COURSE DESCRIPTION
Advanced Typography is a further exploration of expressive visual communication of words. Both the fundamental legibility of ‘the invisible art’ and overt expression through type will be addressed. An extended typographic project will be completed.

COURSE OBJECTIVES
In this course, students will:
- further their sensitivity to the formal qualities of letterforms
- refine technical skills for hand and digital type composition
- gain broader experience in the selection and arrangement of type for effective legibility and readability
- explore the legibility constraints of type and color
- enhance skills for shaping verbal messages through typographic design
- explore the expressive range of typography as a primary visual, illustrative element
- develop, compose, and produce an extended typographic project
- **student learning outcome**: have mastered a body of knowledge and a mode of inquiry
  In this course, students will: gain broader experience in the selection and arrangement of type for effective legibility and readability and enhance skills for shaping verbal messages through typographic design. Our verbal culture is documented and expressed through typography. In the publication design assignment, students create a functional organization of complex information through effective hierarchy and typographic expression. Students demonstrate an ability to produce refined, sophisticated information and publication design that illuminates the subject and supports the reader/user experience. Students experiment with solutions, critically analyze the results of their own solutions and those of their peers, and make modifications to their solutions based on the critique. Learning is evaluated through presentation of the work in class and submission for evaluation.

OVERVIEW
This class is an exploration of the elements and forms of typography. We will address the role of these elements as highly abstracted symbols that nevertheless function as the vehicle for the most literal communication—and the most expressive. Significantly, this class is an opportunity for advanced design students to develop portfolio quality pieces which demonstrate a breadth of expression as well as a personal aesthetic of type. You are expected to bring your own motivation, inspiration, and expression.

PROJECT 1 OBJECTIVE LANGUAGE & INFORMATION
**THEME, HIERARCHY, AND RULES OF TYPOGRAPHIC COMPOSITION**...a conference program

PROJECT 2 PUBLICATION DESIGN: FORM + CONTENT = FUNCTION
**TYPOGRAPHY AS VISUAL COMMUNICATION**...expression: book jacket design and collateral
**TYPOGRAPHY AS VERBAL COMMUNICATION**...text/context book design

PROJECT 3 BASIC TYPE DESIGN: ALPHABETS, FIGURES, & SPECIMENS
BEGINNING DESIGN OF A TYPEFACE, INTO A FONT...a type specimen

PROJECT 4 DESIGN REDUX: ORIGINS OF FORM AND ORDER
..."The conventions by which typographers are still bound were, to an enormous degree, formed by the technology of letterpress."...In the letterpress project, you will work with the physical manifestation of words as you engage the properties of wood, metal, ink, and paper to create a collaborative project.
GRADING AND CRITERIA

Letter grades (including +/–) will be assigned to each project.

OBJECTIVE/SUBJECTIVE 20%  P1 INFORMATION: THEME, ORDER, AND HIERARCHY
TEXT/CONTENT DESIGN 30%  P2.1 COMMUNICATION: TEXT–CON/TEXT–CONCEPT
20%  P2.2 CONTENT EXPRESSION (BOOK JACKET ETC)

TYPE DESIGN 20%  P3 ALPHABETS AND LETTERFORMS: TYPE SPECIMEN BOOK

LETTERPRESS 10%  LP VISUAL & PHYSICAL COMPOSITION; PRINTING

00%  THERE IS NO FINAL EXAM FOR THIS COURSE
00%  THERE ARE NO EXTRA CREDIT OPTIONS FOR THIS COURSE

Each project will be collected as it is due (see calendar, p3) and returned in class with grading and evaluation comments. The final project is a printed edition; each student will retain his or her own print, and one will be left (permanently) with the instructor.

GRADUATE CREDIT  see supplemental syllabus page for graduate credit requirement.

PROJECT GRADES will reflect the quality of
1 THE CONCEPT—the creativity, challenge, and effectiveness of the solution
2 THE FORMAL DESIGN QUALITIES—effective and interesting use of design elements, visual strength
3 THE TECHNICAL PRODUCTION QUALITY—crafting, control of materials (including software and digital output)

GRADING WILL INCLUDE consideration of design process: including written and visual proposals, thumbnails, design development, studio work, and critique participation.

GRADE DEFINITIONS
A–F grades will be assigned in accordance with University definitions; plus or minus indicate performance relative to the letter grade definition.

A achievement outstanding relative to the level necessary to meet course requirements. ['wow!' excellent: above & beyond: showing initiative, creativity]
B achievement significantly above the level necessary to meet course requirements. ['good']
C achievement that meets the basic course requirements in every respect. ['just fine']
D achievement worthy of credit even though it does not fully meet the basic course requirements in every respect.
F performance that fails to meet basic course requirements and is unworthy of credit.

see also: http://policy.umn.edu/Policies/Education/Education/GRADINGTRANSCRIPTS.html

POLICIES
Performance issues can influence your final grade. LATE WORK will be accepted until the next regularly scheduled class period and will be marked down one full letter grade. NOTE: work not presented at critique is considered late. ABSENCE from more than 2 studio sessions may result in a course grade one full grade lower than otherwise earned; missing 3–4 classes may result in failure.

COMMUNICATION
I can be reached most effectively via email: cwaldron@umn.edu, which is checked regularly M–F. You are responsible for communication sent to your umn.edu email account.
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<tr>
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<th>Tuesday</th>
<th>Thursday</th>
<th>Preparation</th>
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<td>01.16</td>
<td>01.18</td>
<td>intro to course: P1 rules, order, hierarchy</td>
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<td>2</td>
<td>01.23</td>
<td>01.25</td>
<td>P1 crit hierarchies P1 studio</td>
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<td>P1 in-process crit InD print booklet</td>
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<td>P1 final presentation P2.1 concept: studio</td>
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<td>15</td>
<td>05.01</td>
<td>05.03</td>
<td>B22– letterpress finalize printing</td>
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*schedule subject to change as announced orally in class*
RESOURCES
Brighurst, Robert. *THE ELEMENTS OF TYPOGRAPHIC STYLE (2ED)*
1992–1999 Vancouver BC/Point Roberts WA: Hartley & Marks
Carter, Rob, Ben Day and Philip Meggs. *TYPOGRAPHIC DESIGN: FORM AND COMMUNICATION. 2ED.*
Nostrand Reinhold.

SUPPLIES
* portable, digital storage device
* other presentation materials, papers as determined by the nature of the projects
—plan on 30–40 color print-outs

SERVICES
* Adobe CSS: InDesign; TypeKit
* plotter printing
* binding services (diy print booklet)
* glyphsapp.com 30-day free trial (Mac iOS)
or
* FontForge (open source)

LETTERPRESS STUDIO B22
project LP requires use of the letterpress studio in B22. Printing must be completed during
scheduled class time or monitored studio time —BE PREPARED TO ADJUST YOUR SCHEDULE ACCORDINGLY.

MOODLE
Course materials will be accessible through the Moodle course site, including pdfs of the syllabus
and assignment handouts. pdfs of your projects will be uploaded as directed on the assignments.

RECORDS
Digital copies of your work may be used for teaching and program promotion. Individual prints of
letterpress editions will be kept for archive purposes.
Students understand that enrollment in this course grants consent for their work to be selected for
inclusion in college or departmental publications (online or in print.)
UNIVERSITY STANDARDS & POLICIES | STUDENT EXPECTATIONS

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).

See [link to University of Minnesota Student Conduct Code]

ACADEMIC MISCONDUCT
Academic misconduct is defined as any act that violates the rights of another student with respect to academic work or 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.

INCLUSIVITY
You are expected to be attentive during class, ask questions if you do not understand something, and to offer your opinion. You are also expected to listen respectfully to other students and to me when speaking. I will happily honor your request at any point to address you by your correct name, gender pronoun, or any other manner you would like to be referred. If you like, I will also instruct class members to do the same. Please advise me of how you would like to be referred to in class. 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 and facilities without regard to race, color, creed, religion, national origin, sex, age, marital status, disability, public assistance status, veteran status, or sexual orientation. Racism, sexism, homophobia, classism, ageism and other forms of bigotry are inappropriate to express in this class. Reports of harassment are taken seriously, and there are individuals and offices available for help.

[link to University of Minnesota Equity, Diversity and Equal Opportunity]

AVAILABILITY OF DISABILITY AND MENTAL HEALTH SERVICES
The University of Minnesota is committed to providing all students equal access to learning opportunities. Disability Services (DS) is the campus office that works with students who have disabilities to provide and/or arrange reasonable accommodations.

- Students who have, or think they may have, a disability (e.g. mental health, attentional, learning, vision, hearing, physical or systemic), are invited to contact DS to arrange a confidential discussion at 612-626-1333 (V/TTY) or ds@umn.edu.
- Students registered with DS, who have a letter requesting accommodations, are encouraged to contact the instructor early in the semester to discuss accommodations outlined in their letter.

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce your ability to participate in daily activities. University of Minnesota services are available to assist you with addressing these and other concerns you may be experiencing. You can learn more about the broad range of confidential mental health services available on campus via [link to Mental Health Services] or contact Counseling/Consulting Services at 612-624-3323.

ACADEMIC SERVICES
If you would like additional help, please contact one of the offices listed below.

Center for Writing  10 Nicholson Hall, Mpls  612-626-7579
Student Academic Success Service  340 Appleby Hall, Mpls  612-624-3323
ADDITIONAL UNIVERSITY POLICIES
SEXUAL HARASSMENT
http://www.policy.umn.edu/Policies/hr/HRMisc/SEXUALHARASSMENT.html

ACADEMIC FREEDOM AND RESPONSIBILITY

MAKE UP WORK FOR LEGITIMATE ABSENCES
http://www.policy.umn.edu/Policies/Education/Education/MAKEUPWORK.html

TEACHING AND LEARNING: STUDENT RESPONSIBILITY
PERSONAL ELECTRONIC DEVICES IN CLASSROOM
RESPECTING INTELLECTUAL PROPERTY (USE OF CLASS NOTES AND MATERIALS)
http://www.policy.umn.edu/Policies/Education/Education/STUDENTRESP.html

ACADEMIC WORKLOAD EXPECTATIONS
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.policy.umn.edu/Policies/Education/Education/STUDENTWORK.html
NOTE: GDES 4345 is a 4 credit course, it meets 6 hours/week + 6 outside = 12 (= 3 x 4)

EXPECTATIONS
You are expected to attend all classes and participate in discussions and critique of your own and others’ work. Work that isn’t presented at critique will be considered late. Professional and ethical behavior is required. Misrepresentation of work, use of copyrighted material without permission, or negligence in citing sources will be grounds for failure. Appropriate, respectful behavior is expected of everyone. Along the way, you are expected to work hard, learn a lot, create beautiful arrangements of type, and have some fun.

EXPECTATIONS OF STUDENTS
¶ Students are responsible for all class meetings, including any information in the syllabus.
¶ Students are responsible for being on time and 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.

RECORDS
Digital copies of your work may be kept and used for teaching and program promotion. Students understand that enrollment in this course grants consent for their work to be selected for inclusion in college or departmental publications (online or in print). Your instructor may select to use your work to represent her/his skills as an instructor in a teaching portfolio (online or in print).

HOUSE RULES
Whether we are engaged in group activities or doing individual studio projects, the designated class hours are intended for typography studio activities. Your skill and creativity thrive in an atmosphere of open interchange among yourselves and with me. In the lab, the myriad opportunities, responsibilities, and distractions of the digital world are at your fingertips. YOU MUST RESIST. In other words, no email, Facebook, YouTube, headphones, or work from other classes till after May 3rd. Students discovered doing work unrelated to this class will be considered absent (after one warning). PLEASE MAKE SURE PHONES ARE SILENT DURING CLASS—in an emergency, take calls out of the classroom/studio.