

# Core 2: Typography

## PUCD: 2130 CRN: 2862

School of Art, Media & Technology  
Communication Design  
CRN: 2862

Spring 2024, Section D  
Mondays, 9:00am–11:40am  
2 W 13th Street, Room 1103

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## Course Description

This second-semester Sophomore requirement teaches students to be critical users of type. Expanding upon concepts introduced in Core Typography, students will develop more sophisticated techniques for working with texts in multiple formats and contexts. By exploring and discussing historical and contemporary theory related to typography and design, students will also begin to contextualize and apply critical thinking to their own work.

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## Course Outline

### **Week 1–5: Multiplicity**

The first segment of the course introduces the notion of multiplicity and complex grid usage in typographic systems. Students will explore the relationship between singular vs. multiple forms, character styles, hierarchy, and how meaning is sustained and modified through variation. At the instructor's discretion, students will address the theme of multiplicity in a print-based infographic project.

### **Week 6–9: Context & Agency**

Students will move beyond the functionality and legibility of type to further explore type as expression—one that carries cultural and historical significance. They will curate, compile, design, and publish a selection of readings that resonate conceptually, thematically, and/or visually with their developing design practice and begin to situate themselves within unfolding visual narratives around the world. Readings will center around global discussions of typographic form.

### **Week 10–15: Format & Audience**

After working with complex grid systems, students will work with shorter texts appearing in different contexts. They will move beyond the functionality and legibility of type to explore type as expression—one that carries cultural and historical significance. You will explore designing at different scales and for different situations while creating a consistent visual system.

Students will also move from designing static composition to dynamic ones. They will explore kinetic elements, including rhythm, form, speed, orientation, and concepts of motion. Students will learn how controlling typographic variables in time can affect how we perceive and read textual messages. Readings will center around debates of typographic form, enabling students to think critically, culturally and historically about their visual choices.

### **Deliverables**

Depending on assignments. Project requirements to be given and discussed during each project kick-off.

### **Recommended Readings**

[Chicago Manual of Style](#)

[Weekly Reading & Recommended Reading Full List](#) (see weekly schedule for assigned reading for each week)

[Type Foundries Reference List](#) (See weekly schedule for type classification assignment requirement)

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## Learning Outcomes

1. Use an advanced vocabulary of visual language and typographic terms to both give and respond to critique productively and be able to articulate design concepts verbally.
2. Demonstrate advanced knowledge of how typography and its variables are applied to textual content at a refined and professional level.
3. Demonstrate advanced skills of the iterative making process in graphic design, using incremental methods such as prototyping, user testing and evaluation to build toward more advanced work.
4. Demonstrate fluency in the typographic and compositional forms of publications and create graphic design for cross-platform publishing.
5. Use an advanced vocabulary of visual language and typographic terms to both give and respond to critique productively and be able to articulate design concepts verbally.
6. Demonstrate advanced knowledge of how typography and its variables are applied to textual content at a refined and professional level.
7. Demonstrate advanced skills of the iterative making process in graphic design, using incremental methods such as prototyping, user testing and evaluation to build toward more advanced work.
8. Demonstrate fluency in the typographic and compositional forms of publications and create graphic design for cross-platform publishing.

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## Assessable Tasks

*The following grading rubric will be used to assess both your mid-semester score and final grade:*

### **Attendance & Class Participation (20%)**

Professionalism, punctuality and attendance to class, enthusiasm and responsiveness to feedback, contribution to other's critique.

### **In-Class Projects (80%)**

Project 1: Multiplicity (20%)

Project 2: Context & Agency (20%)

Project 3: Format & Audience (20%)

CD Sophomore Work Collection (20%)

### **Grading**

**A** (95–100); **A-** (90–94); **B+** (86–89); **B** (84–85); **B-** (80–83);

**C+** (76–79); **C** (74–75); **C-** (70–73); **D** (60–69); **F** (59 and below)

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**Evaluation Within Each Project****Process 20%**

Devotion to craft and attention to detail including typography and form, layout, and polish of final product(s).

**Critical Thinking 20%**

Original and creative thinking, depth of investigation, research, and clarity of post-analysis.

**Response 20%**

Appropriateness of final project to original intention, problem, or question.

**Visual Quality 20%**

Iteration, risk-taking, and refinement of ideas and skills towards your final project.

**Presentation 20%**

Public speaking, file management, visual documentation of your work.

<b>Week 01, January 22</b> <b>Multiplicity</b>	<b>Intro to Core 2: Typography</b> (Review syllabus, discussion) <b>Project 1:</b> Sky Map (Kick-Off) <b>Readings:</b> <u>Knowing Your Design History is Crucial to Aesthetic Innovation</u> , <u>Kristen Coogan</u> ; Type Speciman Humanist, Serif)
<b>Week 02, January 29</b> <b>Multiplicity</b>	<b>Project 1:</b> Sky Map (Discussion, demo, individual check-ins, small group working sessions) <b>Readings:</b> <u>Massimo Vignelli vs. Ed Benguiat (Sort Of)</u> , Julie Lasky; Type Speciman (Garalde)
<b>Week 03, February 5</b> <b>Multiplicity</b>	<b>Project 1:</b> Sky Map (Discussion, demos, Individual check-ins, small group working sessions) <b>Readings:</b> <u>Its Our Ming</u> , <u>Chris Wu</u> ; Type Speciman (Transitional)
<b>Week 04, February 12</b> <b>Multiplicity</b>	<b>Project 1:</b> Sky Map (Discussion, individual check-ins, small group working sessions) <b>Readings:</b> <u>Report: The Diminishing Marginal Value of Aesthetics</u> , <u>Toby Shorin</u> ; Type Speciman (Didone)
<b>February 19</b> <b>President's Day</b>	<b>No Class</b>
<b>Week 05, February 26</b> <b>Multiplicity/Context &amp; Agency</b>	<b>Project 1:</b> Critique <b>Project 2:</b> Home (Kick-off, Discussion) <b>Video:</b> <u>"Insert Complicated Title Here"</u> , <u>Virgil Abloh</u> <b>Readings:</b> Type Speciman (Slab Serif)
<b>Week 06, March 4</b> <b>Context &amp; Agency</b>	<b>Project 2:</b> Home (Individual check-ins, small group working sessions) <b>Readings:</b> <u>So, Gutenberg Didn't Actually Invent the Printing Press: On the Unsung Chinese and Korean History of Movable Type</u> , <u>M. Sophia Newman</u> ; Type Speciman (Humanist Sans)
<b>March 11</b> <b>Spring Break</b>	<b>No Class</b>
<b>Week 07, March 19</b> <b>Context &amp; Agency</b>	<b>Project 2:</b> Home (Individual check-ins, small group working sessions) <b>Readings:</b> <u>Do You Want Typography or do you want the Truth?</u> <u>Erik Carter</u> ; Type Speciman (Grotesque)

<p><b>Week 8, March 25</b>  <b>Context &amp; Agency</b></p>	<p><b>Project 2:</b> Home (Individual check-ins, small group working sessions)  <b>Readings:</b> <u>From Rebranding to Readability with Atkinson Hyperlegible</u>  <u>Susanna Zaraysky</u>; Type Speciman (Neo-Grotesque)</p>
<p><b>Week 9, April 1</b>  <b>Context &amp; Agency</b>  <b>/Format &amp; Audience</b></p>	<p><b>Project 2:</b> Critique  <b>Project 3:</b> Exhibition (Kick-off)  <b>Readings:</b> <u>Designing with the Hanzi Script</u>, Keith Tam; Type Speciman (Geometric)</p>
<p><b>Week 10, April 8</b>  <b>Format &amp; Audience</b></p>	<p><b>Project 3:</b> Exhibition (Discussion, Demos, Individual check-ins, small group working sessions)  <b>Readings:</b> <u>The Proof of the Pudding: A Case Study on Reviewing Type</u>, <u>Featuring Noto's Cyrillics</u>, Ksenya Samarskaya; Type Speciman (Glyphic)</p>
<p><b>Week 11, April 15</b>  <b>Format &amp; Audience</b></p>	<p><b>Project 3:</b> Exhibition (Discussion, Individual check-ins, small group working sessions)  <b>Readings:</b> <u>The Designer as Amateur p.317-341</u>, <u>Caps Lock</u>, Ruben Pater; Type Speciman (Script)</p>
<p><b>Week 12, April 22</b>  <b>Format &amp; Audience</b>  <b>/Sophomore Work Collection</b></p>	<p><b>Project 3:</b> Critique  <b>Project 4:</b> Sophomore Work Collection (Kick-off)  <b>Readings:</b> <u>Designing Programmes</u>, Karl Gerstner; Type Speciman (Decorative/Ornamental)</p>
<p><b>Week 13, April 29</b>  <b>Format &amp; Audience</b>  <b>/Sophomore Work Collection</b></p>	<p><b>Project 4:</b> Sophomore Work Collection (Discussion, Individual check-ins, small group working sessions)  <b>Readings:</b> <u>Research and Destroy: Graphic Design as Investigation</u>, Daniel van der Velden; Type Speciman (Blackletter)</p>
<p><b>Week 14, May 6</b>  <b>Format &amp; Audience</b>  <b>/Sophomore Work Collection</b></p>	<p><b>Project 4:</b> Critique  <i>Sophomore reviews will begin this week through May 16th.</i></p>
<p><b>Week 15, May 13</b>  <b>Format &amp; Audience</b>  <b>/Sophomore Work Collection</b></p>	<p><b>Portfolio Submission</b> (details forthcoming)  <i>Class reflection &amp; celebration</i></p>

In addition to projects and weekly reading assignments, students must keep a sketchbook or journal (print or digital) to amplify their creative processes.

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## Resources

The university provides many resources to help students achieve academic and artistic excellence. These resources include:

### **The University (and associated) Libraries**

The New School Libraries provide access to a vast array of print and electronic resources as well as personal research consultations, classroom instruction, and spaces for study and collaboration.

### **Archives & Special Collections and Digital Collections**

The New School Archives and Special Collections holds a wide array of collections in many different formats that may be useful in your academic, artistic, and personal projects, including paper and digital records, audiovisual material, artist's books, zines, and records related to the histories of all divisions of the University. Archivists are available to help with your research and to offer guidance for locating resources specific to your topic. Contact [archivist@newschool.edu](mailto:archivist@newschool.edu) to get started.

### **The University Learning Center**

For assistance with coursework during the semester, I encourage you to schedule free tutoring sessions at the University Learning Center (ULC). Individual appointments in Writing, Software, Computer Programming, Oral Presentations, Math, Time Management and ADHD Coaching are available from 7am–midnight Monday-Friday and 12–5pm on Saturdays. Online appointments are scheduled via WCONLINE and in person sessions or last minute virtual walk-ins can be requested by emailing [learningcenter@newschool.edu](mailto:learningcenter@newschool.edu). In person sessions are held at 66 W. 12th St. on the 6th floor. The ULC also offers weekly and biweekly sessions. For a complete list of services and general information, please visit the ULEC webpage.

### **Student Disabilities Services**

If you are a student with a disability/disabled student, or believe you might have a disability that requires accommodations, please head to the SDS website, and complete the Self ID form. Then, head to Starfish and find a time to meet with Nick Faranda, at a time of mutual convenience. If you have any questions or concerns, please contact the Student Disability Services (SDS) at [studentdisability@newschool.edu](mailto:studentdisability@newschool.edu), or 212-229-5626. Accommodations for assignments in this course require official SDS documentation, so please ensure I receive that information. If you have not contacted SDS yet, please follow the outlined procedure; or if you are unsure if you are eligible for accommodation, let me know, and I can refer you to SDS to set up a meeting to find out.

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**Resources (continued)****Making Center**

The Making Center is a constellation of shops, labs, and open workspaces that are situated across the New School to help students express their ideas in a variety of materials and methods. We have resources to help support woodworking, metalworking, ceramics and pottery work, photography and film, textiles, printmaking, 3D printing, manual and CNC machining, and more. A staff of technicians and student workers provide expertise and maintain the different shops and labs. Safety is a primary concern, so each area has policies for access, training, and etiquette with which students and faculty should be familiar. Many areas require specific orientations or trainings before access is granted.

**The New School Food Assistance** includes food assistance and additional resources for New School students.

**Health and Wellness** includes additional services and support available to New School students.

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**Grading Standards**

<b>Letter Grade</b>	<b>Grade Points (4.0 Scale)</b>	<b>Description</b>
<b>A</b>	<b>4.0</b>	Work of exceptional quality, which often goes beyond the stated goals of the course (95–100%)
<b>A-</b>	<b>3.7</b>	Work of very high quality (90%–<95%)
<b>B+</b>	<b>3.3</b>	Work of high quality that indicates higher than average abilities (87%–<90%)
<b>B</b>	<b>3.0</b>	Very good work that satisfies the goals of the course (83%–<87%)
<b>B-</b>	<b>2.7</b>	Good work (80% - <83%)
<b>C+</b>	<b>2.3</b>	Above-average work (77%–<80%)



<b>Grading Standards (continued)</b>	<b>Letter Grade</b>	<b>Grade Points (4.0 Scale)</b>	<b>Description</b>
	<b>C</b>	<b>2.0</b>	Average work that indicates an understanding of the course material; passable (73%–<77%); Satisfactory completion of a course is considered to be a grade of C or higher.
	<b>C-</b>	<b>1.7</b>	Passing work but below good academic standing (70%–<73%)
	<b>D</b>	<b>1.0</b>	Below-average work that indicates a student does not fully understand the assignments (60% - <70%); Probation level though passing for credit
	<b>F</b>	<b>0.0</b>	Failure, no credit (0%–<60%)

### **Grade of W**

The grade of W will be issued by the Office of the Registrar to a student who officially withdraws from a course

within the applicable deadline. There is no academic penalty, but the grade will appear on the student transcript.

### **Grades of Incomplete**

The grade of I, or temporary incomplete, may be granted to a student under unusual and extenuating circumstances, such as when the student's academic life is interrupted by a medical or personal emergency. This mark is not given automatically but only upon the student's request and at the discretion of the instructor. A grade of incomplete can be temporarily granted at the discretion of the instructor upon request from the student. The time allowed for completion of the work and removal of the "I" mark will be set by the instructor with the following limitations: [You should include one of the following standards, depending on the level of your course].

Undergraduate students: Work must be completed no later than the seventh week of the following fall semester for spring or summer term incompletes and no later than the seventh week of the following spring semester for fall term incompletes. Grades of "I" not revised in the prescribed time will automatically convert into a grade of "F" by the Registrar's Office.

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**Grading Standards  
(continued)**

Graduate students: Work must be completed no later than one year following the end of the class.

Grades of “I” not revised in the prescribed time will automatically convert into a grade of “N” by the Registrar’s Office.

**Missing Grade**

If a grade is not submitted to the Registrar’s Office by the appropriate deadline, a grade of “GM” (Missing Grade) will be recorded on the student’s record. GMs convert to F’s (for undergraduate students) and N’s (for graduate students) if not resolved by the instructor by the dates designated by the Registrar’s Office at the end of the term.

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**College, School, Program  
and Class Policies**

A comprehensive overview of policy may be found under [Policies: A to Z](#). Students are also encouraged to consult the [Academic Catalog](#).

**Canvas**

Use of Canvas may be an important resource for this class. Students should check it for announcements before coming to class each week.

**Electronic Devices**

The use of electronic devices (phones, tablets, laptops, cameras, etc.) is permitted when the device is being used in relation to the course’s work. All other uses are prohibited in the classroom and devices should be turned off before class starts.

**Responsibility**

Students are responsible for all assignments, even if they are absent. Late assignments, failure to complete the assignments for class discussion and/or critique, and lack of preparedness for in-class discussions, presentations and/or critiques will significantly impact successful completion of this course.

**Meaningful Participation and Attendance**

Class participation is an essential part of class and includes: keeping up with reading, assignments, projects, contributing meaningfully to class discussions, active participation in group work, and attending sessions regularly and on time. Parsons’ attendance guidelines were developed to encourage students’ success in all aspects of their academic programs. Full participation is essential to the successful completion of coursework and enhances the quality of the educational experience for all, particularly in courses where group work is integral. Thus, Parsons promotes high levels of attendance. Students are expected to attend classes regularly and promptly and in compliance with the standards stated in this course syllabus.

While attendance is just one aspect of meaningful participation, absence from a significant portion of class time may prevent the successful attainment of course objectives. A significant portion of class time is generally defined as the equivalent of three weeks, or 20%, of class time. Lateness or early departure from class may be

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**College, School, Program  
and Class Policies (continued)**

recorded as one full absence. Students may be asked to withdraw from a course if habitual absence or tardiness has a negative impact on the class environment. I will assess each student's performance according to all of the assessment criteria specified in this syllabus in determining your final grade.

**Academic Honesty and Integrity**

Compromising your academic integrity may lead to serious consequences, including (but not limited to) one or more of the following: failure of the assignment, failure of the course, academic warning, disciplinary probation, suspension from the university, or dismissal from the university.

Students are responsible for understanding the University's policy on academic honesty and integrity and must make use of proper citations of sources for writing papers, creating, presenting, and performing their work, taking examinations, and doing research. It is the responsibility of students to learn the procedures specific to their discipline for correctly and appropriately differentiating their own work from that of others. The full text of the policy, including adjudication procedures, is found on the university website under [Policies: A to Z](#). Resources regarding what plagiarism is and how to avoid it can be found on the [Learning Center's website](#).

The New School views "academic honesty and integrity" as the duty of every member of an academic community to claim authorship for his or her own work and only for that work, and to recognize the contributions of others accurately and completely. This obligation is fundamental to the integrity of intellectual debate, and creative and academic pursuits. Academic honesty and integrity includes accurate use of quotations, as well as appropriate and explicit citation of sources in instances of paraphrasing and describing ideas, or reporting on research findings or any aspect of the work of others (including that of faculty members and other students). Academic dishonesty results from infractions of this "accurate use". The standards of academic honesty and integrity, and citation of sources, apply to all forms of academic work, including submissions of drafts of final papers or projects. All members of the University community are expected to conduct themselves in accord with the standards of academic honesty and integrity.

**Intellectual Property Rights**

The New School (the "university") seeks to encourage creativity and invention among its faculty members and students. In doing so, the University affirms its traditional commitment to the personal ownership by its faculty members and students of Intellectual Property Rights in works they create. The complete policy governing Intellectual Property Rights may be seen on the university website, under [University Policies A-Z](#).

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**College, School, Program  
and Class Policies (continued)**

**Grading Policies**

Visit the Registrar's site for the [University's grading policies](#).

**Student Course Ratings (Course Evaluations)**

During the last two weeks of the semester, students are asked to provide feedback for each of their courses through an online survey. They cannot view grades until providing feedback or officially declining to do so. Course evaluations are a vital space where students can speak about the learning experience. It is an important process which provides valuable data about the successful delivery and support of a course or topic to both the faculty and administrators. Instructors rely on course rating surveys for feedback on the course and teaching methods, so they can understand what aspects of the class are most successful in teaching students, and what aspects might be improved or changed in future. Without this information, it can be difficult for an instructor to reflect upon and improve teaching methods and course design. In addition, program/department chairs and other administrators review course surveys. [Instructions are available online.](#)