1. **COURSE ID:** DGME 220  
**TITLE:** Typography  
**Units:** 3.0 units  
**Hours/Semester:** 48.0-54.0 Lecture hours; and 16.0-18.0 Lab hours  
**Method of Grading:** Grade Option (Letter Grade or P/NP)

2. **COURSE DESIGNATION:**  
Degree Credit  
Transfer credit: CSU

3. **COURSE DESCRIPTIONS:**  
**Catalog Description:**  
The essential knowledge and skills necessary to create professional looking typography. Emphasis on designing with display (large) type. Covers, in a practical and useful manner, type anatomy, terminology, choosing fonts, mixing fonts, developing contrasts, interpreting a message, optical refinements and display type treatments. Classroom theory is applied to practical typographic problems. A materials fee as shown in the Schedule of Classes is payable upon registration.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**  
Upon successful completion of this course, a student will meet the following outcomes:  
1. Express, through their work, an aesthetic appreciation for skillfully produced typography  
2. Explain the terms used by professionals when they are discussing type  
3. Create original typographic designs using display (large) type

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**  
Upon successful completion of this course, a student will be able to:  
1. Express, through their work, an aesthetic appreciation for skillfully produced typography  
2. Explain the terms used by professionals when they are discussing type  
3. Create original typographic designs using display (large) type

6. **COURSE CONTENT:**  
**Lecture Content:**  
1. **TYPE HISTORY**  
2. **TYPE STRUCTURE AND NOMENCLATURE**  
   A. Type face, style and family  
   B. Weight  
   C. Posture  
   D. Set width  
   E. True italics and condensed vs. fake  
   F. X-height  
   G. Tracking  
   H. Kerning  
   I. Capline, waistline, baseline  
   J. Column structure  
3. **HOW WE READ**  
   A. Photons  
   B. Surface reflection / absorption  
   C. Coastline / shape recognition  
   D. Saccadic leap / fixation pause  
   E. Why all this matters  
4. **FONT CATEGORIES**  
   A. Serif  
   B. Sans serif  
   C. Decorative  
   D. Scripts: formal and informal  
   E. Pictorial and dingbats  
   F. Hearing the "voice" of a typeface  
   G. Font resources
5. SEEING THE SPACES
   A. The interrelatedness of letterspacing, wordspacing, leading, and counter spaces
      Critically analyzing white spaces

6. OPTICAL REFINEMENTS FOR DISPLAY TYPE
   A. Kerning
   B. Proper word space width for display type
   C. Optically equalizing word space width
   D. Optical centering
   E. Optically flush edges
   F. Punctuation in display type
   G. Leading considerations in display type
   H. Tracking considerations in display type

7. TYPE IN A DIGITAL ENVIRONMENT
   A. Size considerations
   B. Typeface considerations
   C. Contrast considerations
   D. Color considerations
   E. Typestyle considerations
   F. Tracking
   G. Leading
   H. Chunking
   I. Line length

8. VISUAL INTERPRETATION
   A. Matching voice to message
   B. Matching image to message
   C. Resonance
   D. Hearing type tempo, volume, intensity

9. TYPOGRAPHIC CONTRASTS
   A. Staying within family
   B. Mixing typefaces
   C. Contrast of value
   D. Contrast of shape
   E. Contrast of size
   F. Contrast of grouping and numbers
   G. Contrast of color
   H. Contrast of proximity
   I. Contrast of direction
   J. Contrast of texture
   K. Contrast of weight
   L. Contrast of position
   M. Contrast of structure
   N. Contrast of extension

10. CAPITALIZATION TREATMENTS
11. DISPLAY TYPE TREATMENTS
12. EVOLUTION OF TYPOGRAPHIC DESIGN
   A. Research
   B. Ideation and thumbnails
   C. Refinements

Lab Content:
Students use lab time to work on textbook and practical assignments under the guidance of instructor.

7. REPRESENTATIVE METHODS OF INSTRUCTION:
   Typical methods of instruction may include:
   A. Other (Specify): Lectures with supporting visuals. Reading and practical textbook assignments to be completed and turned in. Student-designed projects to be completed and turned in.

8. REPRESENTATIVE ASSIGNMENTS
   Representative assignments in this course may include, but are not limited to the following:
   Writing Assignments:
   Students write brief amounts of subordinate copy for some projects. In lieu of writing assignments students
do utilize critical thinking skills, applied creativity, and typographic storytelling strategies.

**Reading Assignments:**
Reading assignments from textbook to be completed and turned in.

9. **REPRESENTATIVE METHODS OF EVALUATION**
Representative methods of evaluation may include:
A. Projects
B. Letter grades are determined by analyzing the quality of execution, attention to detail, ability to follow directions, evidence of software competency and number and severity of errors on projects and assignments.

10. **REPRESENTATIVE TEXT(S):**
Possible textbooks include:

**Origination Date:** November 2014
**Curriculum Committee Approval Date:** January 2015
**Effective Term:** Fall 2015
**Course Originator:** Kevin Henson