

## George Mason University Course Syllabus

<b>Course Title:</b>	Advanced Typography
<b>Course Code/Section:</b>	AVT 617, Sections 001
<b>Session/Year:</b>	Fall 2016
<b>Meeting:</b>	Monday, Wednesday, 4:30–7:10, School of Art, Rm. 1020.
<b>Professor:</b>	Jandos Rothstein
<b>Contact Info:</b>	jrothste@gmu.edu
<b>Class information:</b>	www.jandos.com/forstudents
<b>Office Hours:</b>	TBA, and by appointment
<b>Social Media:</b>	www.behance.net/jandos www.linkedin.com/in/jandosrothstein www.pinterest.com/jandosr

### Course Description

An exploration of the visual identity of type, design and the graphic organization of information. Emphasis is on aesthetic and technical development, text layout and information hierarchy. Concerns about the importance of emotion, audience and purpose will also be addressed.

### Objectives

Develop a deeper understanding of the proper use of typography in visual communication. Further understand the anatomy of the letterform and its typographic usage. Gain experience in the selection and arrangement of type.

### Content

Through lecture, critique, computer lab time, research, and field observation, students will create design solutions for a series of projects. Final presentations will be developed from rough sketch level to final completion, using hand rendering and electronic-based media (Illustrator, Photoshop and Indesign).

### 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: “B” quality design work 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 the project. 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.

### **Workload**

This is an upper-level course for design majors. As such, the class will require a serious time commitment. While time spent outside of class will vary depending on class schedule and student preparedness, most students should anticipate averaging between one (minimum) and two hours outside of class on homework for every hour of class time. I expect a commitment to class commensurate with your implicit commitment to design as a life-long career choice.

### **Schedule**

As we settle into the semester, there will usually be lectures 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 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 be ready to talk about your 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:**

Bringhurst, Robert, *The Elements of Typographic Style*, Hartley & Marks, Point Roberts, Washington 2013.

### **Materials & Supplies:**

You will need the following tools and materials for this course, and should have them with you at each session. CD or DVD ROMs, thumb or hard drive; drawing supplies (sketch pad, eraser, etc.); ruler marked in picas and point scales: 14" x 17"; masking/drafting/artist tape; other material as assigned/required by project. At the end of the semester, you will also need professional jet-black mounting board and mounting supplies.

### **Organizations:**

Students are encouraged to join the Student AIGA group. GMU AIGA members do "real world" design work for campus clients, bring speakers to campus, host events, and are automatically members of DC AIGA and National AIGA which provide resources job boards and networking opportunities for designers. Students may also be interested in the Art Director's Club of Metropolitan Washington (ADCMW). SPD.org is for publication designers.

### **Student Evaluation/Methods of Assessment (final project):**

Through lecture, critique, computer lab time, research, and field observation, students will create design solutions for a series of projects. Final presentations will be developed from rough sketch level to final completion, using hand rendering and electronic-based media (Illustrator, Photoshop and InDesign).

### **Deadlines:**

Students are expected to turn all work in by the start of class on the day of deadline. Any project not turned-in at

the start of class is dropped one-half (1/2) letter grade. Projects will not be accepted after the due date. Revised projects (re-do's) will not be accepted.

### **Class, Department and University Policies:**

As this is an advanced class, I leave it to you whether to produce preliminary work in your sketch book, on the computer or using a combination of tools. However, there are two points to consider if you choose to “sketch” in InDesign/Creative Suite: 1. InDesign is a poor choice for sketching if you do not have the technical skills to (relatively speedily) get *any* result you might envision. If your sketches reflect a low level of software competency, then your finals will likely also reflect that limited ability—*your goals for this semester should be improving your computer and design skills—don't use procedures that do not support those goals*. 2. Don't confuse computer sketches for final work. Unless you are fully fluent in InDesign, your sketches will likely have inconsistencies as well as structural and technical issues. If they do not meet technical craft standards you will have to recreate or at least revise digitally created sketch files.

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, project revisions, 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.

We will work on the following projects over the course of the semester:

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

**Project 2: Typography and Function.** Redesign a form for maximum legibility and functionality on both paper and screen as interactive PDF. Students are limited to three text frames maximum. (18%)

**Project 3: Modular Typeface.** Design a modular all-caps or all lowercase typeface, including basic punctuation to meet a specified usage goal. (18%)

**Project 4: Take it National.** Build a two-page ad or magazine opener that integrates image and typography. (18%)  
(Projects total: 75% 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 Class." 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.

### **Course Outline (Subject to change)**

Each project must be turned in with all supporting files (all page files, art (including native Illustrator files when applicable), and typefaces.) on CD or DVD. You may use InDesign's "Package" feature to collect these into a single folder. Your disk(s) must also include PDFs of every page. Files will be opened from your disk. Do not zip or compress your files. You must also turn in your preliminary marked up pages. Your disks will not be returned to you. Retain backup copies of all files separately for your records. All projects must be mounted on jet-black mounting board with 2" margins on the top, left and right sides, and a 3" margin on the bottom. Related components can be put on the same board, provided they are aligned and there is a 1" gap between pages that are not printed next to each other. All boards must be tissued for grading.

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| 8-29, 31    | Welcome to the class, syllabus review, introduction to unit 1 assignment. Wednesday, discussion of weekly contests. Work time.<br><b>READ:</b> Bringurst, Forward, Chapter 1. |
| 9-5, 7      | Monday: no class (Labor Day). Wednesday: first critique of unit one assignment. Work time (if applicable.)<br><b>READ:</b> Bringurst, Chapter 2.                              |
| 9-12, 14    | Monday: work time, Lecture: Introduction to Interactive tools. Wednesday: second critique of unit one assignment.<br><b>READ:</b> Bringurst, Chapter 3.                       |
| 9-19, 21    | Monday: Turn in unit one assignment, work time. Wednesday: first critique of unit 2 assignment, work time.<br><b>READ:</b> Bringurst, Chapter 4.                              |
| 9-26, 28    | Monday: Lecture, work time. Wednesday: second critique of unit 2 assignment.<br><b>READ:</b> Bringurst, Chapter 5.  |
| 10-3, 5     | Monday: Lecture, work time, Wednesday, final critique of unit 2 assignment.<br><b>READ:</b> Bringurst, Chapter 6.   |
| 10-10, 12   | Tuesday: no class (Columbus Day). Wednesday: Turn in unit 2 assignment, work time, lecture.<br><b>READ:</b> Bringurst, Chapter 7.   |
| 10-17, 19   | Monday: Lecture, contest, work day. Wednesday: first critique of unit 3 assignment.<br><b>READ:</b> Bringurst, Chapter 8.   |
| 10-24, 26   | Monday: Lecture, contest, work day. Wednesday: second critique of unit 3 assignment.<br><b>READ:</b> Bringurst, Chapter 9.  |
| 10-31, 11-2 | Monday: Introduction to unit 4 assignment, contest, work time. Wednesday: third critique of unit 3 assignment.<br><b>READ:</b> Bringurst, Chapter 10.                         |
| 11-7, 9     | Monday: Turn in unit 3 assignment, lecture, contest. Wednesday, first critique of unit 4 assignment.<br><b>READ:</b> Bringurst, Appendix A                                    |
| 11-14, 16   | Monday: Lecture, work time. Wednesday: second critique of unit 4 assignment.<br><b>READ:</b> Bringurst, Appendix B  |
| 11-21, 23   | Monday: work day, lecture, contest. Wednesday: No class, Happy Thanksgiving.  |

**READ:** Bringurst, Appendix C

11-28, 30

Monday: work day, contest. Wednesday: third critique of unit 5 assignment.

**READ:** Bringurst, Appendix D and E

12-5, 7

Monday: optional studio day, Wednesday final critique/final turn in.

**Have a great winter break!**