

GPHD-120

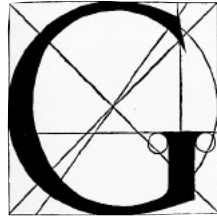
Typography I

Fall 2004

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O V E R V I E W

Typography I explores the history and perceptual development of type and its application to design principles. Language and technology will be reviewed. Problems will demonstrate theoretical concepts and their application. Prerequisite: Acceptance into upper division via the program's supplemental criteria application (portfolio review).

O B J E C T I V E S

In this course, the student will:

- learn the anatomy and terminology of type
- learn the history of modern typography
- learn 20+ text typefaces and their usefulness in everyday design
- learn how to compose a compelling typographic message within a given format
- learn to specify type for hierarchy, readability and contrast
- learn the language tools that can augment type's message
- learn about grids and their utility in layout design
- learn to critique and edit a type composition
- learn to maximize the combination of type and image
- develop proficiency in composing and outputting type from a layout program

H O U R S

Class Hours Monday 8:00-9:50am/ MRP-1003
Friday 8:00-9:50am/ KDM-166

Office Hours Tues 9:30-11:00am/ MRP-5011
Thurs 9:30-11:00am/ MRP-5011

T E X T S

The Elements of Typographic Style
Robert Bringhurst/ Hartley & Marks Publishers/ ISBN 0881791326

Typographic Specimens: The Great Typefaces
Philip Meggs, Rob Carter/ Wiley & Sons, Inc./ ISBN 0471284297

P O L I C I E S

Attendance

Roll will be taken at the beginning of every class. If a student is consistently late or leaves early, he/she will be marked absent. If a student walks in late, it is that student's responsibility to approach the instructor *after* class to let him know. Watch the instructor mark your name in the roll book to be sure late attendance has been recorded. Students missing class are responsible for assignments and notes given during the missed period (swap phone numbers with as many peers as you can, DO NOT ask the instructor). Students are still responsible for getting their work in the period it is due, even if they are absent. Every absence after the third absence will take one letter grade off the final semester grade earned. Three lates equal one absence.

Participation

In GPHD-120, the student is expected to be self-motivated and a self-starter. Part of a student's grade will be a reflection of his/her work ethic *in*, as well as *out* of class. Come prepared with course supplies and finished homework and be ready to participate in class. This will be the first of three type classes taken in the major. As type takes time to see and compose, it is important to gain a strong foundation this semester. Much of the skills learned come through close observation and dedicated practice while participating in lecture and activity sessions.

Academic Dishonesty

Cheating is unacceptable at CSUS. The instructor will be vigilant in monitoring the original quality of work done in this class. If cheating, copying or plagiarism is discovered, the instructor will not hesitate to use the provisions outlined in the university's administrative policy.

Drops

Students are expected to know the university's policy on dropping classes. Drops requested beyond the usual deadline require a 'serious and compelling reason.' Refer to the official drop policy found in the Spring/Fall class schedule for more details.

Deadlines/Make-Ups

All work is due on the date specified at the onset of the assignment. Take deadlines very seriously. If you cannot make it to class when there is a deadline, make arrangements to get the homework or project to class on time. Assignments must be turned in or pinned up at the beginning of period they're due. Assignments that arrive late or at the end of the period will be marked down 20%. Everyday an assignment is late, it is marked down 30% (this includes weekends, so if you miss a Friday deliverable, turning it in on Monday will result in severely reduced credit.

Practical Precautions

Students are to take proper measures to protect their work when storing and transporting it. Put course supplies, works-in-progress, and finished projects in secure places. Use a packing material and a sturdy portfolio case (or box) to transport fragile pieces to and from campus. Lockers are available in Kadema-166 and in the Art Department breezeway. Bring a reliable lock if using these storage areas. Stolen or damaged projects will not be excused. When dealing with digital files, save early and save often. Back up all files, whether done at home or in the lab. Make at least *two* Zip backups of everything you do, and save generations of your work. Corrupt files and defective disks will not be excused.

Decorum

Professional etiquette is expected when working in the studio. Students should use speech and conduct becoming of a professional. DO NOT work on an assignment in class the same day it is due. Avoid working on assignments while the instructor is lecturing, demo-ing or doing a class critique. Reduce distractions by setting all beepers and cell phones on silent mode while in class. In short, basic courtesy applies.

Email List

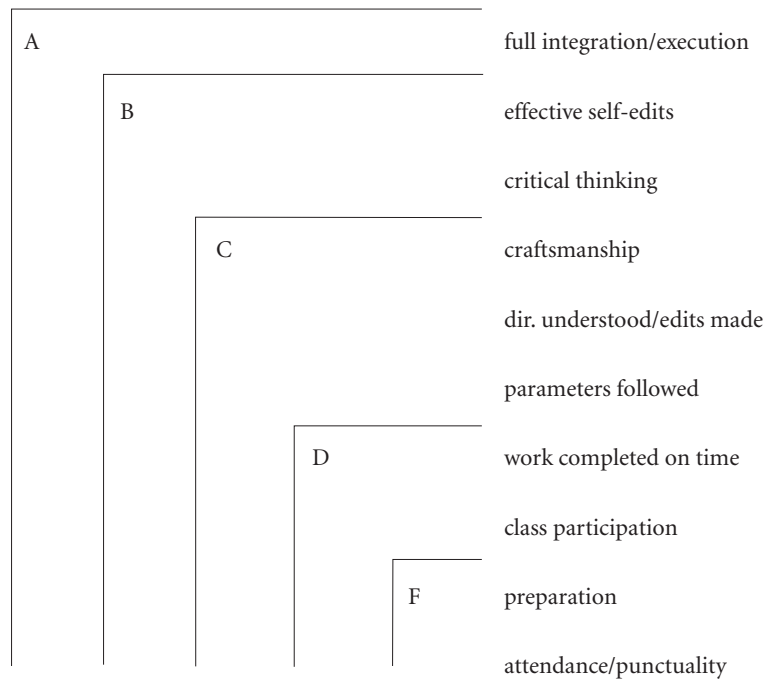
On the first day of class, the instructor will have you fill out a student contact/grading sheet. From this, an email list will be compiled to keep students apprised of breaking news (i.e., parameter changes in assignments). Be sure to check your email inbox at least once a day to be sure you haven't missed an important message.

Extra Credit

Those interested in earning extra credit may do so by attending a Second Tuesday event put on by the Art Director and Artist Club. Students who turn in one *typed* page reflection the Friday following each event will earn 10 extra credit points. You can earn a maximum of 20 extra credit points (two events).

G R A D I N G

Grades in 120 will be based on tests and work done throughout the semester. Though quiz and exam grades will be fairly straightforward, the breakdown of design project grades will be based on merit.



The rubric above shows the steps of proficiency equal to each letter grade. Note that the higher the grade climbs in the rubric, the more skills the student must demonstrate in the process. It is important to understand the tiered quality of the rubric above: students must master all skill levels bracketed within any particular grade. For example, a student who demonstrates proficiency in critical thinking (a B level trait), but fails to follow given parameters of the assignment (a C level trait), will earn a final grade of C+ on the assignment. Just as a chain is no stronger than its weakest link, a student must show a mastery of all traits corresponding to the grade they desire. What follows is a more detailed description of each skill category.

Attendance/Punctuality

Refer to the *Attendance* clause outlined in the *Policies* section of this syllabus.

Preparation

To be prepared for class simply means coming with the required tools and materials. These are students who are ready to participate when they come to class.

Class Participation

Participating students are those who come to class on time, fully prepared to work, and actually *do* meaningful work in class. Though in typical classes, participation entails a student's vocal involvement, in the context of a graphic design class, those who truly participate are those who are actively engaged in perfecting their craft through the duration of the class meeting. Traits of good participation include staying on task during class activities, paying attention when instruction is being given, and asking questions when a concept or task is not understood. Students who truly participate are those who make the best use of their time in class.

Work Completed On Time

This is a big one. It is key that assigned homework be completed before a student comes to class. If work is unfinished, a student's skill level can not be accurately assessed. This not only results in a phase/project being turned in late, but it also hampers the student's involvement in a class exercise (especially one that hinges on previous work being completed). Come to class not only with needed tools and materials; come with finished homework that reflects an honest effort. This, along with the aforementioned three traits, are the minimum needed to secure a *D+* grade.

Parameters Followed

A student must show that he/she can adhere to basic project parameters. Though in this class setting, it may mean using specifically prescribed materials or sizing a piece to an exact dimension, such a skill has broader application when working on real world projects (i.e., staying within a limited budget, working in *x* number of colors, etc). A student must demonstrate that set guidelines can be followed.

Direction Understood/Edits Made

Beyond given parameters, a student must show that he/she can understand and take art direction. This involves the ability to listen and adapt to changing conditions. The student must not only show that art direction was understood, but also that it was thoroughly explored in successive edits. Taking direction and following parameters are basic to a *C* grade in this course.

Craftsmanship

Craft refers to the clean execution of a design phase or end product. In process, it describes work that is aesthetically appropriate for a given stage, and in finished pieces, it refers to the expert handling of the tools and materials (to the point that their roll becomes transparent to the audience). True craft demonstrates commitment to a high visual standard. Well-made projects are devoid of dings, dirt, smudges, fingerprints, mis-cuts, errant rules, uneven mounting, sloppy glue jobs and shoddy materials. A student must gain mastery of this skill to earn a *B-* or better in this course.

G R A D I N G

continued

Critical Thinking

Once the aforementioned production skills are in place, a student further distinguishes his/her work by the quality of thinking that goes into it. Critical thought goes beyond simply noting the lecture or doing what the instructor directs. It involves a Socratic approach to design problem solving and opens the mind up to original thought. Students operating at this level are mindful of all of the spheres of the Design Model and the many variables that affect the design process. They not only think innovatively, but document it in their notes and mockups.

Effective Self-Edits

Individuals who go beyond given art direction and explore meaningful, aesthetically discriminating edits, show the potential to be future designers. These are they who take critical thinking and apply it in their editing. This is the type of student who goes beyond the minimum effort required in an assignment and explores additional options intelligently. The students who make effective self-edits show an eye for design and requires less art direction over time. This is where proficient *design* begins; where grades range between *B* and *B+*.

Full Integration

When all of the aforementioned levels combine, the student begins to weave his/her designs into seamless gestalts. Projects that are 1) fully integrated in organization, aesthetics and meaning, 2) designed effectively over different formats and media, and 3) are executed with expert craftsmanship, will have realized their full potential. Students operating at this level of excellence generate portfolio-worthy pieces and perform like high-level designers. Such work warrants a solid *A* grade in 120.

Final Grades

The final evaluation of a semester grade will involve the percentage totals of two different areas: *body of knowledge* and *design application*. Body of knowledge is made up of the quiz, midterm and final exam points earned in the lecture portion of the class. Design application accounts for the activity portion of the course and includes all phase work and the culminating deliverables turned in. The following items will constitute the workload in 120:

Body of Knowledge

<i>Item</i>	<i>Description</i>	<i>Points Possible</i>
Pop Quizzes	five highest counted (open notes)	50
Midterm Exam	midterm assessment	100
Final Exam	term assessment	+50
Subtotal		200

Design Projects

<i>Item</i>	<i>Description</i>	<i>Points Possible</i>
1 - Letterform	letterform composition	150
2 - Grid Studies	type only composition/grid	150
3 - Type as Layout	2-page B&W spread	250
4 - Case Study Manual	summary of work	+150
Subtotal		700

Body of Knowledge (200) + Design Projects (700) = 900 Points Possible

Final grade = [BoK points earned + DP points earned + extra credit earned] ÷ 900

Final grades will break down as follows: 90-100%=A range, 80-89%=B range, 70-79%=C range, 60-69%=D range, 59% and below=F range. When a grade averages fall closely between two ranges, the instructor reserves the right to grade up or down depending on his evaluation of the student's overall class participation.

SCHEDULE

The following is a tentative schedule for the semester. Though we will use this as a framework to operate in, the schedule will evolve as the semester progresses.

<i>Week</i>	<i>Project Flow</i>
01	Introductions/Course Overview
02	Begin Project 1 (Type Design)
03	
04	500 word article due for Spread
05	
06	Begin Project 2 (Grid Studies)
07	Final Type Design Due
08	
09	
10	Begin Projects 3 & 4 (Spread, Case Study Manual)
11	Final Grid Assignment Due
12	
13	
14	
15	
16	Final Spread Due
F	Case Study & Grid Manuals Due/ Final Exam TBA

Type History and Theory will be interspersed throughout the semester. Assignments will be given out weekly for reading. Midterm TBA.