

PLNU Art + Design / Art 303: Graphic Design II Typography / 3 Units / Spring 2018

Monday, Wednesday 11-1:20 p.m. / Ryan Learning Center, Mac Lab, room 303 / Courtney Mayer / 619.849.7328
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Final critique: Friday, MAY 4, 10:30-1 pm, K109

PLNU MISSION: TO TEACH. TO SHAPE. TO SEND.

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

Art 303 Graphic Design II, Typography

This course investigates "thinking with" type and how it shapes content, gives language a physical body, and enables the flow of messages. It looks at type's diversity from letter form, to the massing of letters into larger bodies, as well as spatial organization. It explores social and cultural history, theory and technology and how they influence typographic design from print to screen.

Fall 2017 Typography Projects

Project 1. HENRI NOUWEN TYPE COMPOSITIONS (8"x8") (4 weeks) January 9-February 7

These short weekly exercises reinforce specific design and typography principles and theories. They are critical for learning best type practices, meaning, visual hierarchy and dynamic composition. These exercises allow you to become familiar with the message that leads to eventual poster design. These compositions will be projected in the Love Gallery the week before the Henri Nouwen Conference at the University of San Diego **February 9-10, 2018**.

Part 1 / Alignment Compositions. Using the provided text create 4 different text hierarchies in Word. This means breaking up the text 4 different ways. Next, in InDesign build an 8"x 8" page with 3, 4, 5 and 6 column modular grids in the masterpages. Apply each masterpage grid twice to end up with 8 pages. Print to 8.5 x 11 blank pages as thumbnails with grids showing. Use the grids and different text hierarchies from Word to design 8 different 8"x 8," 9 pt. type alignment compositions. You may use various line or word tracking. Focus on type alignment, compositional balance, placement, positive and negative space. Think about how these principles create hierarchy. Neatly trim 8 type alignment compositions for critique. **Read, Ellen Lupton, (Ch. Letter and Text) write a list of 25 things you learned from each chapter for class discussion in Canvas > Projects > Writing Summary 1 + 2. Critique Wed, January 17 (composition examples on pgs. 118-119)**

Part 2 / Visual Hierarchy Compositions. 8" x 8," Using your 6 alignment compositions add visual hierarchy. (bold, caps, italic, line spacing, letter spacing, contrast, and scale.) Neatly trim 6 type hierarchy compositions for critique. **Read, Ellen Lupton, (Ch. Grid) write a list of 25 things you learned for class discussion in Canvas > Projects > Writing Summary 3. Critique Wed, January 24 (hierarchy examples on pgs. 142-143)**

Part 3 / 8" x 8," Extreme Scale Compositions. Use your visual hierarchy compositions and add extreme scale to (3). Neatly Trim 3 extreme scale type compositions for critique. **Critique Wed, January 31**
Refine and turn in all compositions in to be graded Wed, February 7

Project 2. SKOLOS/WEDELL EXPERIMENTAL POSTER SERIES (4) (18 X 26) (8 weeks) February 5-April 4

Assess the message and do research to inform your design direction. Use InDesign to create dynamic type, image and message in a visually engaging way. Use design principles with type (built in paragraph and character styles), image, and a modular grid to arrange all elements. Write a response to the Creative Brief on Canvas defining the design challenge. Posters to be displayed at the LOVE Gallery Monday April 16-Friday April 20, 2018. We will invite Skolos/ Wedell and other students to come. **Due for grading, April 11.**

Separation / Monday, Feb. 5, Wednesday Feb. 7, / Monday, Feb. 12, Wednesday Feb. 14

Fusion / Monday, Feb. 19, Wednesday Feb. 21, / Monday, Feb. 26, Wednesday Feb. 28

Fragmentation / Monday, Mar. 12, Wednesday Mar. 14, / Monday, Mar. 19, Wednesday Mar. 21

Inversion / Monday, Mar. 26, Wednesday Mar. 28, / Wednesday April. 4

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Project 3. INFORMATION GRAPHIC PUBLICATION REDESIGN / 8 pages (3 weeks) October 26-December 12. Weekly critiques. Design Ph. I, II, III, and the final critique. A more detailed schedule and project criteria will come at the time of the assignment. Due at final critique for grading

Each person will design 5 signatures/20 pages one for you and one combined the make the coptic-stitched book.

Read, Ellen Lupton, **Appendix** write a 1 paragraph summary in Canvas

Part 1 / Project Creative Brief. Write a response to the brief defining the design challenge.

Part 2 / Research and Ideation. Research, brainstorming, mindmapping.

Part 3 / Develop a kit of parts. Image, color, type and grid studies.

Part 4 / Design a Multipage Publication 7.5" x 10."

COURSE LEARNING OUTCOMES

- > Practice the process of design:
 1. Identify and define the design problem
 2. Gather, analyze and synthesize information
 3. Determine performance criteria for measuring success
 4. Develop content and context
 5. Generate alternative solutions and build prototypes
 6. Evaluate and select appropriate solutions
 7. Implement choices
 8. Evaluate outcomes
- > Learn typographic and compositional design principles and theories
- > Develop project evaluation criteria by writing a creative brief
- > Understand and respond to audience and design contexts: cognitive, social, cultural, technological and economic
- > Experiment with visual principles, formal structures and media
- > Practice visual problem solving and critical thinking using type, image and message
- > Develop research and ideation skills
- > Constructively critique and evaluate your work and the work of other designers both orally and in writing
- > Develop and apply technical skills through the use of tools and technology
- > Learn to be flexible, nimble and dynamic in practice using organizational skills and meeting deadlines

COURSE CONTENT

- > **Required reading:** *Thinking with Type: A Critical Guide for Designers Writers, Editors, and Students*, Ellen Lupton
- > **Class discussion and critiques:** Design history, theory, criticism and technology
- > **Studio projects**

COURSE MATERIALS

- > Mac computer
- > Adobe Cloud membership
- > Access to a wide variety of mixed-media and art supplies appropriate for your projects
- > 3M spraymount
- > X-Acto knife
- > Tracing paper
- > Computer lab printouts of various sizes
- > Westcott clear plastic point and pica measuring guage (can be purchased at Blik in Little Italy)
- > Process book: 3-ring binder of your choice (keep all course materials in this binder)

Assessment and Grading

Assessment and grading is based on the projects below. Grades will be averaged over the course of the semester. Design specific projects are assessed on a rubric addressing the following:

1. Conceptual ideas
2. Design and layout using formal design principles and theory
3. Craft/Technical execution
4. Professionalism: critiques, demonstrated care towards your work and each other, attention, attendance, participation, punctuality, timeliness, work ethic

PROJECT GRADE WEIGHTS

Written Summary 1 Text	25 possible points 10% of total grade weight for semester
Written Summary 2 Grid	25 possible points	
Written Summary 3 Letter	25 possible points	
Written Summary 4 Appendix	25 possible points	
Professionalism	50 possible points 15% of total grade weight for semester
Written Creative Brief (project 2, poster)	50 possible points	
Written Creative Brief (project 3, publication)	50 possible points	
Written Evaluation (project 1)	50 possible points 15% of total grade weight for semester
Written Evaluation (project 2)	50 possible points	
Written Evaluation (project 3)	50 possible points	
Design Project 1: Type Compositions	200 possible points 60% of total grade weight for semester
Design Project 2: Poster	200 possible points	
Design Project 3: Book Publication	200 possible points	

A 93-100% Given to the student who consistently presents work of **exceptional quality** and who demonstrates a thorough understanding of all concepts presented. This student seeks out additional information independently, is always on time, never misses class, and always participates actively during critique and class discussions.

A- 92-90%

B+ 87-89% Given to the student who presents work of overall **good quality** which demonstrates a consistent understanding of all concepts. This student is always on time, rarely misses class and usually participates actively during critiques.

B 83-86%

B- 80-82%

C+ 77-79% Given to the student who presents work with **average quality**, demonstrates the minimum amount of research needed to complete projects. This student has an inconsistent understanding of the concepts being presented, is usually on time, has occasionally missed class and occasionally participates during critiques.

C 73-76%

C- 70-72%

D+ 67-69% Given to the student who presents work of **poor quality**, where projects are incomplete or missing. This student does not understand the majority of concepts being presented, is rarely on time, misses class frequently, and rarely participates during critiques.

D 63-66%

D- 60-62%

F 0-59% Failing

PLNU Policies

ATTENDANCE

Regular and punctual attendance at all classes is considered essential to optimum academic achievement. If the student is absent from more than 10 percent of class meetings, the faculty member can file a written report which may result in de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. See Academic Policies in the Undergraduate Academic Catalog.

INCOMPLETES AND LATE ASSIGNMENTS

All assignments are to be submitted/turned in by the beginning of the class session when they are due—including assignments posted in Canvas. Incompletes will only be assigned in extremely unusual circumstances. I reserve the right to modify the schedule as necessary.

ACADEMIC HONESTY

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See Academic Policies for definitions of kinds of academic dishonesty and for further policy information.

ACADEMIC ACCOMMODATIONS

If you have a diagnosed disability, please contact PLNU's Disability Resource Center (DRC) within the first two weeks of class to demonstrate need and to register for accommodation by phone at 619-849-2486 or by e-mail at DRC@pointloma.edu. See Disability Resource Center for additional information.

FERPA POLICY

In compliance with federal law, neither PLNU student ID nor social security number should be used in publicly posted grades or returned sets of assignments without student written permission. This class will meet the federal requirements by distributing all grades and papers individually). Also in compliance with FERPA, you will be the only person given information about your progress in this class unless you have designated others to receive it in the "Information Release" section of the student portal. See Policy Statements in the undergraduate student catalog.

FINAL EXAMINATION POLICY

Successful completion of this class requires taking the final examination on its scheduled day. The final examination schedule is posted on the Class Schedules site. No requests for early examinations or alternative days will be approved.

USE OF TECHNOLOGY

I encourage all personal media devices for "learning." Please be respectful and professional by abstaining from social media use during class time if it is unrelated to the course.

PLNU COPYRIGHT POLICY

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.