Code # FA15 (2014)

**New/Special Course Proposal-Bulletin Change Transmittal Form**

x☐ **Undergraduate Curriculum Council** - Print 1 copy for signatures and save 1 electronic copy.

☐ **Graduate Council** - Print 1 copy for signatures and send 1 electronic copy to [mmcginnis@astate.edu](mailto:mmcginnis@astate.edu)

|  |
| --- |
| x**New Course or** ☐ **Special Course (Check one box)**  *Please complete the following and attach a copy of the catalogue page(s) showing what changes are necessary.* |

|  |  |
| --- | --- |
| \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  **Department Curriculum Committee Chair** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **COPE Chair (if applicable)** |
| \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  **Department Chair:** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **General Education Committee Chair (If applicable)** |
| \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date… **College Curriculum Committee Chair** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **Undergraduate Curriculum Council Chair** |
| \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date… **College Dean** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **Graduate Curriculum Committee Chair** |
|  | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **Vice Chancellor for Academic Affairs** |

1. Proposed Course Prefix and Number (For variable credit courses, indicate variable range.)

ART 3483

2. Course Title – if title is more than 30 characters (including spaces), provide short title to be used on transcripts. Title cannot have any symbols (e.g. slash, colon, semi-colon, apostrophe, dash, and parenthesis). Please indicate if this course will have variable titles (e.g. independent study, thesis, special topics).

Typography II

3. Will this course be lecture only, lab only, lecture and lab, activity, dissertation, experiential learning, independent study, internship, performance, practicum, recitation, seminar, special problems, special topics, studio problems, student exchange, occupational learning credit, or course for fee purpose only (e.g. an exam)? Please choose one.

Studio

4. What is the grade type (i.e. standard letter, credit/no credit, pass/fail, no grade, developmental)?

Standard letter

5. Is this course dual listed (undergraduate/graduate)?

No

6. Is this course cross listed? (If it is, all course entries must be identical including course descriptions. It is important to check the course description of an existing course when adding a new cross listed course.)

No

7. Brief course description (40 words or fewer) as it should appear in the bulletin.

Extends and applies basic typographic principals, practice and understanding to more complex problems, specifically presenting written communication in typographic form, the exploration of typographic systems, creating a visual narrative, designing a typeface, and working with experimental typography.

It is expected that students will spend a minimum of three additional clock hours per week on work outside the scheduled class time for each studio Graphic Design class.

8. Indicate all prerequisites and if this course is restricted to a specific major, which major. (If a student does not have the prerequisites or does not have the appropriate major, the student will not be allowed to register).

a. Are there any prerequisites?

A grade of C or better in ART 2613, a grade of CR in ART 2630

b. Why?

The content for this new course builds upon and extends the content in the foundation course ART 2613.

9. Course frequency(e.g. Fall, Spring, Summer). Not applicable to Graduate courses.

Spring, Summer

10. Contact Person (Name, Email Address, Phone Number)

Curtis Steele

[csteele@astate.edu](mailto:csteele@astate.edu)

870-972-3050

11. Proposed Starting Term/Year

Spring 2016

12. Is this course in support of a new program? NO

If yes, what program?

13. Does this course replace a course being deleted? No

No

If yes, what course?

Enter text...

Has this course number been used in the past? No

*Submit Course Deletion Proposal-Bulletin Change Transmittal Form.*

14. Does this course affect another program? No

If yes, provide contact information from the Dean, Department Head, and/or Program Director whose area this affects.

Enter text...

15. Justification should include:

a. Academic rationale and goals for the course (skills or level of knowledge students can be expected to attain)

This course provides the student with advanced understanding of Typography, positioning the student to be fully prepared to enter a highly competitive job market.

b. How does the course fit with the mission established by the department for the curriculum? If course is mandated by an accrediting or certifying agency, include the directive.

The Department of Art is dedicated to the creative, aesthetic and cultural development of visual art students that builds

upon a well-rounded liberal arts education. The faculty prepares its students to assume leadership positions in their professional lives while maintaining a commitment to the conceptual and aesthetic standards of their chosen discipline.

The department develops and supports a nurturing creative community that builds confidence through academic rigor and provides an environment in which students can build and refine their craft, develop critical thinking skills, and realize their full potential.

This course enables students to further their skill set and knowledge they need to assume leadership roles in their field. This class will give them the tools they need in this critical foundation of all things dealing with type.

c. Student population served.

BFA Graphic Design, and BFA Graphic Design, Digital Design students.

d. Rationale for the level of the course (lower, upper, or graduate).

Students that enroll in this class will be familiar with typographic basics learned in ART 2613 Typography and Layout;

typeface classification, kerning, word space and inter-line spacing. ART 3423 presents advanced typographic issues,

such as: structural and proportional systems, hierarchy and sequencing of text, legibility, critical theory, type as image, elements of the history of typography in relation to contemporary technology and trends in design. This course equips

students with an in depth understanding of typography through experiential introduction to designing a typeface.

This course will present students with current and trending knowledge in Typographic design form and function. It is appropriate to take it at the junior standing.

16. Outline (The course outline should be topical by weeks and should be sufficient in detail to allow for judgment of the content of the course.)

week 1

##### Review: Typographic terms, Parts of a Character, Classification, Type Families.

##### In class: Review Quiz.

Project Brief #1: Self Identity Project\_ Choose three different personas to represent yourself. Identify and define through writing. Choose several typefaces that resonate with each identity. Size: 3 Posters\_ 11 x 17 Color: Full

##### Homework: Preliminary brainstorming resulting with 10 to 15 thumbnails; due next class.

week 2

##### Lecture: Grid systems, typographic space, line spacing and breaks.

##### Experimental typographic unity and typographic contrast. In class: Text, Grid, Image exercise.

Review of comps for the Self Identity Poster Series.

Homework: Continue development for Project #1.

week 3

Critique and review. Continue development for Project #1.

week 4

Revisions and review. Continue development for Project #1.

week 5

Final Presentation of Project #1

week 6

Project #2\_ Designing a font

Process: Choose one typeface to use as your template.

Choose a font that has “good bones”. IE: defined structure and consistent rhythm in each character.

Using this font as your base to work from, modify, transform and design a new version.

Let the characters inspire you.

week 7

Review of preliminary drawings. Critique and review. Continue development for Project #2. Build character set in vector.

week 8

Critique and review of refined drawings and vector files. Learning Font Lab 5.2.1.

In class and homework: Complete all the characters and additional glyphs for your font in Adobe Illustrator.

Placement of all glyphs into Font Lab 5.2.1. (View tutorials). Export your font as Open Type.

week 9

Critique and review of final typeface design.

week 10

Project #3\_Type Specimen Poster

Brief: Design a Type Specimen Poster visually introducing your completed typeface design.

Visually represent all designed glyphs. Design concept: Think in terms of how you want to represent the font.

Images and color are your choice. Be experimental. Size: 24” x 36”

week 11

Critique and review; Comps for Type Specimen Poster.

week 12

Critique and review; Comps for Type Specimen Poster.

week 13

Critique and review; Comps for Type Specimen Poster.

Final due next class.

week 14

Final critique for typeface and Type Specimen Poster.

Exhibit of all class projects.

17. Course requirements (e.g. research papers, projects, interviews, tests, etc.)

Exam on Typeface anatomy; parts of a character, typeface classification, and fundamentals.

Research paper of typeface classification categories.

Type Specimen Poster Project

Self Identity Poster Project

Typeface Design Project

18. Special features (e.g. labs, exhibits, site visitations, etc.)

No

19. Department staffing and classroom/lab resources (Will this require additional faculty, supplies, etc.?)

No

20. What is the primary intended learning goal for students enrolled in this course?

Students will gain knowledge (some mastery) of the metaphoric and stylistic refinement of typography through the design and execution of a typeface, the practice of typographic form and understanding how hierarchy is used to create meaning and impact in a message.

21. Reading and writing requirements:

a. Name of book, author, edition, company and year

Getting It Right With Type, TheDos and Don’ts of Typography, Victoria Squire, Laurence King Publishing, 2006

Type One discipline and progress in typography; Silja Biz, Robert Klanten, Mika Mischler, Nik Thoenen,

Die Gestalten Verl. Berlin 2004

Making and Breaking the Grid, Timothy Samara, Rockport Publishers, 2005

The Elements of Typographic Style, Robert Bringhurst, Hartley & Marks, Publishers - 2004

Type Matters, Jim Williams, Ben Casey, Merrell, 2012

Modern Typography an essay in critical history, Robin Kinross, Hyphen Press, 2004

Unjustified Texts perspectives on typography, Robin Kinross, Hyphen, 2002

Type on screen, a guide for designers, developers, writers and students, Ellen Lupton, Maryland Institute College of Art, Princeton Architectural, 2014

Using Type, Michael Harkins, AVA Academia, Lausanne, Switzerland, 2010

b. Number of pages of reading required per week: Enter text...

10 to 20 pages

c. Number of pages of writing required over the course of the semester:

Each assignment requires a written component , description of student concept.

22. High-Impact Activities (Check all that apply)

☐Collaborative assignments

☐Research with a faculty member

☐Diversity/Global learning experience

☐Service learning or community learning

☐Study abroad

☐Internship

☐Capstone or senior culminating experience

☐Other Explain: Enter text...

23. Considering the indicated primary goal (in Box #20), provide up to three outcomes that you expect of students after completion of this course.

**Outcome #1:** (For example, what will students who meet this goal know or be able to do as a result of this course?)

Students will be able to create designs that consider typographic space and the mixing and matching of typeface classifications with content.

Learning Activity:(For example, what instructional processes do you plan to use to help students reach this outcome?)

Through lecture and readings, students will gain knowledge that they will apply to each project.

Example of a project brief:

Magazine spread\_ Deconstruction subject \_ architecture**.** Continued study of typography as letterform and grid structures. In this project students will have the opportunity to deconstruct the grid. Students will be presented with several Memphis architectural sites from which to choose. Using typeface classification to express content, three different spreads using the same content in dynamically different designs will be executed. Research is a large part of this project as well as shooting of images. Students will also be writing and editing copy. Students will create a visual hierarchy using this information. All aspects of line, column, margin, visual hierarchy, syntax, and message will be explored and articulated in this project. The history of design deconstruction will be reviewed during this project. The creation of a detailed process book documenting aspects of the creative process will accompany this project.

Assessment Tool: (For example, what will students demonstrate, represent, or produce to provide evidence of their learning?)

Students will present final projects that will be assessed by the instructor on mastery of craft, skill and comprehension of concepts.

*(Repeat if needed for additional outcomes 2 and 3)*

**Outcome #2:**

Successful consistent development of one typeface character set and brought into a working typeface.

Learning Activity:

Students will create their own typeface. Starting from a template, students will design/develop a unique set of characters

and bring them into a working digital font.

Example of a project brief:

Choose onetypeface asa template to work from. Using this font as your basic template, develop your own character set.

Process; The student will design and develops a series of drawings which will be executed via Adobe Illustrator into vector and finalized in Font Lab.5.2.1 generating a working typeface.

Assessment Tool:

Students will present this final project that will be assessed by the instructor on unity, consistency and functionality.

**Outcome #3**:

Enter text...

Learning Activity:

Assessment Tool:

Enter text...

24. Please indicate the extent to which this course addresses university-level student learning outcomes:

* 1. Global Awareness

☐Minimally  
x☐Indirectly  
☐Directly

* 1. Thinking Critically

☐Minimally  
☐Indirectly  
x☐Directly

* 1. Using Technology

☐Minimally  
☐Indirectly  
x☐Directly

**From the most current electronic version of the bulletin, copy all bulletin pages that this proposal affects and paste it to the end of this proposal.**

**To copy from the bulletin:**

1. Minimize this form.
2. Go to <http://registrar.astate.edu/bulletin.htm> and choose either undergraduate or graduate.
3. This will take you to a list of the bulletins by year, please open the most current bulletin.
4. Find the page(s) you wish to copy, click on the “select” button and highlight the pages you want to copy.
5. Right-click on the highlighted area.
6. Click on “copy”.
7. Minimize the bulletin and maximize this page.
8. Right-click immediately below this area and choose “paste”.
9. For additions to the bulletin, please change font color and make the font size larger than the surrounding text. Make it noticeable.
10. For deletions, strike through the text, change the font color, and enlarge the font size. Make it noticeable.

**ASU-J 2014-2015 Undergraduate Bulletin, page 211**

**Major in Graphic Design (cont.)**

**Bachelor of Fine Arts**

A complete 8-semester degree plan is available at <http://registrar.astate.edu/>.

|  |  |  |
| --- | --- | --- |
| ART 3413, Identity Design | 3 | |
| ~~ART 3423, Package Design~~ | ~~3~~ | |
| ~~ART 3433, Digital Illustration~~ | ~~3~~ | |
| ART 3443, Advertising Design | 3 | |
| ART 3463, Intermediate Web Design | 3 | |
| **ART 3483, Typography II** | | **3** | |
|  | |  | |
| ART 4363, Graphic Design Internship | 3 | |
| ART 4403, Photography for the Graphic Designer | 3 | |
| ~~ART 4423, Campaign Design~~ | ~~3~~ | |
| ART 4423, Branding (this change has been approved, but has not been changed in the bulletin) | 3 | |
| ~~ART 4473, Advanced Web Studio~~ | ~~3~~ | |
| ~~ART 4491, Graphic Design Portfolio~~ | ~~1~~ | |
| **ART 4493, Portfolio Presentation** | 3 | |
| **ART elective, 4000 level ART or Graphic Design course** | 3 | |
| **ART elective, 4000 level ART or Graphic Design course** | 3 | |
| **Sub-total** | **43** | |
| **Total Required Hours:** | **120** | |

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**ASU-J 2014-2015 Undergraduate Bulletin, page 213**

Major in Graphic Design (cont.)

**Bachelor of Fine Arts**

**Emphasis in Digital Design**

A complete 8-semester degree plan is available at http://registrar.astate.edu/.

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| --- | --- | --- |
| **~~ART 3413, Identity Design~~** | **~~3~~** | |
| **ART 3433, Digital Illustration** | **3** | |
| **ART 3443, Advertising Design** | **3** | |
| **ART 3453, Motion Graphics** | **3** | |
| **ART 3463, Intermediate Web Design** | **3** | |
| **ART 3483, Typography II** | | **3** | |
|  | |  | |
| **ART 4363, Graphic Design Internship** | **3** | |
| **ART 4403, Photography for the Graphic Designer** | **3** | |
| **ART 3713, 3D Digital and Game Design 3**  **ART 4423, Branding** | **3**  3 | |
| **ART 4473, Advanced Web Studio** | **3** | |
| ~~ART 4491, Graphic Design Portfolio~~ | ~~1~~ | |
| **ART 4493, Portfolio Presentation** | **3** | |
| **ART 4713, Design for Physical Computing 3**  Sub-total | 3  43 | |
| **Total Required Hours:** | **120** | |

**ASU-J 2014-2015 Undergraduate Bulletin, page 450**

**ART 3463. Intermediate Web Design** GRAPHIC DESIGN. Advanced HTML and CSS techniques to create sophisticated web page layouts that adhere to standards-based guidelines; introduction to client-side web interactivity using the jQuery library. Each student is required to create a full featured, graphic design portfolio website. It is expected that students will spend a minimum of three additional clock hours per week on work outside the scheduled class time. Prerequisites, a grade of C or better in ART ~~2423~~ **2613** and ART 2443. Spring.

ART 3483. Typography II. GRAPHIC DESIGN. Extends and applies basic typographic principals, practice and understanding to more complex problems, specifically presenting written communication in typographic form, the exploration of typographic systems, creating a visual narrative, designing a typeface, and working with experimental typography. It is expected that students will spend a minimum of three additional clock hours per week on work outside the scheduled class time for each studio Graphic Design class. Prerequisite, a grade of C or better in ART 2613, a grade of CR in ART 2630. Spring, Summer.

ART 3713. 3D Digital and Game Design. GRAPHIC DESIGN. Foundation in the art of creating digital 3D content for applications in animation, interactive and game design and in the production of physical objects utilizing 3D printing technology. It is expected that students will spend a minimum of three additional clock hours per week on work outside the scheduled class time for each studio Graphic Design class. Prerequisite, a grade of C or better in ART 2413; or permission of instructor. Spring.

**ART 3863. Intermediate Painting** STUDIO ART. Builds on basic skills and concepts from begin­ning drawing and painting courses, individualized projects exploring color and space in a variety of subject matter and approaches, and study of historical and contemporary art in relation to studio practice. May be repeated for credit. It is expected that students will spend a minimum of three additional clock hours per week on work outside the scheduled class time for each studio class. Prerequisite, a grade of C or better in ART 3063; or permission of instructor. Fall, Spring.

**ART 4033. Advanced Drawing** STUDIO ART. Working from various subject matter, including the figure model, in different media. Experimental studies in composition and technique. May be repeated for credit. It is expected that students will spend a minimum of three additional clock hours per week on work outside the scheduled class time for each studio class. Prerequisites, a grade of C or better in ART 3033, and a grade of CR in ART 3330; or permission of instructor. Fall, Spring.

**ART 4063. Advanced Painting** STUDIO ART. Individual work for advanced students. It is expected that students will spend a minimum of three additional clock hours per week on work outside the scheduled class time for each studio class. May be repeated for credit. Prerequisites, a grade of C or better in ART 3863, and a grade of CR in ART 3330; or permission of instructor. Fall, Spring.

**ART 4083. Advanced Printmaking** STUDIO ART. Continuation of Printmaking 3083. It is expected that students will spend a minimum of three additional clock hours per week on work outside the scheduled class time for each studio class. May be repeated for credit. Prerequisites, a grade of C or better in ART 3083, and a grade of CR in ART 3330; or permission of instructor. Fall, Spring.

**ART 4093. Advanced Ceramics** STUDIO ART. Continuation of ceramics work. Independent projects for advanced students. It is expected that students will spend a minimum of three addi­tional clock hours per week on work outside the scheduled class time for each studio class. May be repeated for credit. Prerequisites, a grade of C or better in 6 hours of ART 3093, and a grade of CR in ART 3330; permission of instructor required. Fall, Spring.

**ART 4103. Advanced Sculpture** STUDIO ART. Continuation of sculpture work with emphasis on development of personal direction. It is expected that students will spend a minimum of three additional clock hours per week on work outside the scheduled class time for each studio class. May be repeated for credit. Prerequisites, a grade of C or better in ART 3103, and a grade of CR in ART 3330; or permission of instructor. Fall, Spring.

**ART 4320. Exhibition Preparation** Focus on information pertaining to the preparation for ART 4330. Prerequisites, a grade of CR in ART 3330; a minimum GPA of 2.75 in all work with ART, ARTH, or ARED prefix; and permission of department chair. Students MUST meet the prerequisite requirements or they will not be allowed to register for this course. Fall and Spring.

**ART 4331. Senior Exhibition** Capstone course required for all graduating BFA Studio Art emphasis students. It is expected that students will spend a minimum of three additional clock hours per week on work outside the scheduled class time for each studio class. Prerequisites, a grade of CR in ART 3330 and ART 4320; a minimum GPA of 2.75 in all work with an ART, ARTH or ARED prefix; permission of advisor, instructor, and department chair required; 12 hours of 15 hour emphasis area completed prior to senior exhibition semester. Fall, Spring.

**ART 435V. Studio Problems** STUDIO ART. An opportunity for the studio oriented student to explore and develop techniques and concepts in both two and three dimensional media. Areas not covered by other existing studio courses will be emphasized. May be repeated for credit. It is expected that students will spend a minimum of three additional clock hours per week on work outside the scheduled class time for each studio class. Enrollment restricted to permission of advi­sor, instructor, and department chair. Fall, Spring, Summer.