1. **COURSE ID:** DGME 220   **TITLE:** Typography
   Units: 3.0 units **Hours/Semester:** 40.0-45.0 Lecture hours; 24.0-27.0 Lab hours; and 80.0-90.0 Homework hours
   Method of Grading: Grade Option (Letter Grade or Pass/No Pass)

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

3. **COURSE DESCRIPTIONS:**
   Catalog Description:
   Study letterforms and understand fundamental typographic principles with an emphasis on the vocabulary of the typographic form and its relationship to message and purpose. Covers in a practical and useful manner, typographic history, anatomy, classification, legibility, choosing and mixing typefaces, and type as an expressive medium. Classroom theory is applied to practical typographic problems. A materials fee as shown in the Schedule of Classes is payable upon request.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**
   Upon successful completion of this course, a student will meet the following outcomes:
   1. Identify the components in the anatomy of letterforms, and differentiate typefaces and type categories.
   2. Identify and apply typographic choices, and discuss them with their peers during the critique process using critical thinking skills.
   3. Explain how typography shapes messages.

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**
   Upon successful completion of this course, a student will be able to:
   1. Identify the components in the anatomy of letterforms, and differentiate various typefaces and type categories.
   2. Identify and apply typographic choices, and discuss them with their peers during the critique process using critical thinking skills.
   3. Explain how typography shapes messages.

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 presentations, textbook and practical assignments under the guidance of instructor.

7. **REPRESENTATIVE METHODS OF INSTRUCTION:**
Typical methods of instruction may include:
A. Lecture
B. Lab

    C. Critique
    D. Discussion
    E. Field Trips
    F. Guest Speakers
    G. 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. Field trips to printshops and exhibitions related to design and typography.

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. Class Participation
    B. Class Work
    C. Field Trips
    D. Group Projects
    E. Homework
    F. Lab Activities
    G. Oral Presentation
    H. Papers
    I. Projects
    J. Research Projects
    K. 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:
    A. Ambrose, Gavin. *The Fundamentals of Typography*, 2nd ed. New York: Bloomsbury Visual Arts, 2019
    B. Saltz, Ina. *Typography Essentials Revised and Updated: 100 Design Principles for Working with Type*, ed. Rockport Publishers, 2021

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Origination Date: November 2021
Curriculum Committee Approval Date: December 2021
Effective Term: Fall 2022
Course Originator: Vera Fainshtein

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