

Parsons School of Design
BFA Communication Design
Advanced Typography
PUCD2130 Section K—CRN 6910
Mondays
7:00–9:40PM
Eugene Lang 65 W11, Room 464

Tracy Ma
mat@newschool.edu
www.tracyma.com

Class website
pucd.github.io/2130K

Course Description

Typography is perhaps the single most important and vital aspect of communication design. While many other disciplines employ written language, only communication designers deal with the visual aspects of language on a daily basis. Building upon the experience in Core Studio and Lab Typography, students will explore increasingly advanced typography, including texts in multiple formats and type in motion. By exploring and discussing historical and contemporary theory related to typography and design, students will begin to contextualize and apply critical thinking to their own work. They will develop a capacity for technical and formal invention, but the ultimate goal is to see and to think with typography on advanced levels.

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Learning Outcomes

1 Use an advanced vocabulary of visual language and typographic terms to both give and respond to critique productively and be able to articulate design concepts verbally.

2 Demonstrate advanced knowledge of how typography and its variables are applied to textual content at a refined and professional level.

3 Demonstrate advanced skills of the iterative making process in graphic design, using incremental methods such as prototyping, user testing and evaluation to build toward more advanced work.

4 Demonstrate fluency in the typographic and compositional forms of publications and create graphic design for cross-platform publishing

5 Demonstrate advanced understanding of how design principles and notions relating to time, such as frame, duration, speed, simultaneity, linearity, life cycles, evolutions and performativity relate to the fields of typography and communication design, and can be expressed through time based forms.

6 Communicate concepts and ideas for time based media in communication design through storyboards and prototypes.

7 Be able to archive and document advanced design work that is printed, on screen or time based in a reflective manner for learning portfolio

8 Reflect on own advanced typographic work in written form and be able to present it depending on the audience.

9 Demonstrate an understanding of contemporary design theory.

Deliverables

Project 1—*Multiplicity* Recipe Booklet
due 2/26

Project 2—*Context & Audience* Campaign
due 4/9

Project 3—*Narrativity* Video
due 5/14

In addition to projects, students are required to submit journal entries on a shared document on a weekly basis. The document will be an ongoing record of the class's collective development, as well as individual student's participation.

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Course Outline
Multiplicity
Using what you've learned from Core Typography, we will explore the notion of multiplicity and complex grid usage in typographic systems by designing a publication that interprets recipes in unconventional ways. Students will explore the relationship between singular/multiple forms, character styles, hierarchy and how meaning is sustained and modified through variation.

Context and Audience
Building from the first project, we will design a typographic campaign to promote and to shape the look and feel of an event. We will explore designing at different scales and for different situations by creating a consistent visual system. Students are required to move beyond the functionality and legibility of type to explore type as expression—one that carries cultural and historical significance.

Narrativity
Building from the first and second project, we will make a typographic animation based on a short voice recording made by the student. The animation will use strategies of communication design through kinetic elements, including rhythm, form, speed, orientation, and concepts of motion. Through this we will learn how controlling typographic variables in time can affect how we perceive and read textual messages.

Deliverables and Assessment
Multiplicity 18%
Context & Audience 18%
Narrativity 18%
Presentation 23%
Attendance and Class Participation 23%

General Supplies
Digital camera
X-Acto blade
Cutting surface/mat
Steel ruler (18")
Painters' Tape
Pencils
Gluesticks
Scissors
Bone folder

Submission of Digital Files
Students are required to submit PDFs of each assignment on the day that they are due to a shared Google Drive folder (PUCD2130K Project Submissions). Formats other than PDFs (Illustrator, Indesign packages, etc.) are not permitted.

Class Website
pucd.github.io/2130K is the online hub of our class. Check it frequently for schedule updates. It's also the central hub for PDFs of readings as well as links to our shared Google Drive.

Advanced Typography PUCD2130 Section K—CRN 6910 Mondays 7:00–9:40PM Eugene Lang 65 W11, Room 464	Schedule (Subject to change)	3/12	Context & Audience Revised ideas and sketches Readings: Mr. Keedy <i>The Rules of Typography According to Crackpots Experts</i> Katherine McCoy <i>Typography as Discourse</i>
Tracy Ma mat@newschool.edu www.tracyma.com	1/22 Multiplicity Welcomes Course introduction Project 1 introduction Readings: Paul Rand <i>Type Talks Interview</i> Denise Gonzales Crisp <i>What I Have Learned in Typography, What I Teach</i>		MIDTERM EVALUATIONS
Class website pucd.github.io/2130K		3/19	SPRING BREAK
	1/29 Multiplicity Partial writing & layout sketches Readings: Beatrice Warde <i>The Crystal Goblet</i> Sofie Beier <i>Reading Letters Chapters 2 & 3</i>	3/26	Context & Audience Present current design system to class on-screen Readings: Richard Hollis <i>The New New Typography</i>
	2/5 Multiplicity Full writing & layout sketches Readings: Richard Hollis <i>The Modernist Grid</i>	4/2	Context & Audience Present revised design system Readings: Michael Rock <i>Fuck Content</i>
	2/12 Multiplicity Two full drafts, unbound Readings: Jan Tschichold <i>Principles of the New Typography</i>	4/9	Context & Audience Final crit—Project 2 due Project 3 introduction Robin Kinross <i>More Light! For a Typography That Knows What It's Doing</i>
	2/19 PRESIDENT'S DAY	4/16	Narrativity Initial concept sketches Tobias Frere-Jones <i>Towards the Cause of Grunge</i>
	2/26 Multiplicity Final crit—Project 1 due Project 2 introduction Readings: Steven Heller <i>Cult of the Ugly</i> Sofie Beier <i>Reading Letters Chapters 7, 8 & 14</i>	4/23	Narrativity Revised concept sketches Readings: Paul Elliman <i>My Typographies</i> Bonus! Joshua Brustein <i>Font War: Inside the Design World's \$20 Million Divorce</i>
	3/5 Context & Audience Initial ideas and sketches Readings: Katherine McCoy <i>Rethinking Modernism, Revisiting Functionalism</i>	4/30	Narrativity Present current video draft to class Tibor Kalman <i>Fuck Commitees</i>
		5/7	Narrativity Guest lecturer and/or studio visit
		5/14	Narrativity Final crit—Project 3 due LAST DAY OF CLASS

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Attendance & Grading

Two absences lowers an overall grade one-third letter (i.e., A to A-). Three absences lowers an overall grade by a full letter (i.e., B to C). More than three absences are grounds for failure or dismissal from class. Tardiness beyond one half-hour will be counted as an absence. Three latenesses beyond one half-hour will be treated as one absence. Final grades are based on meeting deadlines, your execution of tasks given, and on your participation in class. Faculty members determine the grades that each student will receive for work done under their instruction. Depending on the character of the class, grades reflect the degree of accomplishment in some or all of the following elements: 1) concept, 2) technical facility, 3) execution, 4) preparation for class, 5) individual progress, 6) class participation, and 7) attendance. Instructors discuss their grading practices with students during the first class session.

A	95–100% Work of exceptional quality, which often goes beyond the stated goals of the course.	I
A-	90–95% Work of very high quality.	
B+	87–90% Work of high quality that indicates substantially higher than average abilities.	
B	83–87% Very good work that satisfies the goals of the course.	
B-	80–83% Good work.	
C+	77–80% Above-average work.	
C	73–77% Average work that indicates an understanding of the course material; passable.	
C-	70–73% Passing work but below that required for good academic standing.	
D	60–70% Below-average work indicating that a student does not fully understand the assignments. Probation level though passing for credit.	
F	0–60% Failure; no credit.	

W

The grade of W may be issued by the Office of the Registrar to a student who officially withdraws from a course within the applicable deadline. There is no academic penalty, but the grade will appear on the student transcript. A grade of W may also be issued by an instructor to a graduate student (except at Parsons and Mannes) who has not completed course requirements nor arranged for an Incomplete.

Z

The grade of Z is issued by an instructor to a student who has not attended or not completed all required work in a course but did not officially withdraw before the withdrawal deadline. It differs from an “F,” which would indicate that the student technically completed requirements but that the level of work did not qualify for a passing grade.

The grade of I, or temporary incomplete, may be granted to a student under unusual and extenuating circumstances, such as when the student’s academic life is interrupted by a medical or personal emergency. This mark is not given automatically but only upon the student’s request and at the discretion of the instructor. A Request for Incomplete form must be completed and signed by student and instructor. The time allowed for completion of the work and removal of the “I” mark will be set by the instructor with the following limitations:
Work must be completed no later than the seventh week of the following fall semester for spring or summer term incompletes and no later than the seventh week of the following spring semester for fall term incompletes. Grades of “I” not revised in the prescribed time will be recorded as a final grade of “F” by the Registrar’s Office.

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Divisional, Program and Class Policies Responsibility

Students are responsible for all assignments, even if they are absent. Late assignments, failure to complete the assignments for class discussion and/or critique, and lack of preparedness for in-class discussions, presentations and/or critiques will jeopardize your successful completion of this course.

Participation

Class participation is an essential part of class and includes: keeping up with reading, assignments, projects, contributing meaningfully to class discussions, active participation in group work, and coming to class regularly and on time.

Attendance

Parsons' attendance guidelines were developed to encourage students' success in all aspects of their academic programs. Full participation is essential to the successful completion of coursework and enhances the quality of the educational experience for all, particularly in courses where group work is integral; thus, Parsons promotes high levels of attendance. Students are expected to attend classes regularly and promptly and in compliance with the standards stated in this course syllabus.

While attendance is just one aspect of active participation, absence from a significant portion of class time may prevent the successful attainment of course objectives. A significant portion of class time is generally defined as the equivalent of three weeks, or 20%, of class time. Lateness or early departure from class may be recorded as one full absence. Students may be asked to withdraw from a course if habitual absenteeism or tardiness has a negative impact on the class environment.

Whether the course is a lecture, seminar or studio, faculty will assess each student's performance against all of the assessment criteria in determining the student's final grade.

Canvas

I do not use Canvas, sorry.

Class Website

Instead of Canvas, this class will use Google Drive and its own class website. The class website will be a valuable resource for students. Please check the website for schedule updates each week before coming to class.

Delays

In rare instances, I may be delayed arriving to class. If I have not arrived by the time class is scheduled to start, you must wait a minimum of thirty minutes for my arrival. In the event that I will miss class entirely, a sign will be posted at the classroom indicating your assignment for the next class meeting.

Electronic Devices

The use of electronic devices (phones, tablets, laptops, cameras, etc.) is permitted when the device is being used in relation to the course's work. All other uses are prohibited in the classroom and devices should be turned off before class starts.

Making Center

The Making Center is a constellation of shops, labs, and open workspaces that are situated across the New School to help students express their ideas in a variety of materials and methods. We have resources to help support woodworking, metalworking, ceramics and pottery work, photography and film, textiles, printmaking, 3D printing, manual and CNC machining, and more. A staff of technicians and student workers provide expertise and maintain the different shops and labs. Safety is a primary concern, so each area has policies for access, training, and etiquette that students and faculty should be familiar with. Many areas require specific orientations or trainings before access is granted. Detailed information about the resources available, as well as schedules, trainings, and policies can be found at resources.parsons.edu.

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Academic Honesty and Integrity
Compromising your academic integrity may lead to serious consequences, including (but not limited to) one or more of the following: failure of the assignment, failure of the course, academic warning, disciplinary probation, suspension from the university, or dismissal from the university.

Students are responsible for understanding the University's policy on academic honesty and integrity and must make use of proper citations of sources for writing papers, creating, presenting, and performing their work, taking examinations, and doing research. It is the responsibility of students to learn the procedures specific to their discipline for correctly and appropriately differentiating their own work from that of others.

The full text of the policy, including adjudication procedures, is found at <http://www.newschool.edu/policies/#>. Resources regarding what plagiarism is and how to avoid it can be found on the Learning Center's website: <http://www.newschool.edu/university-learning-center>

The New School views "academic honesty and integrity" as the duty of every member of an academic community to claim authorship for his or her own work and only for that work, and to recognize the contributions of others accurately and completely. This obligation is fundamental to the integrity of intellectual debate, and creative and academic pursuits. Academic honesty and integrity includes accurate use of quotations, as well as appropriate and explicit citation of sources in instances of paraphrasing and describing ideas, or reporting on research findings or any aspect of the work of others (including that of faculty members and other students). Academic dishonesty results from infractions of this "accurate use". The standards of academic honesty and integrity, and citation of sources, apply to all forms of academic work, including submissions of drafts of final papers or projects. All members of the University community are expected to conduct themselves in accord with the standards of academic honesty and integrity. Please see the complete policy in the Parsons Catalog. Intellectual Property Rights: <http://www.newschool.edu/policies/#>

Guidelines for Written Assignments

Plagiarism is the use of another person's words or ideas in any academic work using books, journals, internet postings, or other student papers without proper acknowledgment. For further information on proper acknowledgment

and plagiarism, including expectations for paraphrasing source material and proper forms of citation in research and writing, students should consult the Chicago Manual of Style (cf. Turabian, 6th edition). The University Writing Center also provides useful online resources to help students understand and avoid plagiarism. See <http://www.newschool.edu/admin/writingcenter/>. Students must receive prior permission from instructors to submit the same or substantially overlapping material for two different assignments. Submission of the same work for two assignments without the prior permission of instructors is plagiarism.

Guidelines for Studio Assignments

Work from other visual sources may be imitated or incorporated into studio work if the fact of imitation or incorporation and the identity of the original source are properly acknowledged.

There must be no intent to deceive; the work must make clear that it emulates or comments on the source as a source. Referencing a style or concept in otherwise original work does not constitute plagiarism.

The originality of studio work that presents itself as "in the manner of" or as playing with "variations on" a particular source should be evaluated by the individual faculty member in the context of a critique. Incorporating ready-made materials into studio work as in a collage, synthesized photograph or paste-up is not plagiarism in the educational context. In the commercial world, however, such appropriation is prohibited by copyright laws and may result in legal consequences.

Student Disability Services (SDS)

In keeping with the University's policy of providing equal access for students with disabilities, any student with a disability who needs academic accommodations is welcome to meet with me privately. All conversations will be kept confidential. Students requesting any accommodations will also need to meet with Jason Luchs in the Office of Student Disability Services, who will conduct an intake, and if appropriate, provide an academic accommodation notification letter to you to bring to me. SDS assists students with disabilities in need of academic and programmatic accommodations as required by the Americans with Disabilities Act of 1990 (ADA) and Section 504 of the Federal Rehabilitation Act of 1973. <http://www.newschool.edu/student-disability-services>