George Mason University
Course Syllabus

Course Title:	Typography
Course Code/Section:	AVT 215, Sections 001 and 002
Session/Year:	Fall 2016
Meeting:	Monday, Wednesday, 10:30 am–1:10 pm, 1:30–4:10, School of Art, Rm. 1020.
Professor:	Jandos Rothstein
Contact Info:	jrothste@gmu.edu
Class information:	www.jandos.com/forstudents
Office Hours:	TBA, and by appointment
Social Media:	www.behance.net/jandos www.linkedin.com/in/jandosrothstein www.pinterest.com/jandosr

Why Typography?
Typography and graphic design are so intertwined as to not meaningfully be separable as topics. The majority of a designer's studio time is engaged with the presentation of text for maximum visual impact and conveyance of meaning. Typography is a topic worthy of a lifetime of study because its long history is integral to the development of not just graphic design but of modern Western civilization. It is both a powerful tool for expression and an exacting craft. In the right hands, it can be as powerful as any other creative medium.

Course Description and Objectives
Typography, as one might gather from the above, is a *big* topic. A semester is only long enough to develop a foundation for further typographical exploration over the rest of your college and professional careers. This class will be broken down into units, each designed to expose the student to a different critical aspect of typographical competency:

Unit 1: **Typography as Expression.** Seasons/Elements/Senses using standard digital and analog media. (18%)

Unit 2: **Typography and Reading**. Present a chapter from Alice in Wonderland or another public domain book as web site, a paperback novel and textbook. Consider how, when, where, and why all of these are read and design accordingly. (18%)

Unit 3: **Typography and information systems.** Design a page of listings, complex table, form or infographic. (all must be covered by class). (18%)

Unit 4: **Type and Image.** Build a two-page ad or magazine opener that integrates image and typography. (18%)

Unit 5: **Typography and History.** Pick a modern product. Design either an ad, packaging or web site for that product, that looks like it comes from a distinct historical period. (28%)
(Projects total: 50% of class grade)

Additional Requirements:
- Participate at least 4 times in each of these three weekly contests: "Good Type" examples, "Bad Type" examples, and "Stump the Teacher." A point will be awarded for each win, with the top three winners getting a 1/3 grade bump at the end of the semester. Failure to meet participation requirement results in 1/3 of one grade reduction of final course grade.
- Present a sketchbook of preliminary work. (20% of grade)
- Build Pinterest boards (or build a hardcopy scrapbook) that includes at least 10 curated examples on these topics: Turn of the (20th) century type, type in the teens, type in the '20s, type in the '30s and '40s, type in the '50s, type in the '60s, type in the '70s, type in the '80s, type in the '90s, and contemporary type. All

collected work must be examples you like, or at least find interesting and worth saving. Your boards must be complete, or nearly complete by the time we start the final project. All boards must include AVT 215 in the title (Example: 1920s Type, AVT 215). You may repin from a 215-tagged board but it cannot count towards your ten examples. Excessive overlap with another current or former student's board, regardless of source, will result in disqualification of both boards. (10% of grade)

- There will be a test mid-semester. Students must earn 100% on page one and two and at least 75% on subsequent pages. The questions will be distributed ahead of time. Students can retake the test up to three times if they are present when it is first administered. They may take it a total of three times if they are not present. Passage of the test is required for passage of the course, but does not otherwise figure in your grade.
- Participate fully and enthusiastically in class critiques and discussions. (20% of grade).

Process

The challenge for any student crafts person (and all arts include a craft component), whether they be a typographer, painter, glassblower or furniture maker, is to learn the vocabulary of craft simultaneous to learning the artistry of design. Early efforts in any craft-driven field are often disappointing because even good ideas can fail if they are poorly executed due to skill limitations. Even worse, limited craft abilities can restrict what a designer imagines to what they already know how to execute. While craft skills are not an end to themselves, they are part of the building blocks of design. For the same reason you cannot write a great essay in a language you cannot read, you cannot create compelling design if you are not yet minimally visually literate. Building visually literacy requires both studying the design around you (and making sure there is design around you!), gaining awareness of design history, and learning the intricacies of software. We will work together on getting your digital craft skills up as we raise your design skills and historical awareness. For this reason, all preliminary work must be done with marking implements and paper (or in a stylus-based digital medium) unless the student has demonstrated a high level of competence with software.

First Class in the Graphic Design Major

Typography is the first class in the graphic design major. Majors in Graphic Design, therefore, may find that standards are higher and the consequences for an indifferent performance are greater than they've come to expect from previous Mason classes. There are two good reasons for this: first, the selection of a major, whether the topic, is a contract the student makes with them self to achieve (at least emerging) expertise in a chosen field. Successfully gaining that expertise is both personally empowering and central to the college experience. Second, teachers of more advanced classes in graphic design will, by necessity, assume students have successfully gained foundational skills. In other words, a "C" grade in 215 may make an "F" in 311 or 313 more likely because the student has not truly built the foundation needed for future success. Majors should anticipate spending two to three hours of time outside of class for every hour they spend inside class for 215 reading, reviewing, and project-based homework.

Font Choice

Designers in 215 are not allowed to use "interesting" fonts, including but not limited to Comic Sans, Papyrus, Britanic, Auriol, Banco, Bees Knees, Bermuda, Bruno, Copal, Excentric or nearly any font downloaded from DaFont or similar font sharing sites. Typography is *not* primarily about choosing fonts, it's about using fonts effectively. Some "high personality" fonts can, indeed, be used effectively, but if misused have the effect of distracting from, rather than contributing to the intended message. Other fonts (especially free fonts) are so over-the-top or poorly crafted as to have nearly no practical utility in serious design work. Most often, an over-designed font is a crutch for weak design, not a tool for effective communication. Student's have access to Adobe's library of nearly 3000 classic fonts on all lab computers.

Attendance Policy

Studio courses include substantial critique/discussion components and lab components. By their nature, studios are dynamic educational environments. During critique periods and in the interaction of instructor and between student on ongoing projects, the studio provides resources and learning opportunities that cannot be "made up" by other means. In short, your attendance and preparation is just as important as mine. Therefore:

Students are required to attend all class meetings, to arrive on time, and to stay for the duration of the class.

Students arriving seven minutes or more late to class will be marked tardy. Students arriving 15 minutes or more late will be marked absent. Three tardy marks equals one absence. Students who leave before the class is dismissed will be marked absent.

Students who are having difficulty with the attendance requirement may be asked to drop the class.

For each absence beyond four absences your final course grade will be reduced one full letter grade from the earned level of all work for the course. For example a "B" grade for the semester with five absences results in a final course grade of "C."

There are no excused absences.

Absence, tardiness, and early departure is de facto evidence of non-participation.

Incompletes

Incompletes are, on rare occasion, granted to students who are progressing towards a high passing grade (B to A range) but cannot finish the class due to unforeseen external circumstances—for example illness. To be granted an incomplete a student must have built a strong record of participation, attendance and deadline compliance and must request the incomplete by e-mail at least 24 hours before the final class. A student granted an incomplete will be required to agree to a schedule of regular meetings and deadlines to finish requirements. Incompletes are converted to failing grades if acceptable work is not completed by the agreed-to deadline. The teacher cannot set a deadline later than the registrar's published deadline.

Schedule

As we settle into the semester, there will usually be lectures, contests, and work periods on Mondays and critiques on Wednesdays. For you to get as much out of class as possible, it is essential that you are prepared for the day's activities. On Mondays, that means that you will have completed basic research (article and image selection), established at least basic page structures, and as appropriate, informational and illustrative elements. In short, the work on your screen (or in your sketch pad) must have progressed to the point that it is possible for me and fellow students to see where it is succeeding and failing as a piece of communication, and for you to have learned if there are technical skills you need to complete the project as you envision it. On Wednesdays, you should have hardcopy color printouts (or clear sketches) of work in progress, at the beginning of class, and must be ready to talk about your own work and respond to the work of other students. Students who show a pattern of unpreparedness will be marked absent for days they are unprepared.

TEXT AND REFERENCES

Required:

Lupton, Ellen, Thinking With Type: A Critical Guide for Designers, Writers, Editors & Students (2nd. Ed.).

You should have finished the assigned text by **November 31**, the date of the exam.

Suggested Books:

White, Jan**,** *Editing by Design: For Designers, Art Directors, and Editors—the Classic Guide to Winning Readers* (3rd. Ed.) Allworth Press, 2003.

Hurlburt, Allen, *Grid: A Modular System for the Design and Production of Newspapers, Magazines and Books*, John Wiley & Sons, 1982.

Visocky O'Grady, Ken and Jenn, *The Information Design Handbook*, How Books, Cincinnati, Ohio 2008.

Bringhurst, Robert, *The Elements of Typographic Style,* Hartley & Marks, Point Roberts, Washington 1992.

Adobe CC Illustrator Classroom in a Book, Adobe Press, Salinas, California (any year).

Adobe CC Photoshop Classroom in a Book, Adobe Press, Salinas, California (any year).

Adobe CC InDesign Classroom in a Book, Adobe Press, Salinas, California (any year).

Adobe Type Library Reference Book (4th Edition) , Adobe Press, Salinas, California, 2011.

Recommended Lynda Classes:
Weekly: Pixel Playground, InDesign Secrets, Deek's Techniques.
Fixed Length: Illustrator CC One-onOne: Fundamentals, Photoshop CC One-on-One Fundmentals, InDesign CC Essential Training, InDesign Typography Parts 1 and 2,

Materials & Supplies:
You will need the following tools and materials for this course (and should have your sketchbook, at least some drawing supplies, and digital media at each session):

Sketchbook and drawing implements (pencils pens, erasers, etc), type gauge, thumb, hard drive or CD/DVD roms (sketch pad, eraser, etc.); ruler marked in picas and point scales, mounting supplies (jet black mounting board, tape, tracing paper (not tissue) and cover paper) masking/drafting/artist tape; other material as assigned/ required by project.

Organizations:
Students are encouraged to join the Student AIGA group. GMU AIGA members do "real world" design work for campus clients, and the group brings speakers to campus and hosts events. Student members are also automatically members of DC AIGA and National AIGA which provide resources, job boards and networking opportunities for graphic designers.

BFA:
Students who have not done so are encouraged to apply for the BFA. Earning a BFA allows for a deeper and more immersive art and design education by replacing minor classes with advanced design work.

Deadlines:
To receive full credit on assignments students must turn in work by the **beginning** of class on the date due. The maximum grade possible will drop by one half of one letter for each class past due until the project is two weeks late, after which it will not be accepted.

Class, Department and University Policies:
All projects are due at the beginning of class on the date assigned.

This class will be conducted as an intentionally inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran's status, or physical ability.

In accordance with George Mason University policy, turn off all beepers, cellular telephones and other wireless communication devices at the start of class. The instructor of the class will keep his/her cell phone active to

assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.

As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

Students in this class are bound by the Honor Code, as stated in the George Mason University Catalog. The honor code requires that the work you do as an individual be the product of your own individual synthesis or integration of ideas. (This does not prohibit collaborative work when it is approved by the instructor.) Violations must be reported to the Student Honor Council, which treats such cases very seriously. Using someone else's words or ideas without attribution is plagiarism, a very serious Honor Code offense. Plagiarism will also result in a failing grade.

If you are a student with a disability and you need academic accommodations, please see me and contact the Disability Resource Center (DRC) at 703-993-2474. All academic accommodations must be arranged through the DRC.

All work created in this class must be specifically for this class and this class only. It is not permitted to use class projects as a platform for producing professional work or projects intended to be submitted to other teachers.

Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center, located in Robinson A116 (703-993-1200). The services of the Writing Center are available by appointment, online and, occasionally, on a walk-in basis.

Mason uses electronic mail to provide official information to students. Students are responsible for the content of university and class communication sent to their Mason e-mail account, and are required to activate that account and check it regularly. Students are responsible for the content of messages that bounce due to "over limit" errors.

The instructor evaluates your work in line with the course syllabus, rubric, university catalog and guidelines, and documented prepared course participation and performance throughout the course. The course grade is determined by a careful assessment of your overall performance in the course that includes attendance, prepared participation, project evaluations, and final project presentation all of which is described in detail in the course syllabus, handouts, and lecture presentations.

Headphone use is permitted during work periods only.

Preferred Name & Preferred Gender Pronouns
Class rosters are provided to the instructor with the student's legal name. I will happily honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records.

Useful Information:
Open Studio Hours: The SoA computer lab is open to students for extended periods of time mornings, evenings and weekends. Policies, procedures and schedules for studio use are established by the SoA studio faculty and are posted in the studios.

ArtsBus: If you need ArtsBus credit for this semester, you MUST enroll in AVT 300. This also applies to anyone who intends to travel to New York independently, or do the DC Alternate Assignment. There will be no exceptions. If you plan to go on multiple ArtsBus trips this term and wish to count them towards your total requirement, you must enroll in multiple sections of AVT 300. Please go to the ArtsBus website: http://artsbus.gmu.edu " Student Information" for additional important information regarding ArtsBus policy.

Important Deadlines

Last Day to Add:	September 6
Last Day to Drop:	September 30
Selective Withdrawal Period:	October 3–28
Incomplete work from Spring '16 due to instructor:	October 28

Once the add and drop deadlines have passed, instructors do not have the authority to approve requests from students to add or drop/withdraw late. Requests for late adds (up until the last day of classes) must be made by the student in the SoA office (or the office of the department offering the course), and generally are only approved in the case of a documented university error (such as a problem with financial aid processing). Requests for non-elective withdrawals and retroactive adds (adds after the last day of classes) must be approved by the academic dean of the college in which the student's major is located. For SoA majors, that is the CVPA Office of Academic Affairs, Performing Arts Building A407.

Course Outline (Subject to change)

8-29, 31	Welcome to the class, syllabus review, introduction to unit 1 assignment. Wednesday, discussion of secondary requirements: Test passage, Pinterest pages or scrapbook, weekly contests. Work time. **WATCH:** *Connections with James Burke*, season one episode 4 "Faith in Numbers" (available on YouTube and other free sources). **WATCH:** Lynda.com *Foundations of Typography*, Introduction, Chapter 1 "Typographic Differentiation," all episodes, Chapter 7 "Thinking With Type" all episodes. **WATCH:** Lynda.com *Foundations of Graphic Design History*, Chapter 1 "1880–1912," all episodes.
9-5, 7	Monday: no class (Labor Day). Wednesday: first critique of unit one assignment. Work time (if applicable.) **WATCH:** Lynda.com *Foundations of Typography*, Chapter 2, "The Language of Type" all episodes, Chapter 4 "Touching on Type Design" all episodes. **WATCH:** Lynda.com *Foundations of Graphic Design History*, Chapter 2, "1912–1930 all episodes. **WATCH:** Lynda.com *Designing with Grids in InDesign*. Chapter 1 "Grids An Overview" all episodes.
9-12, 14	Monday: work time, introduction to type classification, introduction to unit two assignment. Wednesday: second critique of unit one assignment. **WATCH:** Lynda.com *Foundations of Typography*, Chapter 3, "Spacing and Alignment" all episodes. **WATCH:** Lynda.com *Foundations of Graphic Design History*, Chapter 3, "1930–1950 all episodes. **WATCH:** Lynda.com *InDesign CC Essential Training*, Chapter 1 "Learn InDesign in 30 Minutes" all episodes. **WATCH:** Lynda.com *Designing with Grids in InDesign*. Chapter 2 "Setting up the Grid" all episodes.
9-19, 21	Monday: Turn in unit one assignment, work time. Wednesday: first critique of unit 2 assignment, work time. **WATCH:** Lynda.com *Foundations of Graphic Design History*, Chapter 4, "1950–1965 all episodes.
9-26, 28	Monday: Introduction to unit 3 assignment, work time. Wednesday: second critique of unit 2 assignment.

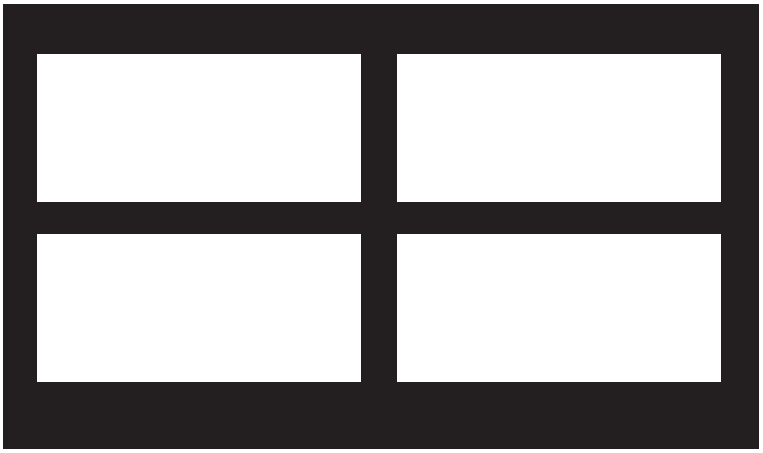
	WATCH: Lynda.com *Foundations of Typography*, Chapter 5 "Legibility and Readability" all episodes. **WATCH:** Lynda.com *Foundations of Graphic Design History*, Chapter 5, "1965–1975 all episodes.
10-3, 5	Monday: turn in unit 2 assignment, work time, Tuesday, first critique of unit 3 assignment. **WATCH:** Lynda.com *Foundations of Typography*, Chapter 6 "Typography Composition" all episodes. **WATCH:** Lynda.com *Foundations of Graphic Design History*, Chapter 6, "1975–1990 all episodes.
10-10, 12	Tuesday: no class (Columbus Day). Wednesday: work time, lecture. **WATCH:** Lynda.com *Foundations of Typography*, Chapter 8 "Specialized Uses" all episodes, and Chapter 9 (Final Thoughts) all episodes. **WATCH:** Lynda.com *Foundations of Graphic Design History*, Chapter 7, "1990–2014 all episodes; and conclusion.
10-17, 19	Monday: Introduction to unit 4 assignment, work day. Wednesday: second critique of unit 3 assignment. **WATCH:** Lynda.com *Deek's Techniques*. Your choice of two or three chapters on typographical or lettering effects.
10-24, 26	Monday: Turn in unit 3 assignment, work time, lecture. Wednesday: first critique of unit 4 assignment. Pinterest or analog scrapbooks due. **WATCH:** Lynda.com *InDesign Secrets*. Your choice of two or three chapters. Pick ones that would have helped you solve a problem you had, or look interesting.
10-31, 11-2	Monday Introduction to unit 5 assignment, work time. Wednesday: second critique of unit 4 assignment. **WATCH:** Lynda.com *33 Laws of Typography* Chapters 1, 2, 4, 5.
11-7, 9	Monday: Turn in unit 4 assignment, lecture. Wednesday, first critique of unit 5 assignment. **WATCH:** Lynda.com *Illustrator Insider Training: Type and Text*. Introduction, Chapter 1 "Core Text Concepts" episodes 1–4.
11-14, 16	Monday: Lecture, work time. Wednesday: second critique of unit 5 assignment. **WATCH:** Lynda.com *Before & After: Graphic Design Techniques*. Your choice of two or three chapters.
11-21, 23	Monday: work day, lecture. Wednesday: No class, Happy Thanksgiving. **WATCH:** Lynda.com *InDesign FX*. Chapter 50 "Creating Editable Knockout Text; your choice of two or three additional chapters.
11-28, 30	Monday: work day. Wednesday: third critique of unit 5 assignment.
12-5, 7	Monday: optional studio day, Wednesday final critique/final turn in. Have a great Winter break!

Typography Assignment 1: **4 words**

Create four words that Illustrate any of the 3 following themes:

1. Elements: Earth, Air, Water, Fire

2 Seasons: Fall, Winter, Spring, Summer

3. Senses (Pick 4): Taste, Touch, Sight, Hearing, Smell

- It is allowed to pick reasonable substitutions (for example “Wind” might replace “Air,” you may also propose an alternative theme (subject to approval).
- One word must be created by hand using analog methods (paint, pen collage markers, etc), one must be created in Adobe Illustrator, one must be created in Adobe Photoshop, and one must be created in Adobe InDesign.
- Students must present at least 8 preliminary thumbnail sketches for each word in their sketchbook or separately along with refined versions of selected concept
- All words should communicate individual meaning but also work together as a group. They will be presented, mounted on jet black mounting board with 1” space between them, 1.5” top and sides and 2.5” bottom. See below:
- Print all words on the same size sheet. Size is up to you, provided you do not pick a software default size (such as 8.5 x 11”) and your pages are large enough to be easily seen at a distance of at least ten feet. The analog word does note have to be created at 100% size if you are comfortable working larger or smaller, but it should be presented at size.
- You may, and should consider the software and how you can exploit it for effective communication. Feel free to enhance your word with images, created vectors, blending effects, and backgrounds.