GD230: TYPOGRAPHY

TUESDAY AND THURSDAY 1:30pm–3:00pm
COURSE INFORMATION https://d2l.depaul.edu

PROFESSOR Chris Kalis
EMAIL: ckalis@cdm.depaul.edu

OFFICE HOURS
Tuesday and Thursday
10am – 11am, 3:30pm – 4pm
CDM Building, room 478

REQUIRED TEXTBOOK
Typographic Design:
Form and Communication, 5th ed.
Rob Carter, Ben Day and Philip
Meggs. ISBN: 978-0471783909

SUPPLIED READINGS FROM
Thinking with Type. Lupton, Ellen.
Princeton Architectural Press.
ISBN: 978-1568989693

PREREQUISITE
GD105 – Introduction to Visual Design

SOFTWARE
Adobe Illustrator
Adobe InDesign

SOFTWARE TRAINING (LYNDA.COM)
DePaul students, faculty, and staff
can login to lynda.com for unlimited
access to a vast online library of
instructional videos covering the latest
software, creative, and business skills.
Lynda.com is a high-quality resource
for students, faculty, and staff looking
to develop skills in Microsoft Office,
Adobe Creative Suite, social media,
web design, animation, photography,
audio and video production, project
management, and a wide range of
other topics.

**http://offices.depaul.edu/is/ser-
vices/technology-training/Pages/
online-training.aspx**

This course focuses on the study of the formal structures of letterforms and text. An exploration of typography and its history is essential to create and extend meaning, emphasizing the relationship between form and content. Both technical and formal aspects of letterforms are explored, and projects will introduce both micro- and macro-typographic principles.

COURSE OBJECTIVE
The purpose of this course is to engender in the student an understanding of the importance of letterforms in visual communication throughout history. By the end of the term you should be able to articulate the fundamentals of typeface anatomy and history, and use basic typographic vocabulary. During the quarter we will discover how basic design principles apply to typographic form, and will be creating typographic design for the purpose of comunicative acts, and creative expression.

LEARNING GOALS
- Understand and the importance of letterforms in communication, in the written word, in reading, in print, and on screen.
- Articulate the fundamentals of typeface anatomy, vocabulary and history.
- Apply basic design principles to communication with letterforms.
- Create typographic design in service of a communication goal and as a form of creative expression.
- To expose students to typography, and develop experience in using it as a communicative form.
- To make students familiar with the working practice, skills, and terminology of typography.
- To establish a relationship between typography and design from a historical basis. Students will be able to explain, in well-written prose, what a work of art is about and/or how it was produced.

EXPECTATIONS
The structure of this course is designed to foster a stong work ethic and sense of self initiative. We will split class time between lectures/demos, workshops/in-class work, and various forms of individual and group critique. There will be 4 studio projects + weekly contributions to the class blog each requiring different amounts of in class and outside work time in regard to production. Please be sure to stay on top of your work.

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MATERIALS

You'll want to get these materials as soon as possible. Paper and pens can be purchased nearby at Blick and/or Utrecht. While we will be using software throughout this class, please bring pen and paper each day.

FLASH DRIVE / EXTERNAL DRIVE

You may also use an online service such as *iCloud, DropBox, Google Drive*
You are responsible for backing up your own work.
Failure to turn in a project will result in a zero grade for that project.

PAPER:

For both *note-taking* and *sketching.*

BLACK INK PEN, BLACK MARKER, PENCIL:

Make sure that you have a good writing tools. *Staedtler, Copic, and Micron* are companies who make them.

SCISSORS + TAPE / ADHESIVE:

This is primarily for you to use outside of class for 'hands–on' projects.

TRACING PAPER

9 × 12 inches is sufficient. If you don't have a preferred paper already, I suggest Bienfang Graphics 360.

METAL STRAIGHTEDGE & RULER

This should be at least 18 inches long (not 12). Get something with a cork back—it not only prevents slippage, but also keeps your ink from smearing.

X-ACTO KNIFE

Get #11 blades as well. While get a box of 100 may seem excessive, I can assure you that you'll use them by the end of the year.

TRIANGLE

You probably want one with an inking edge. Both 30/60 and 45/45 triangles exist. You should buy both, but if you had to choose between the two, purchase the 30/60.

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FILE NAMING CONVENTIONS

GD230_lastname_projectname
Here are naming convention examples
for all projects:

GD230_smith_project1
GD230_smith_project2
GD230_smith_project3
GD230_smith_project4
GD230_smith_project5
GD230_smith_project6

Failure to use this naming convention for
more than one assignment will result in a
5pt reduction

GRADING SCALE

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

WEIGHTED BREAKDOWN

LETTERFORM ABSTRACTION	10%
ALBUM COVER LAYOUT	20%
TYPE SPECIMEN (POSTER, BOOKLET)	30%
FINAL PROJECT: TYPOGRAPHIC JOURNEY	30%
ATTENDANCE AND PARTICIPATION	10%

Final grades will be based on your projects and assignments as well as attendence
and participation throughout the term. Specific criteria for grading will be listed on
each assignment sheet but will broadly cover the areas of:

RESEARCH AND CONCEPTUAL DEVELOPMENT
FORMAL RESOLUTION
TECHNICAL CRAFT IN PRESENTATION
EFFORT AND PROFESSIONALISM

Often informal performance will influence your project grades.
TIMELINESS: Meet all final and intermediate deadlines. Arrive Early.
QUANTITY/QUALITY: Exceed the Minimum, Seek Critique.
INNOVATION: Seek Difference not Similarity.
COMMUNITY: Collaborate, Listen and Share.

DELIVERABLES

Unless I tell you otherwise, all assignments must be completed and submitted
through d2L on the date and time specified under each assignment posted.

Depending on the assignment, your project files will most likely be in **.ai, .psd,
.pdf + .indd** formats

While not ideal, handing in something unfinished is better than handing
in nothing at all. If you would like more feedback on your work that you
receive in class, arrange to meet with me during my office hours.

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CHANGES TO SYLLABUS

This syllabus is subject to change as necessary during the quarter. If a change occurs, it will be thoroughly addressed during class, posted under Announcements in D2L and sent via email.

ONLINE COURSE EVALUATIONS

Instructor and course evaluations provide valuable feedback that can improve teaching and learning. The greater the level of participation, the more useful the results. As students, you are in the unique position to view the instructor over time. Your comments about what works and what doesn't can help faculty build on the elements of the course that are strong and improve those that are weak. Isolated comments from students and instructors' peers may also be helpful, but evaluation results based on high response rates may be statistically reliable (believable). As you experience this course and material, think about how your learning is impacted. Your honest opinions about your experience in and commitment to the course and your learning may help improve some components of the course for the next group of students. Positive comments also show the department chairs and college deans the commitment of instructors to the university and teaching evaluation results are one component used in annual performance reviews (including salary raises and promotion/tenure). The evaluation of the instructor and course provides you an opportunity to make your voice heard on an important issue – the quality of teaching at DePaul.

**ACADEMIC INTEGRITY
AND PLAGIARISM**

This course will be subject to the academic integrity policy passed by faculty. More information can be found at **http://academicintegrity.depaul.edu/**.

The university and school policy on plagiarism can be summarized as follows: Students in this course should be aware of the strong sanctions that can be imposed against someone guilty of plagiarism. If proven, a charge of plagiarism could result in an automatic F in the course and possible expulsion. The strongest of sanctions will be imposed on anyone who submits as his/her own work any assignment which has been prepared by someone else. If you have any questions or doubts about what plagiarism entails or how to properly acknowledge source materials be sure to consult the instructor.

WITHDRAWAL

Students who withdraw from the course do so by using the Campus Connection system **http://campusconnect.depaul.edu**. Withdrawals processed via this system are effective the day on which they are made. Simply ceasing to attend, or notifying the instructor, or nonpayment of tuition, does not constitute an official withdrawal from class and will result in academic as well as financial penalty.

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RETROACTIVE WITHDRAWAL

This policy exists to assist students for whom extenuating circumstances prevented them from meeting the withdrawal deadline. During their college career students may be allowed one medical/personal administrative withdrawal and one college office administrative withdrawal, each for one or more courses in a single term. Repeated requests will not be considered. Submitting an appeal for retroactive withdrawal does not guarantee approval.

College office appeals for CDM students must be submitted online via MyCDM. The deadlines for submitting appeals are as follows:

AUTUMN QUARTER: Last day of the last final exam of the subsequent winter quarter
WINTER QUARTER: Last day of the last final exam of the subsequent spring quarter
SPRING QUARTER: Last day of the last final exam of the subsequent autumn quart
SUMMER TERMS: Last day of the last final exam of the subsequent autumn quarter

EXCUSED ABSENCE

In order to petition for an excused absence, students who miss class due to illness or significant personal circumstances should complete the Absence Notification process through the Dean of Students office. The form can be accessed at **http://studentaf-fairs.depaul.edu/dos/forms.html**. Students must submit supporting documentation alongside the form. The professor reserves the sole right whether to offer an excused absence and/or academic accommodations for an excused absence.

INCOMPLETE

An incomplete grade is a special, temporary grade that may be assigned by an instructor when unforeseeable circumstances prevent a student from completing course requirements by the end of the term and when otherwise the student had a record of satisfactory progress in the course. CDM policy requires the student to initiate the request for incomplete grade before the end of the term in which the course is taken. Prior to submitting the incomplete request, the student must discuss the circumstances with the instructor. Students may initiate the incomplete request process in MyCDM.

All incomplete requests must be approved by the instructor of the course and a CDM Associate Dean. Only exceptions cases will receive such approval. If approved, students are required to complete all remaining course requirement independently in consultation with the instructor by the deadline indicated on the incomplete request form. By default, an incomplete grade will automatically change to a grade of F after two quarters have elapsed (excluding summer) unless another grade is recorded by the instructor.An incomplete grade does NOT grant the student permission to attend the same course in a future quarter.

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STUDENTS WITH DISABILITIES

Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted the Center for Students with Disabilities (CSD) at: Student Center, LPC, Suite #370; phone number: (773) 325 1677; fax: (773) 325 3720; TTY: (773) 325 7296.

CLASS DISCUSSION

Student participation in class discussions will be measured in two ways. First, students are highly encouraged to ask questions and offer comments relevant to the day's topic. Participation allows the instructor to "hear" the student's voice when grading papers. Secondly, students will be called upon by the instructor to offer comments related to the reading assignments. Students must keep up with the reading to participate in class discussion.

ATTITUDE

A professional and academic attitude is expected throughout this course. Measurable examples of non-academic or unprofessional attitude include but are not limited to: talking to others when the instructor is speaking, mocking another's opinion, cell phones ringing, emailing, texting or using the internet whether on a phone or computer. If any issues arise a student may be asked to leave the classroom. The professor will work with the Dean of Students Office to navigate such student issues.

CIVIL DISCOURSE

DePaul University is a community that thrives on open discourse that challenges students, both intellectually and personally, to be Socially Responsible Leaders. It is the expectation that all dialogue in this course is civil and respectful of the dignity of each student. Any instances of disrespect or hostility can jeopardize a student's ability to be successful in the course. The professor will partner with the Dean of Students Office to assist in managing such issues.

CELL PHONES/ON CALL

If you bring a cell phone to class, it must be off or set to a silent mode. Should you need to answer a call during class, students must leave the room in an undisruptive manner. Out of respect to fellow students and the professor, texting is never allowable in class. If you are required to be on call as part of your job, please advise me at the start of the course.

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CLASS SCHEDULE

	TOPICS & ASSIGNMENTS	READINGS	WORKSHOP
Week 1: September 11, 16	ANATOMY AND HISTORY Assignment: **Looking Closer** Project 1: **Letterforms**	**Carter:** Chapters 1 + 2: **Online:** *Thinking With Type:* **Letter**	Anatomy
Week 2: September 18, 23	SYNTAX AND LEGIBILITY Project 2: **Kerning** Project 3: **Letterform Abstraction**	**Carter:** Chapters 3 + 4 **Online:** *Thinking With Type:* **Text**	Letterform pairing / Logos
Week 3: September 25, 30	THE LETTER Critique: **Letterform Abstraction** Project 4A: **Composition+Hierarchy**	**Carter:** Chapters 5 **Online:** *Thinking With Type:* **Grid**	Kerning
Week 4: October 2, 7	COMPOSITION & HIERARCHY Critique: **Composition + Hierarchy** Project 4B: **Grid + Line + Hierarchy**	**Carter:** Chapters 6 + 7	der Film Table of Contents
Week 5: October 9, 14	USING GRIDS / THE LINE Critique: **Grid + Line + Hierarchy** Project 4B: **Album Cover Layout**	**Carter:** Chapters 8	
Week 6: October 16, 21	TYPEFACE HISTORY Project 5A: **Typeface Poster**	**Lupton:** *Type on Screen*, Chapter 1 (provided)	
Week 7: October 23, 28	DESIGNING TEXT Critique: **Typeface Poster** Project 5B: **Typeface Booklet**	**Lupton:** *Type on Screen*, Chapter 2 (provided)	
Week 8: Oct 30, Nov 4	USING GRIDS Critique 1: **Typeface Booklet** Critique 2: **Typeface Booklet**	**Lupton:** *Type on Screen*, Chapter 3 (provided)	Presentation Layout
Week 9: November 6, 11	PRACTICE Final Project: **Typographic Journey** **QUIZ**		
Week 10: November 13, 18	PRACTICE Critique 1: **Typographic Journey** **FINAL CRITIQUES DAY 1**		
Week 11: Nov 20 11:45am – 2:00pm	EVALUATION **FINAL CRITIQUES DAY 2**		