; however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every
the syllabus.6

In case of emergency in or near the CVAD Building Complex (an alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot (specifically for students enrolled in this course, use the stairs located off the hallway west of our classroom) and exit the building at the base of these stairs; once you’ve done this, proceed north through the CVAD Building Complex courtyard to the grassy area immediately west of the CVAD Building. 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 (specifically for students enrolled in this course, use the restrooms nearest our classroom or the previously mentioned stairwell). Follow the instructions of your instructors and act accordingly.

Finally: UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Canvas for contingency plans for covering course materials.

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 the total registered hours he/she/they is enrolled in per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, that student may lose his/her/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 done so.

The instructor of ADES 2513 reserves the right to make adjustments/changes to the course syllabus with or without notice.

Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13, 14 and 15 [insert administration dates] of the long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from “UNT SPOT Course Evaluations via IASystem Notification” (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students complete the survey, they will receive a confirmation email that the survey has been submitted. For additional information, please visit the SPOT website (http://spot.unt.edu/) or email spot@unt.edu

UNT is committed to providing a safe learning environment free of all forms of sexual misconduct. Federal laws and UNT policies prohibit discrimination on the basis of sex as well as sexual misconduct. If you or someone you know is experiencing sexual harassment, relationship violence, stalking and/or sexual assault, there are campus resources available to provide support and assistance. The Survivor
the syllabus.7

Advocates can be reached at SurvivorAdvocate@unt.edu or by calling the Dean of Students Office at 940.565.2648.

A student owns the copyright for all work (e.g., software, photographs, reports, presentations, and email postings) he or she creates within a class and the University is not entitled to use any student work without the student’s permission unless all of the following criteria are met:

- The work is used only once.
- The work is not used in its entirety.
- Use of the work does not affect any potential profits from the work.
- The student is not identified.
- The work is identified as student work.

If the use of the work does not meet all of the above criteria, then the University office or department using the work must obtain the student’s written permission.

To quote from Gloria Steinem, “Those [people] who are ‘boring’ have a high tendency to be easily ‘bored;’ those [people] who are ‘easily bored’ have a high tendency to be ‘boring.’” Com Design is a major that leads to entry into a professional discipline that demands a broadly informed, deeply examined sense-of-self. Those who practice it well enough to sustain careers and fulfill life paths cultivate knowledge and understandings from diverse sources, are well and broadly read, and are good at formulating probative questions that interrogate status quos across extant social, technological, economic, environmental and political spectrums. They listen as well as they speak, and develop the ability to engage in working processes that do not usually yield predictable outcomes.

If one of your primary goals in college and life is to “go with flow,” “not stick out too much,” “wait to see how everyone else is acting before you act,” neither of the tracks we operate in Com Design are the major for you. This is also not the major for you if you can’t figure out how to disconnect from social media and other e-based modes of communication for the extended periods necessary to construct the kinds of knowledge you’ll need to succeed in this demanding but richly rewarding major and career. If you can’t “go dark” for the few hours necessary almost every day to “get thoughtful work planned and done,” you won’t make it in Com Design. You also won’t make it if you haven’t matured enough to treat your collegiate experiences something beyond “13th grade.”

UNT’s Multicultural Center is committed to cultivating a campus environment where people of all identities and experiences can thrive. It fosters the success and awareness of historically underrepresented student populations with an emphasis on disability, ethnicity, gender, interfaith, race and sexual orientation. The Center’s programs and activities are developed to increase the awareness, understanding, and intersectionality of the various identities in the UNT community. All students at UNT—including all those of you enrolled in the fall 2021 section of ADES 3513 “Prototyping and Usability Testing”—have everyday access to our Multicultural Center, which is located in the Union Complex in room 335 (https://edo.unt.edu/multicultural-center; 940.565.3424).

UNT’s Pride Alliance is a gender and sexuality resource center and a safe and welcoming space for all. The values that drive their work includes but are not limited to:

- **Education:** Providing information, programs, and training opportunities that create awareness, understanding, and inclusion of all gender and sexual identities represented within the UNT community. Pride Alliance Training, and National Coming Out Day are both supported and facilitated by UNT’s Pride Alliance.
the syllabus.

Engagement and Involvement: Serving the UNT community through partnerships with campus and community organizations and promoting policies and practices that are inclusive of all gender and sexual identities. UNT’s Pride Alliance facilitates annual Outrageous Oral History and Transgender Day of Remembrance events;

Student Success and Leadership Development: Fostering an environment that affirms and celebrates all gender and sexual identities and providing opportunities for personal growth through dialogue, exploring the intersections of identity, and creating support systems to enable achievement. UNT’s Pride Alliance facilitates The Lavender Graduation Ceremony at the end of each long semester, and facilitates our campus’ OUTfits Clothing Closet.

All students at UNT—including all those of you enrolled in the fall 2021 section of ADES 2513 “Digital Typography”—have everyday access to our Pride Alliance facilities and support staff. Pride Alliance operates in the Union Complex, room 372 (https://edo.unt.edu/pridealliance)
the contract

>> each of you MUST sign it and return it to me by 08.25.21! >>

I acknowledge that I have read the course syllabus. I also acknowledge that 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 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 (ON LINE BELOW) SIGNATURE (ON LINE BELOW) DATE

________________________

And

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

PRINT NAME (ON LINE BELOW) SIGNATURE (ON LINE BELOW) DATE

________________________
the schedule >> sixteen weeks of digital typographic greatness >>

WEEK 1 :: A 23-25
T
INTRO: Syllabus, attendance, required books and supplies
LECTURE: Basic introduction to Typography
ASSIGN: Project 1 > Type Marriage

TH
IN CLASS: Review type pair choices > select interim set of 2 pairs
ASSIGN: 20 thumbnail marriages for each pair\slash40 thumbnails total

WEEK 2 :: A 31-S 02
T
CRITIQUE: 20 thumbnail marriages for each pair\slash40 thumbnails total
ASSIGN: 20 revisions for one pair

TH
CRITIQUE: 20 revisions for one pair
ASSIGN: 10 tight revisions for one pair

WEEK 3 :: S 07-09
T
CRITIQUE: 10 tight revisions for one pair
ASSIGN: 1 final pencil pair scanned and imported into Adobe Illustrator & Photoshop
1st round laser output and onscreen viewing file

TH
CRITIQUE: 1st round laser output and onscreen viewing file
ASSIGN: Revisions
ASSIGN: Research, Project 2 > evocative type
List of 20 possible individuals as source material for evocative type
(can be living or deceased/focus on individuals who have an outsized personality, recognizable talent or known for something that can be visualized)

WEEK 4 :: S 14-16
T
CRITIQUE: Revisions type marriage
CRITIQUE: Research, Project 2 > list of 20 possible characters for evocative type treatment
ASSIGN: Completion of laser output and onscreen viewing file for type marriage
ASSIGN: Visual research + typeface selections for evocative typography

TH
DUE: Completed laser output and onscreen viewing file for type marriage
DUE: Word search + visual research + typeface selections for evocative typography
LECTURE: Evocative typography/Show examples of type as content/communication/expression
ASSIGN: 40 pencil thumbnails for evocative typography
the schedule

WEEK 5 :: S 21-23
T | TH
CRITIQUE:  40 pencil thumbnails
ASSIGN:   Evocative typography. Working process for remainder of the assignment

1. Generate variations by manipulating some combination of KERNING AND TRACKING (THEY'RE NOT THE SAME THING), ALIGNMENT, BASELINE SHIFTS/LEADING/LINE HEIGHT, SCALE & CHARACTER MANIPULATIONS
2. Select the most promising 2 directions from all revisions—create a tight pencil drawing
3. Generate tight pencil revisions/variations for each of the best directions
4. Select the most successful variation
5. Generate final tight pencil drawing and scan at 600 dpi
6. Import scan into Illustrator and Photoshop for further vector- and pixel-based refinement
7. Generate initial laser output and onscreen version for review
8. Continue ongoing refinements based on class critiques
9. Generate color options for review/print and screen-based/pixel-rendered

WEEK 6 :: S 28-30
T | TH
CRITIQUE:  40 pencil thumbnails
ASSIGN:   Continued Work in Progress

1. Generate variations by manipulating some combination of KERNING AND TRACKING, CHARACTER SPACING, ALIGNMENT, BASELINE SHIFTS/LEADING/LINE HEIGHT, SCALE & CHARACTER MANIPULATIONS
2. Select the best 2 direction from all revisions – create a tight pencil drawing
3. Generate tight pencil revisions/variations each for the best directions
4. Select most successful variation
5. Generate final tight pencil drawing and scan
6. Import scan into Illustrator and Photoshop for further vector- and pixel-based refinement
7. Generate initial laser output and onscreen version for review
8. Continue ongoing refinements based on class critiques
9. Generate color options for review/print and screen-based/pixel-rendered

WEEK 7 :: O 05-07
T | TH
CRITIQUE:  Work in progress
ASSIGN:   Final print and digital versions of evocative type

1. Generate variations by manipulating some combination of KERNING AND TRACKING, CHARACTER SPACING, ALIGNMENT, BASELINE SHIFTS/LEADING/LINE HEIGHT, SCALE & CHARACTER MANIPULATIONS
2. Select the best 2 direction from all revisions – create a tight pencil drawing
3. Generate tight pencil revisions/variations each for the best directions
4. Select most successful variation
5. Generate final tight pencil drawing and scan
6. Import scan into Illustrator and Photoshop for further vector- and pixel-based refinement
7. Generate initial laser output and onscreen version for review
8. Continue ongoing refinements based on class critiques
9. Generate color options for review/print and screen-based
the schedule

WEEK 8 :: 0 12-14
T
DUE: Final print and digital versions of evocative type
LECTURE: Visual hierarchy
ASSIGN: Project 3 > Digital Resumé
Type face selections and other possible visual language research
35 half-size layouts (4.25" x 5.5")
TH
CRITIQUE: Type face selections and other possible visual language research
ASSIGN: 35 half-size layouts
20 half-size revisions, typeset on computer for print and online viewing

WEEK 9 :: 0 19-21
T
CRITIQUE: 20 half-size revisions, set on computer for print and online viewing
ASSIGN: 10 half-size revisions, set on computer for print and online viewing
TH
CRITIQUE: 10 half-size revisions, set on computer for print and online viewing
ASSIGN: Ongoing revisions

WEEK 10 :: 0 26 - 28
T
CRITIQUE: Ongoing revisions
ASSIGN: Ongoing revisions
TH
CRITIQUE: Ongoing revisions
ASSIGN: Final print and onscreen digital versions of Digital Resumé

WEEK 11 :: N 02-04
T
DUE: Digital Resume > Final print and onscreen digital versions
ASSIGN: Project 4 > Grids and Hierarchy
10 possible candidates for redesign/experience improvements
TH
DISCUSS: 10 possible candidates for redesign/experience improvements
ASSIGN: Selection of top 2 candidates
20 x 2 candidates thumbnail explorations > onscreen viewing only
CRITIQUE: 20 x 2 (40 total) candidates for visual explorations > onscreen viewing only
ASSIGN: 10 x 2 (20 total) candidates revisions

WEEK 12 :: N 09-11
T
CRITIQUE: 20 x 2 (40 total) candidates for visual explorations > onscreen viewing only
ASSIGN: 10 x 2 (20 total) candidates for revisions
TH
CRITIQUE: 10 x 2 (20 total) candidates for revisions
ASSIGN: Ongoing visual exploration final site selection
the schedule

**WEEK 14 :: N 16-18**

**T**

**CRITIQUE:** Ongoing visual exploration final site selection

**ASSIGN:** Ongoing visual exploration final site selection

**TH**

**CRITIQUE:** Ongoing visual exploration final site selection

**ASSIGN:** Ongoing visual exploration final site selection

**WEEK 14 :: N 23-25**

**T**

**CRITIQUE:** Ongoing visual exploration final site selection

**ASSIGN:** Ongoing visual exploration final site selection

**TH**

**CRITIQUE:** Thanksgiving (no class)

**ASSIGN:**

**WEEK 15 :: N 30-D 02**

**T**

**CRITIQUE:** Ongoing visual exploration final site selection

**ASSIGN:** Class reflection paper & Group self-assessment

Final iteration(s) re: Project 4

**TH**

“Almost final” iteration re: Project 4

**DUE:**

Class reflection paper

Group self-assessment

**WEEK 16 :: D 07-09 (FINALS)**

**T (12.07)**

**CRITIQUE:** Final iteration(s) re: Project 4