

PLNU Art + Design / Art 3003: Graphic Design II Typography / 3 Units / Fall 2019

Monday, Wednesday 2-4:20 p.m. / Ryan Library, Mac Lab, room 216 / Maximo Escobedo
email: mescobedo1@pointloma.edu / Office hours: by appointment

Final critique: Friday, December 20, 1:30-4pm

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 3003 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.

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
- › Demonstrate care for yourself, your work, and for your neighbor

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, principles, criticism and technology
- › **Studio projects**

COURSE MATERIALS

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

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Fall 2019 Typography Projects

Project 1. BAUHAUS TYPE COMPOSITIONS (7" x 7")

Bauhaus Beginnings Exhibit | Getty Center

(4 weeks) Wednesday, September 4-Wednesday, October 2. All compositions due Wednesday, October 2

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 the Bauhaus Beginnings poster designs and finally a multipage publication.

Designer Presentation On the first day each student will be assigned a designer in the Bauhaus Beginnings exhibit at the Getty Center and will give a 10 minute digital presentation with: images of their work, philosophy of working, characteristics of their style, and short biography with education and training. **Presentation Wednesday, October 2**

Alignment Compositions (8) (see composition examples on pgs. 118-119 from reading)

Using provided text create 4 different text hierarchies in Word. This means breaking up the text 4 different ways. Doing this helps you become more familiar with the message and to think creatively about ways it can be broken apart. Next, in InDesign build a (7" x 7") page with 3, 4, 5 and 6 column modular grids in the masterpages. Apply each masterpage grid (x2) to end up with 8 pages. Print to 8.5 x 11 (as thumbnails) with (grids showing). You can use these for thumbnail pencil sketches. After doing pencil sketches go back to InDesign. Use the grids and different text hierarchies from Word to design 8 different layouts using 9 pt. type only. You may only use (**sentence case, caps, small caps, and various line or word tracking only**). Focus on type alignment, compositional balance, placement, positive and negative space. Think about how these choices affect reading hierarchy. Print to 8.5 x 11 with crop marks on and neatly trim for critique. Save and package your Alignment Compositions to your Google drive and computer. Naming convention is Visual Hierarchy_FirstName/LastName. **Read, Ellen Lupton, (Ch. 1 Letter)** use the written graphic organizer to summarize what you learned from the chapter for class discussion in Canvas > Projects > Written Graphic Organizer 1.

Monday, September 9: Reading discussion and work day

Wednesday, September 11: Critique

Visual Hierarchy Compositions (8) (see hierarchy examples on pgs. 142-143)

Duplicate packaged folder and rename Visual Hierarchy_FirstName/LastName. Using your 8 alignment compositions add visual hierarchy. (**bold, caps, italic, line spacing, letterspacing, contrast, and scale.**) Print to 8.5 x 11 with crop marks and neatly trim for critique. Save and package your Visual Hierarchy Compositions to your Google drive and computer. **Read, Ellen Lupton, (Ch. 2 Text)** use the written graphic organizer to summarize what you learned from the chapter for class discussion in Canvas > Projects > Written Graphic Organizer 2.

Monday, September 16: Reading discussion and work day

Wednesday, September 18: Critique

Extreme Scale Compositions (4) (see Michael Bierut's Yale Architecture poster examples)

Duplicate packaged folder and rename Extreme Scale_FirstName/LastName. Create extreme scale to (4). In this exercise, select one aspect of the message to be the star of the show. Let the rest of the message fall back in the hierarchy. Allow for extreme scale differences. Print with crop marks on and neatly trim for critique. **Read, Ellen Lupton, (Ch. 3 Grid)** use the written graphic organizer to summarize what you learned from the chapter for class discussion in Canvas > Projects > Written Graphic Organizer 3.

Monday, September 23: Reading discussion and work day

Wednesday, September 25: Critique and Oral Digital Presentations: Bauhaus Designer (10 minutes)

Wednesday, October 2: Refine all compositions, print, trim, and package e-files to the Art 3003 Classes Shared Folder

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Project 2. BAUHAUS BEGINNINGS: POSTERS (2) (5 weeks) Monday, October 7-Wednesday, November 6

Design an 18"x 28" poster using developed typography from type compositions, color and image original promotional posters in the spirit of the Bauhaus Beginnings exhibit at the Getty Center. Do research to inform your design direction. Use InDesign and a modular grid to create dynamic type, image, message, in a visually engaging way. Create a class photo library of images in the spirit of the Bauhaus. Design multiple versions and choose your strongest 2 for a grade.

Monday, October 7: noon-8 pm: Getty Center Fieldtrip

Wednesday, October 9: Working in the spirit of the designers and their materials create multiple background forms

Monday, October 14: Photoshoot multiple forms. Use multiple angles. Micro/Macro

Wednesday, October 16: Work day

Monday, October 21: Work day

Wednesday, October 23: Ph. I Critique multiple iterations and choose top 2

Monday, October 28: Work day

Wednesday, October 30: Ph. II Critique

Monday, November 4: Work day

Wednesday, November 6: Ph. III Final Critique

Project 3. MULTIPAGE PUBLICATION / Topic TBD – 8 pages (6 weeks) Monday, November 11-Friday, December 20

Assess the message and do research to inform your design direction. Use Adobe InDesign to create dynamic type, image and message in a visually engaging way. Use design principles with type (use paragraph and character styles), image, and a modular grid to arrange all elements. Print at Newspaper Club. Read, Ellen Lupton, (Appendix), class discussion to summarize what you learned.

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

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

Part 3 / Develop a kit of parts. Image (photo or illustration), color, type and grid studies

Part 4 / Design a Multipage Publication Newspaper Club—follow specifications (\$40 approximately) allow 1+ week.

Monday, November 11: Project Kick-off

Wednesday November 13: Work day

Monday, November 18: Work day

Wednesday November 20: Work day

Monday, November 25: Work day

Wednesday November 27: Thanksgiving Break

Monday, December 2: Work day

Wednesday, December 4: Design Ph. I Critique

Monday, December 2: Work day

Wednesday, December 4: Design Ph. II Critique

Monday, December 9: Work day

Wednesday, December 11: Design Ph. III Critique—release e-file to Newspaper club!

Friday, December 20, 1:30-4pm: Final Critique

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 toward your work and each other, attention, attendance, participation, punctuality, timeliness, work ethic

PROJECT GRADE WEIGHTS

Written Graphic Organizer: Ch. 1 Letter	25 possible points
Written Graphic Organizer: Ch. 2 Text	25 possible points
Written Graphic Organizer: Ch. 3 Grid	25 possible points
Class Discussion Participation: Ch. 4 Appendix	10 possible points
Oral Digital Presentation: Bauhaus Beginnings	15 possible points
Written Creative Brief (project 3)	50 possible points
Design Project 1: Type Compositions	300 possible points
Design Project 2: Posters	200 possible points
Design Project 3: Multipage Publication	200 possible points
Professionalism	100 possible points
Process Book (All Course Materials)	50 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

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.

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.

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.

PLNU ACADEMIC HONESTY POLICY

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.

PLNU ACADEMIC ACCOMMODATIONS POLICY

If you have a diagnosed disability, please contact PLNU's Disability Resource Center (DRC) 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.

PLNU ATTENDANCE AND PARTICIPATION POLICY

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.

USE OF TECHNOLOGY

NEVER use your phone for personal reasons in an internship setting unless it is an emergency.