

**University of Minnesota Duluth
Department of Art + Design
Spring Semester 2009**

ART 3907–2 TYPOGRAPHY 2
Tuesday/Thursday 12:00 – 1:50 am in MonH239

Beth Koch, Assistant Professor
Office hours: T/R 10:00–11:00 or
M/W by appointment
Office location ENG242
Faculty mailbox HUM317
Phone number 218–726–6961
bekoch@d.umn.edu

COURSE OVERVIEW

ART 3907, Typography 2, is an advanced course in the manipulation of type for cogent, targeted, vivid and visually compelling communication. In order to fulfill the course requirements you are expected to actively participate and assist in class, complete all assignments, tutorials, and projects.

PREREQUISITE

Successful completion of ART2907 Typography 1.

STRUCTURE

The class is primarily studio-oriented and project-based. It consists of four major projects, visual presentations by the instructor, as well as readings, demonstrations, and class activities and discussions designed to accomplish the following course goals:

GOALS

1. Know how to research, analyze, and evaluate complex typographic problems, situations, and environments.
2. Understand how to employ form and function, problem solving, framing, and style to produce designs that communicate effectively with type.
3. Internalize high personal standards for innovation, originality, creativity, and craftsmanship in all typographic production.

OBJECTIVES

- Analyze audiences, messages, and methods for solving communication problems.
- Evaluate physical environments and electronic spaces to articulate navigation problems.
- Apply complex page organization methods and unusual underlying grid systems to create inventive layouts.
- Experiment with how type and image merge to form meaning, skillfully selecting and manipulating fonts.
- Solve readability and legibility problems connected to using small– and large–scale type.
- Activate typography in design — to illuminate numerical, procedural, and technical information, to transform raw data, visualize a set of actions or processes, illustrate a concept, to incorporate letterform as sign and symbol in architecture, way finding, environments, and systems, to express human emotions and enhance communication.
- Produce professional quality typography according to established typographic rules and conventions.
- Create innovative and experimental designs.

PROJECTS

1. **Historical Perspectives: Famous People, Famous Works, Movements in Art History**
2. **Information Hierarchies: Public Information Poster OR Paper Promotion**
3. **Typographic Actors: Kinetic OR Narrative**
4. **Size Matters: Educational Exhibit OR Museum Display**

TEXTBOOK

- Required: *Typography 22: The Annual of the Type Directors Club*. Watson Guptill.
The End of Print, The Grafik Design of David Carson, 2nd Edition. By Lewis Blackwell.
- Supplemental: *Typography 29: TDC (Type Directors Club) Annual*.
Paul Renner The Art of Typography. By Christopher Burke.

GRADING POLICY

Grades will be determined by performance as noted in the weight distribution section below. Projects will be given a letter grade based on the + or - system. Your grade will reflect the caliber of your concept, creativity and innovation of the design solution, interaction complexity and technical richness, the interface architecture, and the advancement of your concepts and craftsmanship in the production of your solution.

GRADING SCALE

96–100 = A
90–95 = A-
87–89 = B+
84–86 = B
80–83 = B-
77–79 = C+
74–76 = C
70–73 = C-
67–69 = D+
64–66 = D
60–63 = D-
below 60 = F

WEIGHT DISTRIBUTION OF PROJECTS

Your final grade is determined as follows:

25% Major Project One
25% Major Project Two
25% Major Project Three
25% Major Project Four

A. Excellent—This work is professional quality in every respect. It exceeds or excels at every point of the performance criteria as set forth by the problem. In order to earn an “A” for the course students must earn “excellent” marks on every project.

B. Good—This work is above average but lacks innovation or craftsmanship superiority.

C. Satisfactory—This work has fulfilled the requirements for the project in every respect.

D. Poor—Below Average—This work may fulfill a few of the requirements \ of the project, but demonstrates a substantial lack of understanding of it’s objectives.

F. Unacceptable—Work that does not fulfill requirements or objectives.

ATTENDANCE AND PUNCTUALITY

Students are expected to attend all class meetings as scheduled. Attend critiques even if you are unprepared or not finished with your work—much of the learning in studio courses lies in the exchanges that happen during critiques. Requests for an incomplete will be addressed on an individual basis, but require completion the following semester. Final exams cannot be made up.

WORKLOAD

For undergraduate courses, one credit is defined as equivalent to an average of three hours of learning effort per week (over a full semester) necessary for an average student to achieve an average grade in the course. For example, a student taking a three credit course that meets for three hours a week should expect to spend an additional six hours a week on coursework outside the classroom.

(<http://www.umn.edu/usenate/policies/grades&acadwork.html>)

EXPECTATIONS OF STUDENTS

- Students are responsible for all class meetings, including any information in the syllabus.
- Students are responsible for being on time and for preparing for all class sessions.
- Students are responsible for meeting all course requirements, observing all deadlines, examination times, and other course procedures.
- Students are responsible for seeking help when needed.
- Students may not make commercial use of their notes of lectures or University provided materials without the express written consent of the instructor.

CLASSROOM CONDUCT

All activities in the University, including this course, are governed by the University of Minnesota Student Conduct Code. Students who engage in behavior that disrupts the learning environment for others may be subject to disciplinary action under the Code. In addition, students responsible for such behavior may be asked to cancel their registration (or have their registration canceled). The University's Student Conduct Code can be accessed at <http://www.d.umn.edu/assl/conduct/code>. Behavior that substantially or repeatedly disrupts the instructor or students is prohibited. Disruptive behavior includes inappropriate use of technology in the classroom.

ACADEMIC MISCONDUCT

Academic dishonesty is regarded as a serious offense by all members of the academic community and is defined as any act that violates the rights of another student with respect to academic work, or that involves misrepresentation of a student's own work. Academic misconduct includes but is not limited to: cheating on assignments or examinations, plagiarizing pieces of work, depriving others of necessary coursework, and sabotaging another's work. Discovery of academic misconduct is grounds for an "F" or "N" in the course. This policy sanctions students engaging in academic dishonesty with penalties up to and including expulsion from the university for repeat offenders. UMD's Student Academic Integrity Policy, which can be found at www.d.umn.edu/assl/conduct/integrity.

Copying another's words, work, or ideas is against the law. Work which is found to be in violation of United States or International Copyright Laws will automatically receive a failing grade. In addition, the department head may deem further admonishments in accordance with University policies.

HARASSMENT

The University of Minnesota is committed to providing a safe climate for all students, faculty, and staff. All persons shall have equal access to its programs, facilities, and employment without regard to race, color, creed, religion, national origin, sex, age, marital status, disability, public assistance status, veteran status, or sexual orientation. Reports of harassment are taken seriously, and there are individuals and offices available for help.

ACCOMMODATIONS

Students with disabilities are encouraged to contact UMD Disability Services & Resources to discuss their individual needs for accommodations. Please let your instructor know how to assist you with accommodations as soon as possible.

ART 3907-003 CALENDAR for SPRING 2009 *subject to change*

Week 1	January 20	Welcome
	January 22	Historical Perspectives: Famous People, Famous Works, Movements in Art History
Week 2	January 27	Historical Perspectives: Famous People, Famous Works, Movements in Art History
	January 29	Project 1 Begins: Information Hierarchies
Week 3	February 3	Examples & Discussion
	February 4	Review Sketches
Week 4	February 10	Layout
	February 12	Studio/No lecture
Week 5	February 17	Historical Perspectives: Famous People, Famous Works, and Movements in Art and Design
	February 19	Group Midpoint Critique
Week 6	February 24	Revisions to Layout
	February 26	Final Critique Project 1: Information Hierarchies Due Project 2 Begins: Typographic Actors
Week 7	March 3	Review Sketches
	March 5	Layout
Week 8	March 19	Historical Perspectives: Famous People, Famous Works, and Movements in Art and Design
	March 12	Group Midpoint Critique
Week 9	March 17	Spring Break
	March 19	Spring Break
Week 10	March 24	Revisions to Layout/Troubleshooting
	March 26	Final Critique Project 2: Typographic Actors Project 3 Begins: Size Matters
Week 11	March 31	Guest Lecture & Field Trip — Design for Parks & Museums
	April 2	Review Sketches
Week 12	April 7	Layout
	April 9	Historical Perspectives: Famous People, Famous Works, and Movements in Art and Design
Week 13	April 14	Guest Lecture & Field Trip — Retail Design at the Mall
	April 16	Layout
Week 14	April 21	Design In Class: Test Prints—Rough Mock-up
	April 23	Group Midpoint Critique of Mock-ups
Week 15	April 28	Visualization techniques—Presenting large scale concepts to clients
	April 30	Revision to Layout
Week 16	May 5	Historical Perspectives: Famous People, Famous Works, and Movements in Art and Design
	May 7	Revision to Layout
Final Exam		Final Critique Project 3: Size Matters
