EXPANDED COURSE DESCRIPTION
DESIGN
School of the Arts, Media, Performance and Design
Design Department
FA / DESN 1003 3.0 SECTION A
TYPOGRAPHY: LETTER AND WORD
FALL 2019 / WINTER 2020
Last Modified Date: 02/12/2020

COURSE CALENDAR DESCRIPTION

Is the first in a sequence of three courses that cover typographic practice, both as a technical skill and an expressive medium. Typography, which deals with the shaping of language, resides at the center of the discipline of graphic design. This course is an introduction to the basic principles of typography, contemporary aesthetic practices (which includes print and screen-based applications), and user-centered practices. Required course for BDes major. Course credit exclusion: FA/YSDN 1005 3.00.

INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
<th>Contact Phone</th>
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<tbody>
<tr>
<td>Sych, Paul</td>
<td>Sec. A / STDO / F</td>
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SPECIAL FEATURES

This course will cover fundamental knowledge of typography through practice-based, practical and academic research. The course will examine typography as a system led discipline addressing issues of contrast, form, sequence, rhythm and hierarchy. Typography, Letter and Word will critically analyse the relationships between type, image and language as both a communicative and expressive element in design practice today. The intellectual and psychological impact of typographic composition when presented alone or in combination with image is explored.

All projects are developed to industry standard presentation level with an emphasis on basic craftsmanship skills. In addition, the course will aim to give students a fundamental understanding of the histories of typography through practice-led research. Systematic approaches to typefaces and typeface design are investigated and applied to a range of design problems requiring a typographic solution.

TOPICS AND CONCEPTS

The projects, discussions, and activities during this class will provide opportunities to engage with the following topics:

- History of typography.
- Typographers past & present.
- Typography vocabulary, terms, rules & conventions.
- Typography as image.
- Hierarchy & grid.
- Anatomy of letterforms.
- Expressive typography.
Typography in the environment.
Current trends & uses.

LIST OF LEARNING OUTCOMES AND EXAMPLES OF

Cultivate an affinity for the letterform through the exploration of form and meaning.
Create design structures, grids, layout and composition.
Use experimentation as a method of discovery.
Synthesize type’s role in design and understand its potential for effective communication.
Gain technical skills for digital and traditional type compositions.
Examine letterforms used as a dominant element in design.
Gain understanding of type anatomy and terminology.
Learn fundamental rules and principals of good typography.
Examine word and image relationships.
Explore non-traditional methods of problem solving.

GRADED ASSESSMENT

Grading

Projects will be graded using the following criteria:
1. Breadth and depth of investigation: this applies to research, conceptual development and problem solving.
2. Effectiveness of communication: understanding of the project and its parameters, originality, appropriateness of solution, demonstrated control of all visual elements. This communication value is particularly important when considering the end-user or audience.
3. Visual quality: visual interest created, ability to translate ideas into technically refined forms.
4. Presentation: neatness, organization and technical ability demonstrated in class presentations, and in construction, mounting and assembly of all physical materials used in projects.

Demonstration of learning.

The process of learning is cumulative: a project is not just “learned” when completed overnight. Instructors are aware of a student’s learning development during the semester via the quality and amount of work presented each week for critique. Exercises provide an opportunity for students to reinforce and immediately test theory. And while process documentation is requested at the end of the semester and does provide a record of student breadth and depth of exploration, progress is also measured by weekly student engagement: answering questions with eloquence and insight, the asking of questions in class, and engagement with one's peers about graphic design.

Each student must present concepts and design solutions in individual, small group and full class critique situations. Assessment of participation and engagement in the learning process takes place on these occasions. It is essential that students attend all classes and engage in all critiques.

Procedures for submitting work

All work is to be turned in personally to the course instructor during the officially scheduled class time. Assignments are to be handed in at the beginning of class on the due date unless otherwise specified. Under normal situations, the Design Office will not accept drop-off of student work. In the rare case of illness of the
instructor on a due date, special arrangements can be made (between the Course Director and the Design Office) with the office for the submission of student work.

Program grading system

<table>
<thead>
<tr>
<th>Grade</th>
<th>Grade Point</th>
<th>Percent Range</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>9</td>
<td>90 –100%</td>
<td>Rare And Exceptional Work Thorough knowledge of concepts and techniques and exceptional skill and/or great originality in the use of those concepts/ techniques in satisfying the requirements of a assignment/course.</td>
</tr>
<tr>
<td>A</td>
<td>8</td>
<td>80 – 89%</td>
<td>Excellent Work Thorough knowledge of concepts and techniques together with a high degree of skill and/or some elements of originality.</td>
</tr>
<tr>
<td>B+</td>
<td>7</td>
<td>75 – 79%</td>
<td>Very Good Work Thorough knowledge of concepts and techniques together with a fairly high degree of skill in the use of those concepts/techniques.</td>
</tr>
<tr>
<td>B</td>
<td>6</td>
<td>70 – 74%</td>
<td>Good Work Good level of knowledge of concepts and techniques together with considerable skill.</td>
</tr>
<tr>
<td>C+</td>
<td>5</td>
<td>65 – 69%</td>
<td>Competent Work Acceptable level of knowledge of concepts and techniques together with considerable skill representing the student’s competence to continue and the department’s wish to have the student continue.</td>
</tr>
<tr>
<td>C</td>
<td>4</td>
<td>60 – 64%</td>
<td>Fairly Competent Work Acceptable level of knowledge of concepts and techniques together with some skill.</td>
</tr>
<tr>
<td>D+</td>
<td>3</td>
<td>55 – 59%</td>
<td>Passing Work Slightly better than minimal knowledge of required concepts and techniques together with limited skill.</td>
</tr>
<tr>
<td>D</td>
<td>2</td>
<td>50 – 54%</td>
<td>Poor Work Representing a lack of effort or mini knowledge of concepts and techniques, despite completion of required exercises.</td>
</tr>
<tr>
<td>E</td>
<td>1</td>
<td>31 – 49%</td>
<td>Very Poor Work</td>
</tr>
<tr>
<td>F</td>
<td>0</td>
<td>0 – 30%</td>
<td>Inadequate Work</td>
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Late projects

All projects and exercises must be turned in on the date specified in the project brief. As per departmental policy, late projects are subject to a -10% penalty per school day late. Attendance and lateness Regular and punctual attendance is required professional behaviour in industry and therefore in this program. Attendance will be taken at the beginning of each class. Students are responsible for letting faculty know ahead of time if they are going to be late for class, or not attending.

Being late twice equals one absence. Lateness of more than thirty minutes equals one absence. If a student is absent from four classes during the term, a grade of “F” will be given for the course. Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc. may be entertained by the Course Instructor but will require supporting documentation (e.g. a doctor's letter).

Students will be responsible for all academic, financial penalties and consequences resulting from their non-attendance.

Last day to drop the course

Fall semester drop date is November 8, 2019. It is a requirement that graded feedback on work representing at least 15% of the final grade for the course be completed and known by the student prior to the drop date.

ADDITIONAL INFORMATION

Course fees

For all non-majors (students not currently enrolled in the Department of Design), there is a Compulsory Supplementary Fee of $50.00, which covers the cost of some of the materials used for class projects. The fee also subsidizes the cost of other materials such as photocopying, B&W laser output, software use, other services, etc. All supplementary fees (compulsory and voluntary) are payable in cash or certified cheque at the Department of Design Administrative Offices at York within the first two weeks of term.
Proper use of facilities

Use of the Design facilities and equipment is for the proper completion of assigned design projects only. Privileges may be withheld for improper use. Lateness or incomplete work due to the loss or suspension of privileges is not an acceptable reason for missing deadlines. Students under suspension of privileges must find alternative means to complete projects.

Academic polices/information

See the York Senate website for policies on the following: (www.secretariat-policies.info.yorku.ca)

Academic Honesty Policy and Procedures.
Access/Disability.
Ethics Review Process for Research Involving Human Participants.
Religious Observance Accommodation.
Student Code of Conduct.

Additional information

Academic Accommodation for Students with Disabilities.
Alternate Exam and Test Scheduling.
Grading Scheme and Feedback Policy.
The Senate Grading Scheme and Feedback Policy stipulates that (a) the grading scheme (i.e. kinds and weights of assignments, essays, exams, etc.) be announced, and be available in writing, within the first two weeks of class, and that, (b) under normal circumstances, graded feedback worth at least 15% of the final grade for Fall, Winter or Summer Term, and 30% for “full year” courses offered in the Fall/Winter Term be received by students in all courses prior to the final withdrawal date from a course without receiving a grade.

Academic information

Important university sessional dates (classes and exam start/end dates, reading/co-curricular week, add/drop deadlines, holidays, University closings, etc.
Manage my academic record

Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles.

Digital lockers

Each student is allocated 5G of data storage space for the length of their BDes education. Registered non-major students are also allocated 5G of storage space for the period they are registered in DESN courses.
To access your Digital Locker space using a Mac computer, via the finder, go to Go > Connect to Server (command K) ... > and type in the following:
digital-locker.design.yorku.ca
Enter your “User name” and “Password.” Your personal space will be located in the folder thread:
YSDNSTUD_[last number of your student number] > [your name]. [N.B. At this time, the database software has not been configured to use the DESN prefix.] Archiving of student work

At the end of the semester, each student is to submit to the department for digital archive purposes, a PDF file of each project (final designs only, no process work required). The file(s) may be submitted on a flash drive, via an FTP site such as wetransfer.com, or in your respective instructor's public folder.

Student conduct

Students and instructors are expected to maintain a professional relationship characterized by courtesy and mutual respect and to refrain from actions disruptive to such a relationship. Moreover, it is the responsibility
of the instructor to maintain an appropriate academic atmosphere in the classroom, and the responsibility of
the student to cooperate in that endeavour. Further, the instructor is the best person to decide, in the first
instance, whether such an atmosphere is present in the class. A statement of the policy and procedures
involving disruptive and/or harassing behaviour by students in academic situations is available on the
York website
www.secretariat-policies.info.yorku.ca/policies/disruptive-ando-r-harassing-behaviour-in-academic-situations-senate-policy/

**Entering external award competitions**

In an effort to encourage more students to enter external award shows and competitions, the Department of
Design will reimburse the entry fee for winning entries of outside award shows and competitions, up to $35
(CAD) per piece entered. To take advantage of this option, students must:

Enter the competition, pay entry fees and postage and arrange for delivery;

Provide documentation that they have received an award/prize, and

Provide the original receipts for the entry fee in Canadian dollars within 6 months of the initial date of the
receipt. (If the entry fee was paid in another currency, we require a receipt indicating the exact amount you
paid in Canadian dollars).

Note: Students are responsible for any other fees that may be associated with the prize. Please contact Barb
Batke (email: bbate@yorku.ca) for reimbursement after you receive the award.

**Suggested Research**

Investigate the work of: Josef Albers, Herbert Bayer, Phil Baines, Roland Barthes, Saul Bass, Bradbury
Thompson, Jan Van Toorn, Lester Beall, Alexey Brodovitch, Max Huber, Josef Müller-Brockmann, Neville
Brodys, Fabian Baron, Martin Venesky, Eric Gill, Filippo Marinetti, David Carson, Wim Crouwel, Paul
Elliman, Adrian Frutiger, Herb Lubalin, El Lissistzy, Alvin Lustig, Laszlo Moholy-Nagy, Zuzana Licko,
Michael Amzalag/Mathias

Augustyniak/MMParis, Paul Rand, Stefan Sagmeister, Rosemary Sassoon, Paula Scher, Erik Speikermann,
Jan Tschichold, Rick Valicenti, Beatrice Ward, Hermann Zapf, Piet Zwart … and anyone/everyone else who
interests or inspires you.

**Suggested Reading**

Timothy Samara
Letterforms; Typeface Design from Past to Future, 2018

Damien and Claire Gautier
Design, Typography etc.: A Handbook, 2017

Steven Heller

Steven Heller
New Ornamental Type, Decorative Lettering in the Digital Age, 2010

Robert Klanton
Playful Type, Ephemeral Lettering And Illustrative Fonts, 2008

Rob Carter, Ben Day & Philip Meggs
Typographic Design: Form and Communication, 2007

Kimberly Elam
Typographic Systems, 2007

James Craig
Designing With Type, 2006
Many courses utilize Moodle, York University's course website system. If your course is using Moodle, click here to access it.

Moodle @ York University