

## COURSE DESCRIPTION

This course focuses on the communication of continuous text through the development and design of flexible and relevant typographic systems, and an understanding of how typographic relationships are used to solve communication problems. Students are introduced to the fundamental steps in conceiving, designing and implementing structures for multi-platform reading experiences. The class will cover print- and screen- based media in their own right and consider modular and adaptive cross platform solutions that pay attention to the specific and common requirements of each. Through a process of analysis, research, exploration, evaluation and design, students gain an understanding of how to integrate and harness the potential of editorial and expressive typography.

## COURSE OBJECTIVES

1. To apply and expand the skills obtained in the first year of study in the department, namely the development of a vocabulary of visual forms as well as the understanding of the perceptual/conceptual process during which form and content are critically analyzed, evaluated and finally integrated to perform a specific task and to communicate a direct and coherent message. Students will consider:
  - *What message am I attempting to communicate?*
  - *Who am I trying to communicate it to?*
  - *How am I going to communicate it?*
  - *How do the choices I make aid in that communication?*
2. To prepare the student for visual communication skills by introducing an approach to design research and development which is based on the analysis of the syntactic, semantic, and pragmatic relationships pertinent to any visual communication assignment. This will include:
  - *Analyzing and determining informational hierarchies in a given publication.*
  - *Using drawing as a way of thinking and a crucial first step in the design process.*
  - *Using platform-specific grid systems to unify text and image.*
  - *Exploring the compositional potential of typographic information in multiple mediums.*
  - *Expanding the visual and technical grammar of typography.*
  - *Developing craftsmanship and refinement of typographic sensibilities.*
  - *Developing original imagery which suits the desired tone and chosen content.*
  - *Instilling a sense of self-expression and artistic ownership of one's work and process.*
3. To develop the ability to critically evaluate one's own work and the work of peers, and to work together to further the understanding of course principles for the group as a whole. To learn to explain and defend the choices made in service of goals 1 and 2, and to do so while presenting one's work to the class. To that end students will:
  - *Evaluate their own work, judge progress and quality throughout the design process, knowing that the ability to judge one's own work is a crucial factor in determining the overall quality of that work.*
  - *Being conscious of choices made throughout the design process, and how they serve the communication goals at hand.*
  - *Be prepared to present their findings and their work confidently, utilizing presentation guidelines outlined later in this document.*

## **ACADEMIC PROGRAM**

Visualizing Language II GDES 313 is one of two required core courses in the junior year Graphic Design fall curriculum. Prerequisites: Successful completion of the GD sophomore curriculum or by permission of the instructor.

## **COURSE OUTCOMES**

Knowledge and Skills:

- An awareness of how choices made throughout the design process affect the message(s) being communicated. The ability to analyze and identify informational hierarchies in a given text.
- Using drawing as a way of thinking and generating ideas.
- Understanding of grid systems and typographic standards and their role in presenting unified text and image content across different platforms.
- Exploring the compositional potential of typographic information.
- Developing the refinement of typographic sensibilities and finer points of craftsmanship in typography. Understanding of how to generate original imagery to aid communication goals.
- A sense of self-expression and artistic ownership of one's work and process.
- The critical ability to evaluate one's own work, and judge progress and quality throughout the design process.

## **DELIVERABLES**

### Project 1: Cross Platform Publication

- research, analysis and presentation presentations (format to be discussed)

### Ongoing Project: Observation / Inspiration logbook

- ongoing process book, proving you're paying attention (to be discussed in first class)
- weekly presentation of recordings therein (checked individually and occasionally shared with class)

### Project 2: Cross Platform Publication

- concept presentations (to be discussed)
- process / reference project book (to be discussed)
- final presentation prototypes: print and digital forms

## **COURSE EXPECTATIONS**

Attendance is mandatory. Three (3) unexcused absences may result in failure of the course. Failure to appear on time will be counted as a 1/2 day absence. Six (6) unexcused occurrences of lateness or any combination of absence and tardiness equal to three (3) days will result in failure of the course. Cumulative absences, excused and unexcused, that exceed 25% of the contact hours of the course will result in failure of the course. Please notify the Graphic Design Office at (215) 717-6225, if you will be late or will miss a class for any reason.

**Week 1**

**Project 1: Cross Platform Publication**  
research, analysis and presentation

- Groups of two–three will be formed and publications selected from the list at right.
- Working in those groups, we will begin to analyze and identify the grid structure(s) and typographic hierarchy of one printed issue of the chosen publication.
- Dissect the publication's overall content structure.
- Pay careful attention to grid structures, typographic form (font, leading, size).
- Identify elements of typographic hierarchy (headlines, titles, call outs, captions, etc...).
- Identify additional design elements.
- Consider the relationship of visual styles to content and be ready to talk about it.
- Delegate take-home tasks within group.

**POTENTIAL PUBLICATION  
OPTIONS**

Bloomberg Businessweek  
Esquire UK  
Fader  
The Gentlewoman  
The Gourmand  
Lucky Peach  
New York Magazine  
The New York Times Magazine

**Week 2**

- Still working in groups, synthesize Week 1 research into a presentable format.
- Establish presentation format, and distill and organize findings.
- Delegate take-home tasks within group.

**Weeks 3–4**

- Finalize presentations, group work sessions with instructor critique.
- Present final research and analysis in group critique.

**Weeks 4–5 (or 6)**

- Repeat process with parallel digital version(s) of chosen publication, paying special attention to how content and form are adapted to screen-based media.
- Pay attention to factors effecting on-screen legibility.
- Consider how publication identity is maintained in multiple formats.
- Building on established presentation format, distill and organize findings.
- Present final research and analysis in group critique.

**Week 5 (or 6)**

**Project 2: Cross Platform Publication**

- Project introduction. Select a topic, theme or unifying concept and design a proposal for a cross-platform (print / digital) publication. You may collect content for this proposal from varying sources as long as they are cited. Discussion of what constitutes a proposal and all specific requirements for the final form/ presentation will be discussed in class, and a project brief distributed.

**Week 6 (or 7)**

- Present three topics for consideration and how they will migrate from print to digital mediums.
- Discuss content development/collection and typographic profiles.
- Select one topic for development.
- Develop grid systems and typographic profiles.

**Week 7–14**

- Develop print and digital formats.

**Week 15**

- Final presentation.

#### CLASS FORMAT

This course will operate as a six-hour studio class, with class time devoted to individual instruction and critique, group critiques and project assignments. Outside project work is expected and crucial to overall performance. Students should be prepared for each studio session with appropriate materials and completed outside assignments.

#### GRADING

This course follows the grading system established by the University:

A	4.00	C	2.00
A-	3.67	C-	1.67
B+	3.33	D+	1.33
B	3.00	D	1.00
B-	2.67	F	0.00
C+	2.33		

University grading policy can be found in the UArts Catalog: [catalog.uarts.edu](http://catalog.uarts.edu).

#### ASSESSMENT CRITERIA

Students are expected to come to the studio completely prepared for the day's assignments and to work diligently through the duration of class. A positive evaluation for the course will be dependent on prompt and productive class attendance, active participation in group critiques and discussions, thorough execution of outside assignments (i.e. research, research documentation, up-keep of process book, etc.), consistent weekly progress and effective presentation of work.

#### TECHNOLOGY

This course is digitally intensive. Extensive use of InDesign, Photoshop and Illustrator are required. The software required for prototyping of screen-based media projects will be determined based on collective ability when we begin that part of the project.

#### DIGITAL POLICY

The responsibility for backing up digital files lies solely with the individual student. Corruption of files containing coursework will not be considered a valid excuse for missing a deadline. Students will also be responsible for the quality of work that they accept from any service bureau, bindery, photo-finishing house, or any other vendors commissioned to complete course work. Unwanted color shifts can be prevented through testing procedures prior to the final execution of the work to be submitted for the course.

#### ACADEMIC INTEGRITY POLICY

Academic integrity is a commitment to the core values of honesty, trust, fairness, respect and responsibility and their role in ensuring the health and vigor of the academic and creative community. Please note that students are encouraged to contact their instructors and/or the University librarians for guidance in maintaining academic integrity in their work. University policy on Academic Integrity can be found in the UArts catalog: [catalog.uarts.edu](http://catalog.uarts.edu).

#### CELL PHONES AND SOCIAL MEDIA

Students should turn off their ringtones during class time. Any emergency phone calls or text messages should be dealt with outside of the classroom. Using class time for any unrelated internet activity will not be tolerated.

**Visualizing Language II**  
Tuesdays, 1:00 – 6:50pm  
jarrettfuller.com/viz

Jarrett Fuller  
jarrettfuller@gmail.com  
@jarrettfuller

#### **STUDENTS WITH DISABILITIES**

Students, who believe they are eligible for course accommodations under the ADA or Section 504 or have had accommodations or modifications in the past, should contact the Office of Educational Accessibility at (215) 717-6616 or [access@uarts.edu](mailto:access@uarts.edu) to arrange for appropriate accommodations and to obtain an accommodations letter, if applicable.

Faculty can provide course accommodations/modifications only after receipt of an approved accommodations letter from the Office of Educational Accessibility.

Accommodation letters can be provided to qualified students at any time during the semester, but grades earned before the faculty receives the letter cannot be changed.

#### **Disability Services:**

David Thomas, Director  
Hamilton Hall 221  
Mondays through Thursdays, 9 am–5 pm (215) 717-6616  
email: [dathomas@uarts.edu](mailto:dathomas@uarts.edu)

#### **TUTORING**

Treat the classroom as a collaborative environment. Be generous: compliment each other's skills, when possible. Be willing to teach each other. Additional tutoring outside of the course studio in technical instruction or other skills can be arranged through the following office:

#### **Advising Center, Academic Achievement Program, and Tutoring:**

Christy Gonzalez, Director  
1500 Pine Street, Suite 102  
Mondays through Thursdays, 9 am–5 pm  
(215) 717-6820  
email: [cgonzalez@uarts.edu](mailto:cgonzalez@uarts.edu)