ORIGINAL COURSE IMPLEMENTATION DATE: January 2019
REVISED COURSE IMPLEMENTATION DATE: September 2024
COURSE TO BE REVIEWED (six years after UEC approval)**:** November 2029
Course outline form version: 09/08/2021

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

Course Code and Number: GD 254	Number of Credits: 3 Course credit policy (105)

Course Full Title: Typography II
Course Short Title: Typography II

Faculty: Faculty of Humanities	Department (or program if no department): Graphic and Digital Design

Calendar Description:

Students develop advanced skills in typography for transmedia design solutions and analyze the conceptual and communicative aspects of typographic composition, master typographic grids and hierarchies, explore expressive form and visual language, and integrate advanced typographic systems.

Prerequisites (or NONE):	GD 154.
Corequisites (if applicable, or NONE):	
Pre/corequisites (if applicable, or NONE):	

Antirequisite Courses *(Cannot be taken for additional credit.)*	Course Details
Former course code/number:	Special Topics course: **No**
Cross-listed with:	*(If yes, the course will be offered under different letter designations representing different topics.)*
Equivalent course(s):	Directed Study course: **No**
(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)	*(See policy 207 for more information.)*
	Grading System: **Letter grades**
	Delivery Mode: **May be offered in multiple delivery modes**
	Expected frequency: **Annually**
	Maximum enrolment (for information only)**: 24**

Typical Structure of Instructional Hours

Lecture/seminar	20
Tutorials/workshops	20
Supervised laboratory hours (design lab)	20
Total hours	**60**

Prior Learning Assessment and Recognition (PLAR)

PLAR is available for this course.

yes

Scheduled Laboratory Hours

Labs to be scheduled independent of lecture hours: ☒ No ☐ Yes

Transfer Credit *(See **bctransferguide.ca**.)*

Transfer credit already exists: **No**

Submit outline for (re)articulation: **No**
 (If yes, fill in transfer credit form.)

Department approval	Date of meeting:	June 2023
Faculty Council approval	Date of meeting:	September 15, 2023
Undergraduate Education Committee (UEC) approval	Date of meeting:	November 24, 2023

Learning Outcomes *(These should contribute to students' ability to meet program outcomes and thus Institutional Learning Outcomes.)*

Upon successful completion of this course, students will be able to:

1. Design typographic solutions in response to a creative brief.
2. Produce advanced page composition, visual hierarchy, and complex text formatting using best practices.
3. Develop typographic systems to support brand strategy and touchpoints.
4. Create experimental composition and customized marks.
5. Explore the conceptual potential of typographic form, visual language, and application of different writing systems.
6. Integrate analog and digital typographic strategies to address accessibility.
7. Critically reflect on the Indigeneity or diaspora of aspirational designers and typographers.

Recommended Evaluation Methods and Weighting *(Evaluation should align to learning outcomes.)*

Assignments:	80%	Lab work:	20%		%
	%		%		%

Details:

50% Project 1: typographic identity
50% Project 2: typographic treatment for a book or film

NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.

Typical Instructional Methods *(Guest lecturers, presentations, online instruction, field trips, etc.)*

Lectures, demonstrations, visual and participatory research, iteration, experiential learning, sprints, critiques, written reflections, and presentations.

Texts and Resource Materials *(Include online resources and Indigenous knowledge sources. Open Educational Resources (OER) should be included whenever possible. If more space is required, use the Supplemental Texts and Resource Materials form.)*

	Type	Author or description	Title and publication/access details	Year
1.	Textbook	Wittner, Ben	Bi-Scriptual: Typography and graphic Design with Multiple Script Systems	2019
2.	Textbook	Hall, Sean	This Means This, This Means That, A User's Guide to Semiotics	2012
3.	Textbook	Lupton, Ellen	Thinking with Type: A Critical Guide for Designers, Writers, Editors, and Students	2014
4.	Textbook	Bringhurst, Robert	The Elements of Typographic Style: Version 4.0	2013
5.	Textbook	Noble, Ian; Bestly, Russell	Visual Research, An Introduction to Research Methodologies in Graphic Design	2016

Required Additional Supplies and Materials *(Software, hardware, tools, specialized clothing, etc.)*

Internet connection, Google fonts, subscription to Adobe CC, and access to an Apple computer.

Course Content and Topics

Type and Experimentation: Developing visual language. Working with accessibility, diversity, and complexity by exploring meaning through type and image compositional relationships and materials. Readings: Type, Image, Message, Skolos + Wedell. Project 1 assigned Week 1, due Week 5.

Working with letterforms, craft, and motion: Working with multilingual writing systems. Students are introduced to different writing systems and alphabets. Sharing their knowledge and experience of a different wring system. The emotional qualities of typefaces.

Type and Brand Identity: Introducing the idea of dynamic brands in transmedia applications. Typography as a catalyst for cultural connection, persuasion, and engagement. Exploring type-only design systems and designed experiences. Establishing typography as essential to a brand strategy. The audience, interaction, and brand touch points. Defining project objectives and context. Applying visual research methodology (investigation, analysis, systems, semiotics, semantics, and design) from a pluralistic perspective.

Transmedia applications: from large-scale displays and retail environments to packaging, posters, web, and digital publications. Working with complexity and creating graphic standards for a typographic design system. Choosing typefaces that become the voice for a brand strategy. Creating a style guide for print applications and web types. Print vs. web type, where they overlap, and where they don't. People-first consideration of digital typographic treatments in interactive contexts.

It's in the details: Typographic best practices. Strategies for large amounts of content, information hierarchy, big and small sizes, and typographic systems for digital and print.

Type in systems and contexts: Explore typographic and design milestones and the aspirational creative practitioners behind them. Research one designer, analyze their design philosophy, and critically assess their approach. Write a 1,000-word essay and use this as a basis for a zine (digital or print). Express your opinions, develop a theme, include heads and subheads, and typographic compositions. Visually construct the zine to reflect the designer – focus on an issue and/or celebrate their creative practice.