

## Art 3003: Graphic Design II, Typography

Fall 2022

<b>Meeting days:</b> Monday, Wednesday	<b>Instructor title and name:</b> Courtney Mayer, Associate Professor
<b>Meeting times:</b> 1:20–3:40pm Art 3003 Typography	<b>Phone:</b> 619.733.8818
<b>Meeting location:</b> Ryan Library, Hughes Design Lab, room 216	<b>Email:</b> cmayer1@pointloma.edu
<b>Final Exam:</b> Friday, December 16, 1:30–4pm	<b>Office location and hours:</b> Ryan Library, Hughes Lab, 216 B <b>Tuesday</b> , Noon–4pm, <b>Thursday</b> , Noon–1pm, or by appointment for another time if needed.  To schedule a Zoom or in-person meeting: <a href="#">Go to appointment page for this calendar</a> Next, select a block of time by typing your name in it. Let me know if this appointment will be in-person or Zoom. Then save.  To Join Zoom Meeting <a href="https://pointloma.zoom.us/j/93836555087">https://pointloma.zoom.us/j/93836555087</a>
<b>Additional info:</b>	<b>Additional info:</b>

### PLNU Mission

### To Teach ~ To Shape ~ To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service is an expression of faith. Being of Wesleyan heritage, we strive to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

### COURSE DESCRIPTION

#### Art 3003 Graphic Design II, Typography

This course investigates “thinking with” type and how it shapes content, gives language a physical body, and enables the flow of messages. It looks at type’s diversity from letter form, to the massing of letters into larger bodies, as well as spatial organization. It explores the relationship between social and cultural history, theory, and technology and how they influence typographic design from print to screen.

### COURSE LEARNING OUTCOMES

> Practice the process of design:

1. Identify and define the design problem
2. Gather, analyze and synthesize information

3. Determine performance criteria for measuring success
  4. Develop content and context
  5. Generate alternative solutions and build prototypes
  6. Evaluate and select appropriate solutions
  7. Implement choices
  8. Evaluate outcomes
- > Learn typographic and compositional design principles, formal structures and theories
  - > Develop project evaluation criteria
  - > Understand and respond to audience and design contexts, such as: cognitive, social, cultural, technological and economic issues
  - > Work with a variety of media
  - > Practice visual problem solving and critical thinking using type, image and message
  - > Develop research and ideation skills
  - > Constructively critique and evaluate your work and the work of other designers both orally and in writing
  - > Develop and apply technical skills through the use of tools and technology
  - > Learn to be flexible, nimble and dynamic in practice
  - > Practice organizational skills and meet deadlines
  - > Demonstrate care for yourself, your work, and others

## COURSE CONTENT

- > Required reading: *Thinking with Type: A Critical Guide for Designers Writers, Editors, and Students*, Ellen Lupton
- > Class discussion and critiques: Design history, theory, practice, criticism and technology
- > Studio projects

## REQUIRED TEXT

Lupton, Ellen, *Thinking with Type: A Critical Guide for Designers Writers, Editors, and Students, 2nd Edition*, Princeton Architectural Press, 2010

## REQUIRED COURSE MATERIALS

**We will be using the Hughes Lab Macs during class!**

Access to a computer (Mac is preferred) for design projects outside of class.

Access to a color printer Ricoh and Epson Large Format in Hughes design lab. (This can be a local service)

Adobe Creative Cloud Student Membership

Access to a wide variety of mixed-media and art supplies appropriate for your projects *as needed*.

X-Acto knife

Tracing paper

Westcott Point and Pica measuring gauge (you can buy from me for \$5)

Process binder: 3-ring binder of your choice (keep all course materials in this binder)

Make sure you have at least \$25 on your print card to start class.

## COURSE SCHEDULE + ASSIGNMENTS

### **Project 1. Type Compositions | 2022 Voter Education Week Campaign, weeks 1–5 (Tuesday, August 30–Monday, October 3)**

**300 points**

#### **Design Challenge**

These short weekly exercises reinforce specific design and typography principles, and theories. They are critical for learning best type practices, visual hierarchy, meaning, and dynamic composition. They will give you a foundation for semester projects, future design classes, and your career. Three areas of typographic focus: Alignment, Visual Hierarchy, Extreme Scale use text to promote **Voter Education Week** (October 3–7). Compositions will be displayed in public.

#### **Deliverables**

Design (8) 8x8 Alignment compositions, Critique Wednesday, September 7

Design (8) 8x8 Hierarchy compositions, Critique Wednesday, September 14

Design (4) 8x8 Extreme Scale compositions, Critique Wednesday, September 21

Design (1) Animated motion design. Save as a .gif

**All final .zipped, refined saved, packaged, and refined compositions due Monday, October 3**

### **Project 2. Posters | 2022 AIGA Get Out the Vote Campaign (2 non-partisan posters with 2 social media graphics), weeks 5–10 (Monday, September 26–Wednesday, November 2)**

**200 points**

#### **Design Challenge**

This civic engagement initiative wields the power of design to motivate the American public to register and turn out to vote in the 2022 midterm election, as well as local elections to come. The core of the campaign is an online gallery of original, nonpartisan and apolitical (without political content or bias) posters generated by AIGA members for printing and public distribution. It is vital to the spirit, impact, and accessibility of this campaign that posters are nonpartisan and in window card format (portrait, 11"x17"). We will work larger for our own posters 22" x 34."

For the 2022 Get Out the Vote (GOTV) campaign, AIGA is partnering with Nonprofit VOTE and the League of Women Voters to amplify its call for posters so nonprofit organizations and election officials can access resources. Copy will be provided.

Posters will be displayed in public. If you become a student AIGA member (\$50) you can upload your posters to the AIGA website for viewing! (This is not required though.)

**All final .zipped, refined, saved, packaged, and refined poster folders due Wednesday, November 2**

#### **Deliverables**

Design (2) posters. Dimensions 22" x 34".

### **Project 3. Multi-page Publication | Cooper Hewitt Collection, weeks 11–15 (Monday, November 7–Final Critique is Friday, December 16, 10:30–1pm )**

**Print**

**200 points**

### Design Challenge

This promotional print publication will help the Smithsonian’s Cooper Hewitt Museum promote a collection of your choice. Assess the message and do research to inform your design direction. Use Adobe InDesign to create dynamic type, image and message in a visually engaging way. Use design principles with type (use paragraph and character styles), image, and a modular grid to arrange all elements. Design multiple iterations and refine. Think about the user experience to inform all design choices.

### Deliverables

One 8-page Tabloid print publication  
Print service provider, Newspaper Club

All final .zipped, refined saved, packaged, and refined e-files due **Friday, December 16, 10:30–1pm**

### ASSESSMENT AND GRADING

Assessment and grading is based on the projects below. Grades will be averaged over the course of the semester. Design specific projects are assessed on a rubric addressing the following:

1. Conceptual ideas
2. Design and layout using formal design principles and theory
3. Craft/Technical execution
4. Professionalism: critiques, demonstrated care towards your work and each other, attention, attendance, participation, punctuality, timeliness, work ethic

### Project grade weights (1000 points possible)

Ch. 1 Letter Write-up 25 possible points

Ch. 2 Text Write-up 25 possible points

Ch. 3 Grid Write-up 25 possible points

Ch. 4 Appendix Write-up 25 possible points

Design Project 1: Type Compositions 300 possible points

Design Project 2: Posters (2) 200 possible points

Design Project 3: Multipage Publication 200 possible points

Design Brief (Project 3) 100 possible points

Professionalism (attendance + participation + course binder) 75 possible points

End-semester IDEA Evaluation 25 possible points

### Standard Grade Scale Based on Percentages

A	B	C	D	F
A 93-100	B+ 87-89	C+ 77-79	D+ 67-69	F Less than 59
A- 90-92	B 83-86	C 73-76	D 63-66	
	B- 80-82	C- 70-72	D- 60-62	

### STATE AUTHORIZATION

State authorization is a formal determination by a state that Point Loma Nazarene University is approved to conduct activities regulated by that state. In certain states outside California, Point Loma Nazarene University is not authorized to enroll online (distance education) students. If a student moves to another state after admission to the program and/or enrollment in an online course, continuation within the program and/or course will depend on whether Point Loma Nazarene University is authorized to offer distance education courses in that state. It is the student's responsibility to notify the institution of any change in his or her physical location. Refer to the map on [State Authorization](#) to view which states allow online (distance education) outside of California.

### INCOMPLETES AND LATE ASSIGNMENTS

All assignments are to be submitted/turned in at the *beginning of the class session* when they are due. **For each day you miss a deadline you will lose one grade point down.** I will *not accept* an assignment **later than 3 days past the due date**, unless you have a legitimate event, illness, or death in the family and have contacted me. Please see me if you have questions or concerns. A semester Incomplete will only be assigned in extremely unusual circumstances.

### PLNU COPYRIGHT POLICY

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

### PLNU ACADEMIC HONESTY POLICY

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

### PLNU ACADEMIC ACCOMMODATIONS POLICY

While all students are expected to meet the minimum standards for completion of this course as established by the instructor, students with disabilities may require academic adjustments, modifications or auxiliary aids/services. At Point Loma Nazarene University (PLNU), these students are requested to register with the Disability Resource Center (DRC), located in the Bond Academic Center. ([DRC@pointloma.edu](mailto:DRC@pointloma.edu) or 619-849-2486). The DRC's policies and procedures for assisting such students in the development of an appropriate academic adjustment plan (AP) allows PLNU to comply with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Section 504 (a) prohibits discrimination against students with special needs and guarantees all qualified students equal access to and benefits of PLNU programs and activities. After the student files the required documentation, the DRC, in conjunction with the student, will develop an AP to meet that student's specific learning needs. The DRC will thereafter email the student's AP to all faculty who teach courses in which the student is enrolled each semester. The AP must be implemented in all such courses.

If students do not wish to avail themselves of some or all of the elements of their AP in a particular course, it is the responsibility of those students to notify their professor in that course. PLNU highly recommends that DRC students speak with their professors during the first two weeks of each semester about the applicability of their AP in that particular course and/or if they do not desire to take advantage of some or all of the elements of their AP in that course.

### PLNU ATTENDANCE AND PARTICIPATION POLICY

#### Face-to-Face Format

Regular and punctual attendance at all classes is considered essential to optimum academic achievement. If the student is absent from **more than 10 percent of class meetings (3 days)**, the faculty member can file a **written report** which may result in de-enrollment. If the **absences exceed 20 percent (6 days)**, the student may be **de-enrolled** without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. See [Academic Policies](#) in the Undergraduate Academic Catalog.

### SPIRITUAL CARE

Please be aware PLNU strives to be a place where you grow as whole persons. To this end, we provide resources for our students to encounter God and grow in their Christian faith.

If students have questions, a desire to meet with the chaplain or have prayer requests you can contact the [Office of Spiritual Development](#)

#### **USE OF TECHNOLOGY**

In order to be successful in the online environment, you'll need to meet the minimum technology and system requirements; please refer to the [Technology and System Requirements](#) information.

Problems with technology do not relieve you of the responsibility of participating, turning in your assignments, or completing your classwork.

No cellphone use other than for classroom project needs. No social media, texting, or watching videos is allowed. Thank you!