


Course Outline	
DSGN6104 Typography I (3)	
Effective Date 01 February 2017	Study Program Visual Communication Design Revision 1

1. Course Description

This course introduces & studies basic terminology, history and concepts of typography and explores its potentiality to convey visual meaning. Students will be exposed to principal consideration and techniques of how to choose and compose typefaces in order to produce meaningful visual communication solution. This ability will in turn be highly required in most practical situations when graduates are asked to design egg. Logotypes, nameplates, brand identities, etc.

2. Graduate Competency

Each course in the study program contributes to the graduate competencies that are divided into employability and entrepreneurial skills and study program specific outcomes, in which students need to have demonstrated by the time they complete their course.

BINUS University employability and entrepreneurial skills consist of planning and organizing, problem solving and decision making, self management, team work, communication, and initiative and enterprise.

2.1. Employability and Entrepreneurial Skills

Aspect	Key Behaviour

2.2. Study Program Specific Outcomes

Study Program Specific Outcomes
(SO-1 NM) Able to bring aesthetic and added values into visual communication design works in order to solve identity, public communication and competition problems of stakeholders.
(SO- 4 NM) Able to present multiple alternatives of visual communication design prototype either individually or as a team in oral, graphical or written form, with analog or digital medium effectively.
(SO- 8 NM) Able to analyze visual communication problems & generate new media design solutions.

3. Topics

- Historical Classification of Typeface
- Type Classification 1: the Serif
- Type Classification 2: the Sans Serif
- Type Classification 3: beyond the Serif & the Sans Serif

4. Learning Outcomes

On successful completion of this course, student will be able to:

- LO 1: Identify typefaces according to historical classification
- LO 2: Draw major typefaces inside the historical classification
- LO 3: Differentiate visual characteristics of typefaces among historical classifications

5. Teaching And Learning Strategies

In this course, the lecturers might deploy several teaching learning strategies, including Class Discussion, Project Work, Lecture, and Individual Exercises.

6. Textbooks and Other Resources

6.1 Textbooks

1. Rob Carter, Philip B. Meggs, Ben Day, Sandra Maxa, Mark Sanders. (2014). ***Typographic Design: Form and Communication***. 06. John Wiley & Sons, Inc. New Jersey. ISBN: 978-1-118-71576-5.

The book in the first list is a must to have for each student.

6.2 Other Resources

1. Typographic Expression
2. http://www.designhistory.org/Type_milestones_pages/TypeClassifications.html
3. http://www.thinkingwithtype.com/contents/letter/#Type_Classification
4. <http://www.designishistory.com/1450/type-classification/>
5. <http://typographica.org/category/typeface-reviews/>
6. <http://www.sitepoint.com/the-old-style-typeface/>
7. http://www.designhistory.org/Type_milestones_pages/SansSerif.html
8. http://www.designhistory.org/PostModern_pages/NewWave.html
9. http://www.thinkingwithtype.com/contents/letter/#Type_Classification

7. Schedule

Theory

Session/ Mode	Related LO	Topics	References
1 F2F	LO 1	Historical Classification of Typeface - The Serif, Sans Serif and Beyond	- Historical Classification of Typeface - Typographic Design: Form and Communication, pp. 7-27 - Methods of Type Classification, http://www.designhistory.org/Type_milestones_pages/TypeClassifications.html - Type Classification, http://www.designishistory.com/1450/type-classification/
2 F2F	LO 1 LO 2	Type Classification 1: the Serif - Old Style & Transitional Serif	- Type Classification 1: the Serif - Typographic Design: Form and Communication, pp. 31-38 - Type Classification, http://www.thinkingwithtype.com/contents/letter/#Type_Classification - The Old Style Typeface, http://www.sitepoint.com/the-old-style-typeface/
3 F2F	LO 1 LO 2	Type Classification 1: the Serif - Old Style & Transitional Serif	- Type Classification 1: the Serif - Typographic Design: Form and Communication, pp. 31-38 - Type Classification, http://www.thinkingwithtype.com/contents/letter/#Type_Classification - The Old Style Typeface, http://www.sitepoint.com/the-old-style-typeface/

4 F2F	LO 1 LO 2	Type Classification 1: the Serif - Old Style & Transitional Serif	<ul style="list-style-type: none"> - Type Classification 1: the Serif - Typographic Design: Form and Communication, pp. 31-38 - Type Classification, http://www.thinkingwithtype.com/contents/letter/#Type_Classification - The Old Style Typeface, http://www.sitepoint.com/the-old-style-typeface/
5 F2F	LO 1 LO 2	Type Classification 1: the Serif - Old Style & Transitional Serif	<ul style="list-style-type: none"> - Type Classification 1: the Serif - Typographic Design: Form and Communication, pp. 31-38 - Type Classification, http://www.thinkingwithtype.com/contents/letter/#Type_Classification - The Old Style Typeface, http://www.sitepoint.com/the-old-style-typeface/
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8 F2F	LO 1 LO 2 LO 3	Type Classification 2: the Sans Serif - Geometric & Humanist Sans Serif	<ul style="list-style-type: none"> - Type Classification 2: the Sans Serif - Typographic Design: Form and Communication, pp. 38-48 - The Sans Serif, http://www.designhistory.org/Type_milestones_pages/SansSerif.html - Type Classification, http://www.thinkingwithtype.com/contents/letter/#Type_Classification

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13 F2F	LO 1 LO 2 LO 3	Type Classification 3: beyond the Serif & the Sans Serif - Decorative & Contemporary Hybrid	<ul style="list-style-type: none"> - Type Classification 3: beyond the Serif & the Sans Serif - Typographic Design: Form and Communication, pp. 216-220, 242-248 - Typographic Expression

			<ul style="list-style-type: none"> - New Wave Typography, http://www.designhistory.org/PostModern_pages/NewWave.html - Typographica, http://typographica.org/category/typeface-reviews/
14 F2F	LO 1 LO 2 LO 3	Type Classification 3: beyond the Serif & the Sans Serif - Decorative & Contemporary Hybrid	<ul style="list-style-type: none"> - Type Classification 3: beyond the Serif & the Sans Serif - Typographic Design: Form and Communication, pp. 216-220, 242-248 - Typographic Expression - New Wave Typography, http://www.designhistory.org/PostModern_pages/NewWave.html - Typographica, http://typographica.org/category/typeface-reviews/
15 F2F	LO 1 LO 2 LO 3	Type Classification 3: beyond the Serif & the Sans Serif - Decorative & Contemporary Hybrid	<ul style="list-style-type: none"> - Type Classification 3: beyond the Serif & the Sans Serif - Typographic Design: Form and Communication, pp. 216-220, 242-248 - Typographic Expression - New Wave Typography, http://www.designhistory.org/PostModern_pages/NewWave.html - Typographica, http://typographica.org/category/typeface-reviews/
16 F2F	LO 1 LO 2 LO 3	Type Classification 3: beyond the Serif & the Sans Serif - Decorative & Contemporary Hybrid	<ul style="list-style-type: none"> - Type Classification 3: beyond the Serif & the Sans Serif - Typographic Design: Form and Communication, pp. 216-220, 242-248 - Typographic Expression - New Wave Typography, http://www.designhistory.org/PostModern_pages/NewWave.html - Typographica, http://typographica.org/category/typeface-reviews/
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8. Evaluation

Theory

Assessment Activity	Weight	Learning Outcomes		
		1	2	3
Assignment	60%	√	√	√
Mid Exam	20%	√	√	
Final Exam	20%		√	√

Practicum

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Final Evaluation Score

Aspects	Weight
Theory	100%
Practicum	0%

9. A. Assessment Rubric (Study Program Specific Outcomes)

LO	Indicators	Proficiency Level			
		Excellent (85 – 100)	Good (75 – 84)	Average (65 – 74)	Poor (≤ 64)
LO 1	1.1. Ability to identify typefaces visually according to historical classification	Ability to identify typefaces visually according to all known classifications (100%)	Ability to identify typefaces visually according to the most known classifications (67%)	Ability to identify typefaces visually according to some known classifications (33%)	Ability to identify typefaces visually according to few known classifications (<33%)
	1.2. Ability to give examples of typefaces according to historical classification	Ability to give examples of typefaces according to all known classifications (100%)	Ability to give examples of typefaces according to the most known classifications (67%)	Ability to give examples of typefaces according to some known classifications (33%)	Ability to give examples of typefaces according to some known classifications (<33%)
LO 2	2.1. Ability to draw major typefaces within the historical classifications properly	Ability to draw major typefaces within all known classifications (100%) properly	Ability to draw major typefaces within the most known classifications (67%) properly	Ability to draw major typefaces within some known classifications (33%) properly	Ability to draw major typefaces within few known classifications (<33%) unsatisfactorily
	2.2. Ability to dramatize visual traits of major typefaces within the historical classification	Ability to dramatize visual traits of major typefaces within all known classifications (100%) optimally	Ability to dramatize visual traits of major typefaces within the most known classifications (67%) optimally	Ability to dramatize visual traits of major typefaces within some known classifications (33%) optimally	Ability to draw major typefaces within few known classifications (<33%) unsatisfactorily
LO 3	3.1. Ability to distinguish major typefaces' characteristic among historical classifications	Ability to distinguish major typefaces' characteristic among all known classifications (100%) satisfactorily	Ability to distinguish major typefaces' characteristic among the most known classifications (67%) satisfactorily	Ability to distinguish major typefaces' characteristic among some known classifications (33%) satisfactorily	Ability to distinguish major typefaces' characteristic among few known classifications (<33%) unsatisfactorily

	3.2. Ability to differentiate typefaces among historical classifications for appropriate visual communication	Ability to differentiate typefaces among all known classifications (100%) for correspondingly appropriate visual communication	Ability to differentiate typefaces among the most known classifications (67%) for correspondingly appropriate visual communication	Ability to differentiate typefaces among some known classifications (33%) for correspondingly appropriate visual communication	Ability to differentiate typefaces among few known classifications (33%) for correspondingly appropriate visual communication
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