

Add Course Request

Submitted on: 2014-04-08 09:26:30

1. COURSE SUBJECT	Art
2. COURSE NUMBER (OR PROPOSED NUMBER)	2995
3. COURSE TITLE	Special Topics:Visible Language
4. INITIATING DEPARTMENT or UNIT	Art & Art History
5. NAME OF SUBMITTER	Eva Gorbants
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8. CONTACT PERSON	Cora Lynn Deibler
9.UNIT NUMBER of CONTACT PERSON (U-BOX)	1099
10. PHONE of contact person	Phone: 6-3930
11. EMAIL of of contact person	Email: cora.lynn.deibler@uconn.edu
12. Departmental Approval Date	03/19/2014
13. School/College Approval Date	04/08/2014
14. Names and Dates of additional Department and School/College approvals	
15. Proposed Implementation Date	Term: Fall, Year: 2014
16.Offered before next printed catalog is distributed?	Yes
17. General Education Content Area	
18. General Education Skill Code (W/Q). Any non-W section?	
19. Terms Offered	Semester: Fall Spring Year: Every_Year
20. Sections	Sections Taught: 1-2
21. Student Number	Students/Sections: 24
22. Clarification: 1-2 sections offered per semester with a maximum enrollment of 24 students in each section	
23. Number of Credits	3 if VAR Min: Max: credits each term
24. INSTRUCTIONAL PATTERN	

3 hours per week.

25. Will this course be taught in a language other than English?	No If yes, then name the language:
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26. Please list any prerequisites, recommended preparation or suggested preparation:
prerequisite - ART 1010 / Foundation Studio Concepts or DMD 1000/Digital Foundation

27. Is Instructor, Dept. Head or Unit Consent Required?	Instructor
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28. Permissions and Exclusions:

29. Is this course repeatable for credit?	No If yes, total credits allowed: Allow multiple enrollments in same term?
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30. Grading Basis	Graded
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31. If satisfactory/unsatisfactory grading is proposed, please provide **rationale**:

32. Will the course or any sections of the course be taught as Honors?
No

33. Additional Details:

Other (specify): Offered at the Storrs Campus

34. Special Attributes:

35. **REGIONAL CAMPUS AVAILABILITY:**

The course is offered only at Storrs. This course will not be available at the regional campuses. The BFA in ART program, Concentration in Communication Design, is only offered at Storrs campus.

36. **PROVIDE THE PROPOSED TITLE AND COMPLETE CATALOG COPY:**

ART 2995. Visible Language

Three credits. 3 studio hours per week. Prerequisite: ART1010 or DMD1000 Digital Foundation. Introduction to visual forms of language in the arena of human communication across all media platforms. A study of the relationship between the typography around us and typographic strategies that inflect and amplify them.

37. **RATIONALE FOR ACTION REQUESTED**

a. reason for adding/dropping or revising the course
Typography is an ever-present element in virtually all spheres of communication. Whether it is the visualization of a scientific process in which images must be identified, or the design of graphics for television broadcast or internet applications, typography is a required communication tool. Therefore, in order to adeptly handle text and letterform with expertise, understanding the basic principles and tenets of good typography are essential.

b. why the course is appropriate for the 1000 or 2000 level
This course is appropriate at the 2000 level to provide students progressing into upper level courses the skills and knowledge with which to create typographic solutions or add typographic sensitively to larger projects.

c. effect on other departments Visible Language will provide departments within the School of Fine Arts a foundation level course in typography.

d. other departments consulted Digital Media and Design

e. effects on the regional campuses None of the regional campuses offer this course.

Does the department currently have the resources to offer the course as proposed? YES

38. SYLLABUS:

Online URL: (https://web2.uconn.edu/senateform/request/course_uploads/evg02003-1396205085-ART2995_syllabus_for_Senate_C&C.docx)

39. Course Information: ALL General Education courses, including W and Q courses, MUST answer this question

40. Goals of General Education: All Courses Proposed for a Gen Ed Content Area MUST answer this question

41. Content Area and/or Competency Criteria: ALL General Education courses, including W and Q courses, MUST answer this question.: Specific Criteria

a. **Arts and Humanities:**

b. **Social Sciences:**

c. **Science and Technology:**

i. **Laboratory:**

d. **Diversity and Multiculturalism:**

43. **International:**

e. **Q course:**

f. **W course:**

42. RESOURCES:

Does the department/school/program currently have resources to offer the course as proposed
YES

If NO, please explain why and what resources are required to offer the course.

43. SUPPLEMENTARY INFORMATION:

ADMIN COMMENT:

5/5/14 Senate approved one session special topics for fall 2014. //
New2000SpecTopics_04/14/14kcp.

ART2995

Special Topics Seminar: Visible Language

Contact persons:

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Art & Art History Department

Has anyone ever perished from poor typography? Perhaps not, at least not as far as it is known. We hear of few accidents with poems and there has been no documented injury from Helvetica Bold. Vicki Walker's story, however, may give us pause to reconsider. An accountant at an Auckland health agency, Ms. Walker was fired for creating "disharmony in the workplace" after she WROTE AN EMAIL IN ALL CAPS to her coworkers reminding them how to process and pay claims; a perfunctory email with benign intention that had an unfortunate result for Ms. Walker. The choice of upper or lower case might seem inconsequential, yet here we witness typography's ability to imbue a message with its own sentiments and perceptions. Imagine the problems encountered if a utility bill is impossible to read, or the typography used ambiguous? Instruction manuals, safety information, and signs are only a few of the things that must be handled with typographic expertise to prevent confusion or avoid hazardous situations. The typography in which a message is outfitted sets its own context as well. Consider the message conveyed if "The White House," currently set in elegant Hoefler Text, were changed to Frankfurter (Dunkin' Donuts brand typeface). Skill in typography is skill in communication.

What Is Typography?

Typography is the deliberate and functional manipulation of the visual characteristics of

language to communicate a specific impression to an audience. Typography is: logotypes, branding, information design, books, digital interfaces, product packaging, film titles, everything you have ever read, and more. It is estimated that 95% of information on the web is pure textual information.

Typography differs from “text,” its un-styled cousin. Text is a string of characters with default or limited aesthetic predisposition. The problem is that the choice not to style text is still a design choice, and the default presentation of visible language is actually one of the most ubiquitous and powerful forms of typography — because he who controls the defaults, controls the world. We need to teach our students to understand and control their own typographic systems — even if the affordances of the specific context resist it.

In past centuries we have suffered the chasm between the content of messages and the presentations of those messages. In the silos of history, the author and the designer were likely different people separated by class, geography and education, but today that is no longer true. We are all publishers now.

We must have complete control over our own messages, as well as how they look, with an informed eye toward how the various typographic strategies support or subvert intentions. Like our own DNA, typography contains implicit instructions waiting to activate and inflect the nature of the message/organism within the mind of the audience. We have developed active filters for typography and make choices based on our deliberate and unconscious biases about the feeling of letterforms.

Typography is nothing less than the visual structure of language itself — visible language.

Course Description

Visible Language is a foundational course and a discipline more deeply studied through the Communication Design concentration. Visible Language is an introduction to typography in

a range of contexts, large and small. The course presents the characteristics of typography as both a formal tool and conceptual device instructing students in the basic tenets of typographic principles and then how to skillfully, conceptually and intelligently manipulate typographic form to support and communicate messages and information clearly, astutely and engagingly. Throughout the semester a close examination of the role typography plays in design and communication is explored. Typography is the most significant tool a designer has at his or her disposal. Learn to use it well.

* by design I primarily mean the design of visual communication.

Course Goals

Typography is the fundamental element of all written messages and information. Visible Language introduces the basic concepts and terms to equip students to handle typography with sensitivity, thoughtfulness and skill through both practical projects executed and produced by students to careful readings and analysis of texts on both the historical and contemporary use of typography and type design.

Course Objectives

The primary focus of Visible Language is to introduce students to the value and importance of typography as a communication tool and medium; Students are expected to critically explore and develop his/her own voice and thoughts through research, analysis and individual process.

Student Objectives

01 To achieve familiarity with the basic principles, tools, vocabulary and practices of typography, typesetting and letterforms.

02 To demonstrate the knowledge and skill obtained through the use of typography via the execution of thoughtfully crafted responses to design project briefs.

Course Structure

Visible Language is comprised of a series of small exercises which build in complexity into

a number of larger more involved projects. Periodically there will be in class workshops which are designed to build students' skill sets or communicate a particular idea. You will be responsible for documenting and articulating your creative process in a sketch book for periodic evaluation.

Process Book

A process book is the primary vehicle for a students' development as a designer. Use it to keep a record of your intersecting creative trajectories. Collect examples of typography, images and other ephemera and paste them into the book in juxtaposition with your own sketches. It is an alchemical laboratory in which your ideas percolate. Keep it close at hand at all times.

Scope

Typography's importance extends well beyond safely guiding a driver to the correct exit ramp on a freeway. Typography's role has traditionally been invisible, as championed best by Beatrice Warde's *Crystal Goblet*, but that is perhaps the very reason why it is so essential. Seldom ever announcing itself implicitly to the ordinary citizen, typography has implored, persuaded, convinced, converted, implored, and altered everyone's mind who has ever read, noticed or admired messages or information dressed in its powerful and manipulative cloak. When handled adeptly typography's power over our desires is irrefutably large. The design critic Rick Poyner knowingly states in the documentary film *Helvetica* "Type is saying things to us all the time. Typefaces express a mood, an atmosphere. They give words a certain coloring." Typography is the bedrock of communication design, a discipline, which Poyner points out, "is the communication framework through which these messages about what the world is now, and what we should aspire to is transmitted."

Referenced Texts

The Elements of Typographic Style / Bringhurst, R

Thinking with Type / Lupton, E

How Images Think / Burtenshaw, K et al.

The Fundamentals of Creative Advertising / Chandler, D

Semiotics: The Basics / Clarke, M

Verbalising the Visual: Translating Art and Design into Words / Clarke, M

Etiquette

Please turn off all cellphones during class.

No texting or checking of personal email or social networks during class time.

(University policy regarding laptops, cell phones and other electronic devices as described in the student handbook will be in effect.)

Participation

Participation in daily lectures and critiques are essential and required. Except for illness or sudden emergency beyond your control any absence should be approved before-hand. The class meets intensively twice per week and relies heavily on class participation including discussion of work-in-progress and assigned readings.

Evaluation

Quiz, 15% = 15%

Projects, 10% each = 40%

Mid-term exam, 20%

Final Exam, 25%

Grading

A 93-100

A- 90-92

B+ 87-89

B 83-86

B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	66-69
D	63-66
D-	60-62
F	below 60

Calendar

THEME / MESSAGES

Week 1 / Course overview, What is typography?

Lecture: The Letters we live with

Read: The Solid Form of Language, Robert Bringhurst;

Drawn to Type, Barbara Glauber;

Ten Commandments on Design, Dieter Rams

Assignment: Document letterforms in the world around you. Post 12 very different examples of signage on signs, buildings, vehicles

Week 2 / Logotypes

Lecture: Visible language that persuades

Read: Marks of Excellence, etc

Assignment: Collect 10 logotypes and post them to the blog. Discuss in detail three on the blog. How do they function? How does the shape of language construct meaning and persuade the viewer?

Week 3 / Meaning?

Lecture: Semiotics

Read: Semiotics: The Basics, Routledge Clarke, M (2007).

Assignment: Deconstruct and post a corporate typographic message/ tag line.

(ie. "I'm Lov'in it")

THEME / HISTORY

Week 4 / Serif

Lecture: Caslon, Garamond, Bodoni, Oh My!

Read: A Type Primer, John Kane, pp 1–52; Designing with Type, James Craig, Type terms, Type measurement, Type anatomy

Week 5 / Sans Serif

Lecture: Endless Typography: Limiting the (Seemingly) Infinite

Quiz: Type Anatomy

Read: Man of Letters: Matthew Carter, The New Yorker, 5 December 2005; The typography of Bush/Cheney v. Kerry/Edwards, The New York Times

Watch: Helvetica, Gary Hustwit

Mid-term Exam

THEME / TEXT & DOCUMENTS

Explore the ability of type to be expressive and communicative through a series of explorations ranging from simple applications on a resumé to investigating relationships between typographic form and textual message.

Week 6 / The Book

Documents

Read: Digital Typography: A primer, Keith Tam; The Art of Typography, Martin Solomon, pp1–89;

500 Years of Book Design, Alan Bartram

Assignment: Redesign a paper you have written

Field Trip: Dodd Center, examine a selection of typographic books, such as Bembo's Zoo,

Bradbury Thompson's King James Bible, and works by Alexey Brodovitch among others.

Critique of previous week's work

Week 7 / Hierarchy & the Shape of the Page

Assignment: Typographic resumé

Read: A Type Primer, John Kane, pp 132–155; Twenty Tips for Turning Text into Typography,

John Gambell

THEME / GRID

Introducing a selection of the many and various methods for constructing presentation grids (Bach-Garde, Fibonacci, Tschichold, etc.) student will understand and apply mathematically driven grid structures and activate them via design by combining text with text and images.

Week 8 / Grids and Numbers

Lecture: Bach-Garde, a centuries old formula for page harmony

Read: Grids, Gavin Ambrose, AVA Books

Assignment: Construct a series of grids using the mathematical formula of Bach-Garde and expand the grid into a page documents using supplied text

Week 9 / Organizing Information

Assignment: Establish a grid structure based on presented formulas to contain and present data sets in screen and poster presentation formats

Read: Raster Systems, Josef Müller-Brockmann

Watch: The Visual Language of Herbert Matter, Reto Carduff

THEME / PRESENTATIONS

Week 10 / Pecha Kucha Presentations (begin)

Read: Envisioning Information, Edward Tufte, pp24-63

Assignment/Presentations: Create a 20 slide presentation using only typography on an assigned/chosen topic. This must be done for a public audience.

Week 11 / Pecha Kucha Presentations (continued)

Assignment/Presentations: Create a 20 slide presentation using only typography on an assigned/chosen topic. This must be done for a public audience.

THEME / SCREEN

The many facets of screen-based typography from email blasts, web pages, and blogs to broadcast and film displays.

Week 12 / Type on Screen

Read: Design Screens: A Compendium, Michael Rock & Paul Elliman; Digital screens in public space. Advertising, actors, and the remaking of place, Leif Dahlberg

Week 13 / Type in Motion

Read: Emil Ruder: A Future for Design Principles in Screen Typography, Hilary Kenna, Design Issues

Conclusion

Week 14 — 15 /

Final Exam review and Final Project Reviews and Discussions

Final Exam & Final Project Due

