

ART 463, ADVANCED TYPOGRAPHY SYLLABUS

TEXAS A&M COMMERCE
SPRING 2014

MOLLY HAWTHORNE
molly@digitalcase.net
www.tamutype.tumblr.com/

OFFICE HOURS
By appointment and for
special occasions only

CLASS TIMES
6:30 PM–10:30 PM
Tuesdays, Room 320

SUMMARY

Advanced typography is an in-depth examination of the principles and potential of typography with emphasis on typographic composition. This course enables student exploration of the role that typography plays in shaping the form and content of communication. Through a series of studio exercises that introduce letterforms and text in relation to images, texture, color, hierarchy and grid structures, students will explore a variety of design problems and build skills in communicating visual meaning. Lectures and demonstrations will build on existing student experience and knowledge to expand exposure to historical, theoretical, and practical uses of typography. Class critiques and discussion will augment lectures and demonstrations.

OBJECTIVES

- Understand at a basic level, the semantics of typographic messages
- Apply existing knowledge of history, theory, technique and form to projects
- Learn about various forms of linear and non-linear story-telling via use of the grid
- Navigate the challenge of pacing, or consistency without monotony
- Learn to control complex composition and hierarchy
- Understand contemporary approaches to pairing typefaces
- Continue to develop critical thinking, research and writing skills
- Successfully communicate meaning visually
- Experience self-publishing and creation of a professionally printed artifact
- Demonstrate exemplary digital and hand craft
- The emphasis of the class is typography—not any particular piece of software.

STRUCTURE

- Multiple assignments with learning objectives presented in sequential phases with emphasis on iterative idea generation and skill building
- 1-2 assignments of varying length and complexity geared toward portfolio development
- Dedicated in class time for individual and group critique, work time and discussion
- Assigned readings from required, recommended, on-line, or reserve texts
- Emphasis on studio production, writing and research done outside of class time
- Online and demand-printed archiving of process work and participation in critique
- Instructor maintains the right to employ pop quizzes on typefaces, terminology, reading, lectures, etc.—especially if overall class participation is lackluster.

SUGGESTED MATERIALS

- Access to laptop or computer with design software
- Access to digital camera
- Sketching and note taking materials
- Production materials (xacto, metal ruler, adhesives, etc.)
- Flash drive or hard drive to preserve files
- Any additional items will be listed on class blog project posts.

DIGITAL RESOURCES

Project updates, deadlines and schedules—along with helpful resources and points of inspiration—are listed on the class blog at www.tamutype.tumblr.com/. Students must also activate and maintain a free Dropmark account where process images will be uploaded at the instructor's request. All imagery must be documented at actual size at a resolution no lower than 300 dpi.

TEXAS A&M COMMERCE
SPRING 2014

MOLLY HAWTHORNE
molly@digitalcase.net
www.tamutype.tumblr.com/

OFFICE HOURS
By appointment and for
special occasions only

CLASS TIMES
6:30 PM–10:30 PM
Tuesdays, Room 320

PROJECT DOCUMENTATION

In lieu of keeping a project binder, students are required to create a class journal requiring a visual and typographic system of organization. Each journal will be assembled by the student in InDesign and uploaded for on demand printing—ultimately, all student work will be coalesced into a single bound book as a record of this class and individual discovery. Details will be revealed after completion of the first assignment. The class journal requires digital documentation of assignments ranging from notes and sketches to final project renderings or photography of assignments. Additionally, students may be requested to upload documents to various online entities including Issuu, Dropmark, etc. All imagery must be documented at actual size at a resolution no lower than 300 dpi. The instructor reserves the right to use/reference student work in publication but must properly cite the student designer and follow any other university guidelines.

EVALUATION

Grading for this course is points based. Major projects are evaluated on four criteria, each worth up to 25 points:

OBJECTIVES: Ability to meet stated objectives as outlined in each project. Exhibits learning through risk taking and considered decision-making. Ability to creatively solve problems within given parameters.

PRESENTATION: Attention to detail and sense of craft. Level of quality and refinement achieved in final presentation design. Digital and hand craft will be evaluated.

PARTICIPATION: Ability to articulate ideas in group settings, with the instructor and in writing. Contribution to a positive and critical atmosphere. Maintains a professional and respectful demeanor.

PROCESS: Generative process and consistent level of effort. Demonstrates lateral thinking. Ability to follow intelligent and thorough path from research and concept to refinement and completion.

All areas will be totaled for a final project grade with 100 points being the maximum possible grade. Shorter exercises, workshops and papers will be graded on various criteria more appropriate to their purposes and will be described in each project sheet.

GRADING SCALE:

- A 90 to 100 points:** Excellent (superior effort and results above and beyond)
- B 80 to 89 points:** Good (significant effort and hard work)
- C 70 to 79 points:** Average (minimal class requirements met)
- D 60 to 69 points:** Below Average (below class average expectations)
- F 50 to 59 points:** Poor (inferior work and attitude)

TEXAS A&M COMMERCE
SPRING 2014

MOLLY HAWTHORNE
molly@digitalcase.net
www.tamutype.tumblr.com/

OFFICE HOURS
By appointment and for
special occasions only

CLASS TIMES
6:30 PM–10:30 PM
Tuesdays, Room 320

Your final grade will be based on an average of all assignment, attendance and an participation grades. The participation grade is based on: dedication to methodology application, conceptual thinking ability, daily class involvement and contributions to your classmates, as well as both a desire and capacity to show progress and meet deadlines. Grades will be discussed on an individual basis by appointment only—not in class.

PROJECT RESUBMISSIONS

Any project submitted for final critique is subject to improvements based on instructor and peer critique. Permission for resubmitting projects is at the discretion of the instructor. Grades from resubmissions will be averaged with the original project grade.

LATE AND INCOMPLETE PROJECTS

Projects that are submitted late or are notably incomplete without permission from the instructor will be reduced one full letter grade each day the project is late.

COMMUNICATION TECHNOLOGIES

Respect your peers, guests and instructor—keep cell phones off and refrain from texting, instant messaging and surfing during class unless otherwise specified.

ATTENDANCE

Students who miss class are expected to make up all studio work and homework assignments with no extensions granted to project deadlines. If you have a serious illness or need an extended absence from class, email the instructor and Lee Whitmarsh to request special arrangements. At the start of each class, students must sign-in via a paper roster. Failure to sign-in will result in an absence. Please note the following:

ABSENCES: Students may miss class twice. There is no distinction between excused and unexcused absences.

PENALTIES: After the *first absence* students receive an e-mail warning, which is copied to Lee Whitmarsh. After the *second absence* students receive an e-mail and will be contacted by Lee Whitmarsh. Upon a *third absence*, students receive an **F** in the class. Subsequently, students wishing to drop the class will receive a drop/fail.

TARDIES: Late by 10 minutes or more (at the start of class or following a break), asleep, disengaged, leaving early without permission, or gross lack of participation.

PENALTIES: Two tardies of 10 minutes or more equals one absence. A tardy of 60 minutes equals an absence. Two late returns from break of more than 10 minutes equals one absence.

CLASS FINAL: If a student is over 10 minutes late for the final, a full letter grade will be deducted from the final course grade. Absence during the course final will result in automatic failure.

ACADEMIC DISHONESTY POLICY

Though they might appear similar, plagiarism and appropriation are actually two different practices. While it is true that appropriation involves taking possession of something, like an image, often without permission; it is also true that an appropriated image is not presented as the original. Likely, the appropriation artist desires the viewer to recognize

TEXAS A&M COMMERCE
SPRING 2014

MOLLY HAWTHORNE
molly@digitalcase.net
www.tamutype.tumblr.com/

OFFICE HOURS
By appointment and for
special occasions only

CLASS TIMES
6:30 PM–10:30 PM
Tuesdays, Room 320

the referenced image as a comment on the original—sometimes using critique, parody or homage—a practice that falls under the realm of “fair use” in copyright law.

Plagiarism is a serious offense and illegal in the context of our nation’s copyright law. Texas A&M University-Commerce does not tolerate plagiarism and other forms of academic dishonesty. Conduct that violates generally accepted standards of academic honesty is defined as academic dishonesty. *Academic dishonesty* includes, but is not limited to, plagiarism (the appropriation or stealing of the ideas or words of another and passing them off as one’s own), cheating on exams or other course assignments, collusion (the unauthorized collaboration with others in preparing course assignments), and abuse (destruction, defacing, or removal) of resource material.

Students must learn the arts-standard, Chicago Manual of Style guidelines, for citing sources referenced in their own work, and must follow them carefully in research and writing projects. The instructor reserves the right to request bibliographies at the end of each assignment or within class journals and may request students use alternative forms of citation appropriate for use on studio projects.

STATEMENT ON STUDENT BEHAVIOR

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment (see Student’s Handbook, Policies and Procedures, Conduct).

All students must show respect toward the instructor and the instructor’s syllabus, presentations, assignments, and point of view. Students should respect each other’s differences. If the instructor determines that a student is not being respectful towards other students or the instructor, it is the instructor’s prerogative to ask the student to leave, to refer the student to the department head, and to consider referring the student to the Dean of Students who may consider requiring the student to drop the course. Please refer to pages 42–46 of the Texas A&M University-Commerce Student Guidebook’s Codes of Conduct for details.

STUDENT CONDUCT & CITIZENSHIP

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. (See Code of Student Conduct from Student Guide Handbook). Students are expected, at all times, to recognize constituted authority, to conform to the ordinary rules of good conduct, to be truthful, to respect the rights of others, to protect private and public property, and to make the best use of their time and effort toward the educational process.

Within the context of this class, students may be required to find source material for various typesetting exercises. This is intended to create an emotional connection to the work and to keep students engaged in their individual assignments. As such, students will be exposed to copy source materials that reference or are appropriated from a breadth of authors, historical references, tweets, lyrics, poems, etc. Therefore, students must be mindful of the affect language choice, or author, can have on an audience—which, in this case, includes the instructor and class. Source material should not be purposefully polarizing: violent, overtly sexual, overly political or in any way derogatory on the basis of race, gender, orientation, etc. At base, be mindful of the generally accepted cultural and social guidelines of *NSFW*.

TEXAS A&M COMMERCE
SPRING 2014

MOLLY HAWTHORNE
molly@digitalcase.net
www.tamutype.tumblr.com/

OFFICE HOURS
By appointment and for
special occasions only

CLASS TIMES
6:30 PM–10:30 PM
Tuesdays, Room 320

ACCOMMODATIONS

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services
Texas A&M University-Commerce
Gee Library, Room 132
903-886-5150 or 903-886-5835
StudentDisabilityServices@tamu-commerce.edu

SAFETY

This class is relatively safe compared to many courses within studio art. Still, please be health conscious in studio as some activities require special mindfulness with respect to safety—especially cutting using knives or a paper cutter.

CUTTING: Cut only on appropriate surfaces when using knives or blades. Do not cut directly on tables. Always use a sharp blade while cutting with an x-acto knife. A dull blade is more likely to lead to injury because they cannot always slice through imperfections in illustration boards or other materials. Dull blades can jump from the intended cutting path—a common scenario for accidents.

Always use a metal straight edge when trimming boards or cutting mats. Hold the straight edge securely in place, and ask for assistance if the length of the cut is too long for a secure grip to be maintained during the entire range of the cut. Make sure any person assisting has hands safely out of the blade's path.

Read the safety information on all products and use only as advised. Bring any questions regarding safe conduct within the studio to an instructor.