

## Term Information

Effective Term Spring 2017  
[Previous Value](#) Summer 2012

## Course Change Information

**What change is being proposed? (If more than one, what changes are being proposed?)**

- New course title
- New course description
- New course syllabus and assignments

**What is the rationale for the proposed change(s)?**

We propose to revise this course as part of a new "Design Thinking Minor" that will be a modified version of the current "Design Minor (Design-MN) Track One: for all majors outside of Design or Pre-Design" program.

**What are the programmatic implications of the proposed change(s)?**

**(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?**

The new "Design Thinking Minor" will no longer include elective courses that are part of the current "Design Minor (Design-MN) Track One" program, though those Design courses will continue to be offered during the transition period.

**Is approval of the request contingent upon the approval of other course or curricular program request? Yes**

**Please identify the pending request and explain its relationship to the proposed changes(s) for this course (e.g. cross listed courses, new or revised program)**

Proposal for a new "Design Thinking Minor." Design 3105, Design 3305.

**Is this a request to withdraw the course? No**

## General Information

Course Bulletin Listing/Subject Area	Design
Fiscal Unit/Academic Org	Design - D0230
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	3505
Course Title	Presentation as Thinking
<a href="#">Previous Value</a>	<a href="#">Typographic Design for Non-Majors</a>
Transcript Abbreviation	Prsntn as Thnkg
<a href="#">Previous Value</a>	<a href="#">Typ Dsgn Nn Mjr</a>
Course Description	An overview of concepts, processes and modes of presenting information to create effective printed and digital communications.
<a href="#">Previous Value</a>	<a href="#">Introduction to the knowledge and skills of typographical design and its corresponding aesthetic, functional, and technological applications and utilizations.</a>
Semester Credit Hours/Units	Fixed: 3

## Offering Information

Length Of Course 14 Week, 12 Week  
Flexibly Scheduled Course Never

Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
<a href="#">Previous Value</a>	<a href="#">Laboratory</a>
Grade Roster Component	Lecture
<a href="#">Previous Value</a>	<a href="#">Laboratory</a>
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus

## Prerequisites and Exclusions

Prerequisites/Corequisites	
Exclusions	Not open to students with credit for 258.

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code	50.0499
Subsidy Level	Baccalaureate Course
Intended Rank	Freshman, Sophomore, Junior, Senior

## Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors  
The course is an elective (for this or other units) or is a service course for other units

## Course Details

Course goals or learning objectives/outcomes	<ul style="list-style-type: none"><li>• A broad understanding of the concepts and practices of visual information presentation.</li><li>• Hands-on experience with the working principles of visual information presentation as applied to basic types of printed, display, and screen-based communications.</li><li>• An enhanced understanding of image-editing, page-layout, and web-based computing applications typically used to present visual information in professional and academic contexts.</li></ul>
<a href="#">Previous Value</a>	
Content Topic List	<ul style="list-style-type: none"><li>• Web-presence and social media design.</li><li>• Printed and digital communication design.</li><li>• Image-editing, page-layout, and web-based computing applications.</li></ul>
<a href="#">Previous Value</a>	<ul style="list-style-type: none"><li>• <a href="#">Typographic design</a></li><li>• <a href="#">Document design</a></li><li>• <a href="#">Presentation design</a></li></ul>

**COURSE CHANGE REQUEST**  
3505 - Status: PENDING

Last Updated: Heyssel,Garett Robert  
02/25/2016

## Attachments

- DSN\_3505\_Presentation\_as\_Thinking.docx: New Syllabus

*(Syllabus. Owner: Nini,Paul Joseph)*

- DSN\_3505\_Current\_Syllabus.pdf: Current Syllabus

*(Syllabus. Owner: Nini,Paul Joseph)*

## Comments

- Both current and new (proposed) syllabi for this course have been attached. *(by Nini,Paul Joseph on 02/22/2016 04:18 PM)*
- Return to department at their request *(by Heyssel,Garett Robert on 02/22/2016 02:18 PM)*

## Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Nini,Paul Joseph	02/12/2016 03:08 PM	Submitted for Approval
Approved	Nini,Paul Joseph	02/17/2016 10:16 AM	Unit Approval
Revision Requested	Heyssel,Garett Robert	02/22/2016 02:18 PM	College Approval
Submitted	Nini,Paul Joseph	02/22/2016 04:19 PM	Submitted for Approval
Approved	Nini,Paul Joseph	02/22/2016 04:19 PM	Unit Approval
Approved	Heyssel,Garett Robert	02/25/2016 03:34 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole	02/25/2016 03:34 PM	ASCCAO Approval

## SYLLABUS: DESIGN 34053505

### DESIGN PRESENTATION AS THINKING

AUTUMN 2016

#### COURSE OVERVIEW

**Instructors:** TBD Meeting day and times: TBD  
Email address: TBD Classroom location: TBD  
Phone number: TBD Instruction format: Lecture  
Office hours: TBD Contact hours: 80 minute sessions, two times per week

#### Course catalog Descriptiondescription

An overview of concepts, processes and modes of presenting information to create effective printed and digital communications.

Please note: "Design Thinking Minor" and "Information Design and Visualization Minor" students may register for this course without prerequisites or co-requisites.

#### Course emphasis

This Design Thinking course is an introduction to the key concepts and tools of design thinking visual information presentation and the areas of application as applied across all fields today. This course introduces the building blocks and mindset for thinking like a designer to students outside the Design Department to enable them to use design thinking approaches to creating basic types of physical and digital information that can be used in their the student's field of study. The Design Presentation as Thinking course will be open to students from any discipline at the university. The course will include a combination of design faculty and guest lecturers, case study presentations best practices examples, collaborative teamwork with hands-on making, self study, project assignments, and class participation. The class will consist of one 1.5 hour lecture, and one 2 hour lab (recitation?) per week.

#### Course outcomes

Students who successfully complete the course will gain:

- A broad understanding of the concepts and practices of visual information presentation Design Thinking.
- Hands-on experience with the working principles of visual information presentation as applied to basic types of printed, display, and screen-based communications. Design Thinking as a means to

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perceive identify and describe design problems, establish project/problem definitions, generate opportunities for problem solving, formulate values, generate create frameworks for sense making, create and develop scenarios, and test iterative alternatives. iteratively test alternative design scenarios.

- An enhanced understanding of innovation processes and applications of creative thinking across many fields image-editing, page-layout, and web-based computing applications typically used to present visual information in professional and academic contexts.

### Course materials

Required [Textbook](#)

[Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students](#), second edition (Ellen Lupton), Princeton Architectural Press; (2010) ISBN-13: 978-1568989693. Available via the University Bookstore, [Creative Confidence: Unleashing the Creative Potential Within Us All](#) (Tom Kelley, David Kelley), Crown Business; (2013) ISBN-13: 978-0385349369.

### Additional Readings and Videos

1. [Introduction to Image File Formats](#), JISC Digital Media, 2013 [From a Design Science to a Design Discipline: Understanding Designerly Ways of Knowing and Thinking](#), Nigel Cross, 2007. ONLINE. ONLINE
2. [Vector Graphics](#), Vangie Beal, 2015 [The Core of 'Design Thinking' and its Application](#), Kees Dorst, 2014. ONLINE
3. [Photoshop Basics](#), GCF Learnfree.org, 2104. [Ten Tools for Design Thinking](#), Jeanne M. Liedtka, 2010. ONLINE
- [Copyright, Fair Use & the Creative Commons: Copyright Basics](#), Stony Brook University Libraries, 2015. [Design Thinking: Past, Present and Possible Futures](#), Ulla Johansson-Sköldberg, Jill Woodilla and Mehves Çetinkaya, 2013. ONLINE
- [From a Design Science to a Design Discipline: Understanding Designerly Ways of Knowing and Thinking](#), Nigel Cross, ONLINE
4. [An Editor's Guide To Writing Ridiculously Good Emails](#), Forbes, 2013. [Beyond "Design Thinking"](#), Richard Sosa, 2105. ONLINE <http://www.researchgate.net/publication/283856180>
- 5. [The Complete Social Media Checklist for Writing Winning Posts](#), Buffer Social, 2015. [Design Fiction](#), Bruce Sterling, 2009. ONLINE
7. [Expert Website Builder Reviews](#), Website Builder Expert, 2015. [Cocreation and the New Landscapes of Design](#), Elizabeth B. N. Sanders and Pieter Jan Stappers, 2012. ONLINE

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8. *The First Step To Building Your Personal Brand*, Forbes, 2012. *Paradigm Shift: The New Role of Design in Business and Society*, Gjeoko Muratovski, 2015. ONLINE

9. *10 Types of Infographics: Which One Works For You?*, Nayomi Chibana, 2015. (OPTIONAL) *Design Fiction: A Short Essay on Design, Science, Fact and Fiction*, Julian Bleecker, 2009. ONLINE

### Course technology

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours>, and support for urgent issues is available 24/7.

- Self-Service and Chat support: <http://ocio.osu.edu/selfservice>
- Phone: 614-688-HELP (4357)
- Email: [8help@osu.edu](mailto:8help@osu.edu)
- TDD: 614-688-8743

### Course deliverables

This is information about the length and format of all papers, homework, laboratory assignments and examinations. Deliverables will include:

- An individual story-telling project using images with very little words (#1) in the form of a poster/map, presentation The content will be from a student-selected topic relevant to their major or area of career interest.
- An individual paper (final) of 1,500 to 2,000 words with further elaboration on individual project (#1) that will address the content from the required readings.
- Final team project that will include a presentation and process documentation An individual project that will include establishing a professional web-presence with coordinated social media.
- An individual project including a written report, poster display, and projected presentation. The content will be from a student-selected topic relevant to their major or area of career interest.
- An exam on content from the required reading and presentation
- Readings Textbook and assigned readings.
- In-class exercises during the lab/class meeting times.
- Final team project and presentation
- In-class participation during class meeting times and on Carmen for both lecture and lab

### Grading criteria and faculty response

- Story-telling Individual project 1: Poster/Map (25/20%)
- Web-presence and social media project Individual project 2: Paper (25/20%)
- project Team project presentation and process documentation: Student selected (40%)

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- Exam from the required reading (10%)
- Class participation: in-class and online on Carmen (10%)

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### Late assignments

It is expected that all assignments are on time and ready at the start of class. Under dire circumstances, arrangements for deferred submissions can be made for medical or compassionate reasons only.

Students seeking deferrals should notify the instructor in advance of the original assignment due date.

Students seeking deferrals must submit medical and/or other documentation to the your instructor.

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Deferred work must be completed by a date and time agreed upon by the student and the professor instructor in order to receive an adjusted a non-penalized grade as described above.

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If an assignment is late and no deferral has been received, your work will be graded and then you will receive 5070% of that grade. Points matter, so even a late assignment can help your grade. Not submitting an assignment will result in is an automatic zero (E) for the assignment.

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### Grading scale

93–100: A	80–82.9: B-	70 –72.9:
90–92.9: A-		C-
87–89.9:	77–79.9: C+	67 –69.9: D+
B+	73–76.9: C	60 –66.9: D
83–86.9: B		Below 60: E

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### Faculty feedback and response time

The i instructor iss are available to help. The following list is notes intended to provide an idea of availability.

### Grading and feedback

For most grades, you can generally expect feedback within 7-10 days.

### E-mail

General reply to email can be expected within 24 hours on weekdays.

(Remember that you can call 614-688-HELP at any time if you have a technical problem.)

### Grading and feedback

For most grades, you can generally expect feedback within 7-10 days.

#### E-mail

General reply to email within 24 hours on weekdays

#### Office hours

TBD

#### List of the Schedule with topics and assignments

Week	Lecture Topics	Lab-Class Activities
1	<u>Overview of Visual Information Presentation</u> <u>Understanding Reader and Audience Expectations</u> <u>Effective Use of Images</u> <u>Design Thinking Overview</u> <u>Design Thinking Approaches</u> <u>The Human-Centered Design Process</u> <u>Design Thinking Overview</u>	<u>Discussion and Course overview</u> <u>Readings and expectations of discussion of readings</u> <u>In-class exercise</u> <u>Homework: Read Kelley, pp. 1-35</u> <u>Choose subject for Storytelling Project</u> <u>&amp; Academic #1</u> <u>Discussion topic</u>
2	<u>Concepts, Skills, and Tools and Concepts of Design Thinking</u> <u>Raster Image Formats</u> <u>Vector Image Formats</u> <u>Image Editing Basics</u>	<u>Discuss readings / Discussion topic</u> <u>Discuss readings / Discussion topic</u> <u>Introduce Storytelling Project</u> <u>Individual Project #1</u> <u>In-class exercise</u> <u>Homework: Read Kelley, pp. 1-35 &amp; Academic #2</u> <u>papers #1 and #2</u> <u>Additional Readings 1, 2, 3</u>
3	<u>Copyright and Fair Use of Images</u> <u>Emerging Consumer Trends</u> <u>Trend Mapping</u> <u>Writing and Image Use for Email</u> <u>Writing and Image Use for Social Media</u>	<u>Discuss readings / Discussion topic</u> <u>Discuss readings / Discussion topic</u> <u>Introduce Individual Paper Assignment</u> <u>Project #2 (the paper)</u> <u>In-class exercise</u> <u>Mapping 1</u> <u>Homework: Additional Readings 4, 5, 6</u> <u>Read textbook pp. 37-65 and paper #3</u> <u>Homework: Read Kelley, pp. 1-35</u>
4	<u>Mapping and Modeling</u> <u>Website Building Options</u> <u>Categorization, Ordering, Hierarchy, and Relationships</u> <u>Personal Brand Basics</u> <u>Coordinating Personal Brand Across Multiple Platforms</u>	<u>Discuss readings / Discussion topic</u> <u>Discuss readings / Discussion topic</u> <u>In-class exercise</u> <u>Mapping 2</u> <u>Homework: Additional Readings 7, 8</u> <u>Homework: Read textbook pp. 67-107 and paper #4</u> <u>Storytelling Project Due</u> <u>Homework: Read Kelley, pp. 1-35 &amp; Academic #3</u>

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5	<p><u>Empathy in Design</u>  <u>Various Types of Infographics</u>  <u>Appropriate Use of Infographics</u>  <u>Infographic Creation Basics</u></p>	<p><u>Discuss readings / Discussion topic</u>  <u>Introduce Web-Presence and Social Media Project</u>  <u>Discuss readings</u>  <u>In-class exercise</u>  <u>Homework: Additional Reading 9 Homework: Complete abstract for Individual Project #2: Paper</u>  <u>Homework: Read textbook pp. 109-147 and paper #5</u>  <u>Indv. Paper</u></p>
6	<p><u>Ethical Dimensions in Design</u>  <u>Emerging Regulatory Frameworks</u>  <u>Sustainability, Environment, Society and Responsibility</u>  <u>Introduction to Typography</u>  <u>Historical Typeface Classifications</u>  <u>Stylistic Issues</u></p>	<p><u>Instructor review of abstracts for Indv. Paper</u>  <u>abstracts</u>  <u>Individual Project #2</u>  <u>Discuss readings / Discussion topic</u>  <u>Discuss readings</u>  <u>In-class exercise</u>  <u>Homework: Read textbook pp. 4051-20935</u>  <u>Homework: Read Kelley, pp. — &amp; Academic #4</u>  <u>Discussion topic</u></p>
7	<p><u>Type Anatomy and Terminology</u>  <u>Type Sizes and Families</u>  <u>Punctuation and Special Characters/Glyphs</u>  <u>Value Generation and What it?</u></p>	<p><u>Discuss readings / Discussion topic</u>  <u>In-class exercise</u>  <u>Homework: Read Textbook pp. 362-42-26067</u>  <u>Homework: Read Kelley, pp. —</u></p>
8	<p><u>Synthesis and Problem Definition</u>  <u>Logotypes and Branding</u>  <u>Type for Screens and Interactive Media</u>  <u>Letter and Word Spacing</u></p>	<p><u>Introduce Team Project and choose teams/</u>  <u>Discuss readings / Discussion topic</u>  <u>Discussion</u>  <u>Individual Project #1 pPresentations- Homework: Read Textbook pp. 68-101</u>  <u>Web-Presence and Social Media Project Due</u></p>
9	<p><u>The Role of Narrative in Design</u>  <u>Scenarios and Personas</u>  <u>Line Spacing and Alignments</u>  <u>Large Capitals and Paragraph Marking in Design</u></p>	<p><u>Discuss readings / Discussion topic</u>  <u>Individual Project #4 pPresentations</u>  <u>Introduce Report, Poster Display, and Projected Presentation Project</u>  <u>Homework: Read Textbook pp. 102-131</u>  <u>Homework: Read paper #6</u>  <u>Homework: Read Kelley, pp. — &amp;</u>  <u>Discussion topic</u></p>
10	<p><u>Future Studies and Design Fictions</u>  <u>Typographic Hierarchy</u>  <u>Typographic Grids and Other Compositional Approaches</u></p>	<p><u>Discuss readings / Discussion topic</u>  <u>Time to work on project</u>  <u>Time for working on teams</u>  <u>Discuss readings</u>  <u>In-class exercise</u>  <u>Homework: Read Textbook pp. 132-175</u>  <u>Homework: Read paper #7</u></p>

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		Homework: Read Kelley, pp. ____ & Academic #5
11	<p><del>CoCreation, Open Source &amp; Creative Commons</del> <u>Generative Design Thinking for the Front End of Design</u> <u>Golden Section and Other Proportion Systems</u></p> <p><u>Multicolumn Grid Approaches</u></p>	<p><u>Discuss readings / Discussion topic</u> <u>Discuss readings</u></p> <p><u>Time to work on project</u> <u>Time for working on teams</u></p> <p><u>In-class exercise</u></p> <p>Homework: Read Textbook pp. 176-219 Homework: <u>Read paper #8</u></p> <p>Homework: Read Kelley, pp. ____ &amp; Academic #6</p>
12	<p><u>Creative explorations and generative tools and processes</u> <u>CoCreation, Open Source &amp; Creative Commons</u> <u>Reinforcement of previous content to be applied in current project</u></p>	<p><u>Discuss readings</u> <u>In-class exercise</u></p> <p><u>Time to work on project</u> <u>Time for working on teams</u></p> <p><u>Homework: Read Kelley, pp. ____</u></p>
13	<p><u>Reinforcement of previous content to be applied in current project</u></p> <p><u>Crowd Sourcing and Philanthropic Models</u></p>	<p><u>In-class exercise</u></p> <p><u>Time to work on project</u> <u>Time for working on teams</u></p> <p><u>Discuss readings</u></p> <p><u>Presentations</u></p>
14	<p><u>Process Mapping and Articulation</u> <u>Anticipations and Aspirations for the Future of Design</u> <u>Thinking</u> <u>Review for Exam from the Required Reading</u></p> <p><u>Review of sample projects</u></p>	<p><u>In-class exercise</u></p> <p><u>Time to work on project</u> <u>Team project presentations</u></p> <p><u>Documentation for team projects is due</u></p>
15	<p><u>Review for Exam from the Required Reading</u></p> <p><u>Review of sample projects</u></p> <p><u>Best of the Team Presentations will take place during the final lecture</u></p>	<p><u>Report, Poster Display, and Projected Presentation</u> <u>Project Participatory Workshop: Students give course feedback due</u></p> <p><u>Exam From the Required Reading Individual Paper is due</u></p>

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## Other course policies

### Academic integrity policy

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>. Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on

Academic Misconduct (COAM) expect that all students have read and understand the University's Code of Student Conduct, and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University's Code of Student Conduct and this syllabus may constitute "Academic Misconduct."

The Ohio State University's Code of Student Conduct (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the University, or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University's Code of Student Conduct is never considered an "excuse" for academic misconduct, so I recommend that you review the Code of Student Conduct and, specifically, the sections dealing with academic misconduct.

If the instructor suspects that a student has committed academic misconduct in this course, he/she is obligated by University Rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the University's Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- The Committee on Academic Misconduct web pages (COAM Home)
- Ten Suggestions for Preserving Academic Integrity (Ten Suggestions)
- Eight Cardinal Rules of Academic Integrity (www.northwestern.edu/uacc/8cards.htm)

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact the instructor:

## Accessibility accommodations for students with disabilities

### Requesting accommodations

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Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>. If you would like to request academic accommodations based on the impact of a disability qualified under the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973, contact your instructor privately as soon as possible to discuss your specific needs. Discussions are confidential.

In addition to contacting the instructor, please contact the Student Life Disability Services at 614-292-3307 or [ods@osu.edu](mailto:ods@osu.edu) to register for services and/or to coordinate any accommodations you might need in your courses at The Ohio State University.

Go to <http://ods.osu.edu> for more information.

### **Accessibility of course technology**

This course requires use of Carmen (Ohio State's learning management system) and other on-line communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- Carmen (Desire2Learn) accessibility
- Streaming audio and video

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# Course Overview

## Description

Introduction to the knowledge and skills of typographical design and its corresponding aesthetic, functional, and technological applications and utilizations in design.

## Requirements

This course is required for students completing the Design Minor program.

## Format

This is a progress-oriented, design studio course that requires active student participation. Class will meet two days per week for 1 hour, 50 minutes each day, and will be comprised of exploratory research, lectures, group discussions, presentations, project critiques, and in-class working sessions.

Classes will be held in the computer lab, 346 in Hopkins Hall.  
Software for assignments: Adobe InDesign CS6 or CC.

# Course Overview

## Objectives

To provide students with exposure to the principles and techniques needed for effective uses of typography in a variety of applications.

- To provide students with opportunities to design with typographic matter in the context of typical project work.
- To provide students with an appreciation for typography and the basic skills related to software used in typographic design and document creation.
- To expose students to production differences in typographic use for print and digital media.
- To develop an understanding of font families.
- To evaluate effective typographic approaches used in visual communications and design through critique.

## Requirements

Students are expected to attend all scheduled classes and meetings. Any non-excused absences may result in a lowering of the final grade. More than three non-excused absences may result in a failure for the course, at the instructor's discretion. Tardiness is not tolerated and food is not permitted when using the computers.

**All cell phones must be put away and on silent (failure to do so, may result in a mark of absence).**

# Course Overview

## Evaluations

Students will be evaluated on: participation in class discussions; the design quality of all work; the content quality of all work; the writing and presentation quality of all work; and most importantly, evidence of synthesis and application of information derived from current class discussions, readings, and other course contents. Students must demonstrate the ability to work independently and responsibly. All work outlined in this syllabus must be completed.

The instructor reserves the right to fail any student who does not complete all aspects of assignments, or whose work is determined to be of poor quality.

## Grading

Each assignment, report, and/or presentation will be assigned a letter grade from A to E. Rubrics will be included on all projects. Incomplete or late assignments will start at half points. Any journals, papers, attendance and participation are also considered for the final adjusted grade. The possibility of extra credit or make-up projects will be determined at a later date.



# Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487).

For additional information, see the Code of Student Conduct – <http://studentaffairs.osu.edu/resources/> (available as a PDF).

**I am required to file for any found accounts of misconduct.**

# Disability Services

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

# Counseling Services

We provide counseling and consultation to currently enrolled undergraduate, graduate and professional students.

Our Comprehensive Services Include:

Individual Counseling

Group Counseling

Psychiatry

Nutritional Counseling

Couple's Counseling

Mandatory Assessments

Outreach

Psychological Testing

Workshops

Crisis debriefing

Consultation for faculty, staff, and loved ones.

Community Referral

What we can help with:

Stress Management

Anxiety

Depression

Relationship Problems

Transitions in Life

Identity Exploration

Substance Use

Eating Concerns

Feeling Overwhelmed

Academic Adjustment

<http://www.ccs.ohio-state.edu>

Phone: 614-292-5766

Monday - Thursday

8:00 a.m. to 8:00 p.m.

Friday

8:00 a.m. to 5:00 p.m.

# Office Hours

My office hours will be held in Hayes Hall 231, on Tuesdays and Thursdays from 12:00 PM to 1:00 PM and by appointment. If you have a question concerning assignments, or any other issues related to this course, please meet with me during my office hours.

Please do not expect to receive substantial advising concerning class work outside of class times and scheduled office hours times.

If you know you will be missing any class or individual meeting, please alert me ahead of time, via email. This does not mean that it counts as an excused absence, but consideration will be made.

I can be reached via e-mail, at [fromme.3@osu.edu](mailto:fromme.3@osu.edu). Please include "Design 3505" in the subject line (failure to do so may result in a slower response time). During the week, you can expect response within 24 hours. Nights and weekend are subject to my availability.

The 24 hours before projects are due are dead zones for emails regarding that project. I will not respond during that time.

Non-excused absences are not excepted.

## DESIGN 3505

### Typographic Design for Non-majors

Department of Design  
The Ohio State University  
Hopkins Hall  
Room 346  
Autumn 2015  
T/R 10:05-11:55

Adam Fromme, Lecturer  
fromme.3@osu.edu  
Office Hours:  
Hayes Hall 231  
T/R 12:00-1:00  
or by appointment

Syllabus is subject to  
change. Always check  
the most current edition  
for information.

**Edition: 10/2**



# Required Materials

## Book

Thinking with type - 2nd Edition  
by Ellen Lupton (\$12 on Amazon)

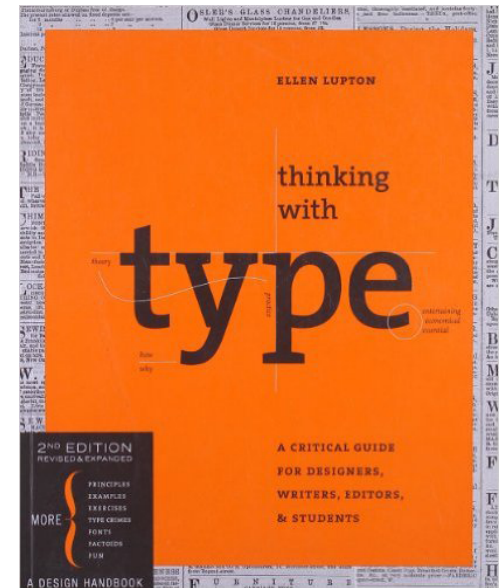
## Portable Media

Jump drive (\$7, 16 gb on Amazon)

## Pencils

## Paper

**Laser Printer** (outside of class)



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The Ohio State University  
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Autumn 2015  
T/R 10:05-11:55

Adam Fromme, Lecturer  
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or by appointment

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**Edition: 10/2**



# Workload

Listed below are the assignments and their point breakdown for the semester:

## 100 Total points

5	Project 1	Letterform Exercise
10	Project 2	Spacing Exercise
10	Project 3	Composition Exercise
20	Project 4	Poster Series Project
20	Project 5	Printed Document 1
20	Project 6	Printed Document 2
85	<i>Subtotal</i>	
5	Papers	
5	Movie summary	
5	Attendance + Participation	
15	<i>Subtotal</i>	

This is a 3 credit course. Therefore, it is assumed 6 hours of outside course-time work per week will be required.

OSU Letter Equivalent  
from a 100-point Scale

100-96	A
95-91	A-
90-86	B+
85-81	B
80-76	B-
75-71	C+
70-66	C
65-61	C-
60-56	D+
55-51	D
50-0	F

# Agenda

## Typographic Design for Non-majors

Department of Design  
The Ohio State University  
Hopkins Hall  
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Autumn 2015  
T/R 10:05–11:55

Adam Fromme, Lecturer  
fromme.3@osu.edu  
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**Edition: 8/23**



### Tuesdays

	8/25	Orientation
	9/1	Workday
	9/8	Workday
<b>PROJECT 2 DUE</b>	9/15	Project 3 Kickoff
	9/22	Workday
	9/29	Workday
	10/6	Workday
<b>DRAFT #1</b>	10/13	Workday
<b>DRAFT #2</b>	10/20	Presentations
	10/27	Workday
<b>PAPER 4 DUE</b>	11/3	Workday
<b>DRAFT #1</b>	11/10	Presentations
<b>PROJECT 5 DUE</b>	11/17	Project 6 Kickoff
<b>PAPER 5 DUE</b>	11/24	Workday
	12/1	Workday
	12/8	Workday

### Thursdays

1	<b>PAPER 1 DUE</b>	8/27	Project 1 Kickoff
2	<b>PROJECT 1 DUE</b>	9/3	Project 2 Kickoff
3		9/10	Workday
4	<b>PAPER 2 DUE</b>	9/17	Workday
5		9/24	Workday
6	<b>PROJECT 3 DUE</b>	10/1	Project 4 Kickoff
7	<b>PAPER 3 DUE</b>	10/8	Workday
8		10/15	No Class
9	<b>PROJECT 4 DUE</b>	10/22	Project 5 Kickoff
10		10/29	Workday
11		11/4	Helvetica
12	<b>MOVIE PAPER</b>	11/12	Workday
13		11/19	Workday
14		11/26	No Class
15	<b>DRAFT #1</b>	12/3	Presentations
16	<b>PROJECT 6 DUE</b>	12/10*	

# Papers

## Assignment

Find type that interests you that has been used in your environment. From a magazine cover, a sign, a website, etc. Capture an image of the type (screenshot, picture).

Answer the following questions:

1. What is the purpose of the content?
2. Describe the type? (strong, bold, silly, refined, etc)
3. Why do you think the designer chose that typeface?
4. Does the typeface work within the context of the overall piece?
5. What about the typeface caught your eye/Why did you choose this typeface?

## Deliverables

1. Papers are due at 10:15 AM of the day marked.
2. Papers are to be turned in to the appropriate dropbox.
3. Papers should not exceed one page.
4. Papers are to include:
  - your name
  - course name and assignment number
  - image of the type discussed
  - complete answers to the 5 questions
5. Papers should improve in analysis and use of technical typographic terminology over the course of the course.

## Grading

Each paper is out of 1 point.

Full credit will be earned for an on-time paper that is complete in requirements.

Grades will be posted to the dropbox assignment.

## Naming

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3505\_paper01\_afromme.pdf



# Movie Paper

## Assignment

Watch a movie about typography. Movie must be approved by the instructor. Helvetica will be shown in class.

Answer the following points:

1. What is the name of the movie?
2. What was your impression of the movie? Did it change your view on typography? If so, how?
3. Discuss at least one new insight you gained from this movie
4. Armed with the knowledge gained from this movie, how will you approach your (desired) profession differently?

## Deliverables

1. Papers are due at 10:15 AM of the day marked.
2. Papers are to be turned in to the appropriate dropbox.
3. Papers should not exceed two pages.
4. Papers are to include:
  - Your name
  - Course name and assignment number
  - Complete answers to the questions

## Grading

This paper is out of 5 point.

Full credit will be earned for an on-time paper that is complete in requirements.

Grades will be posted to the dropbox assignment.

## Naming

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3505\_movie01\_afromme.pdf

# Project 1 - Letterform Exercise

## Objective

Develop a sensitivity to the relationships that exist between letters and to explore how they can be combined to make unique compositions. Students will work with elements such as scale, proportion, weight, and positive and negative shape to create two-letter compositions.

## Assignment

Using Adobe InDesign software, students will create a series of 8.5 x 11, vertical page compositions where they will explore letterform exercises. Final compositions will be completed by creating initial attempts, then going through iterations until acceptable results are achieved.

## Deliverables

Five (5) exercises using letterforms from the same typeface family, and five (5) exercises using letterforms from contrasting typeface families. Chosen typefaces should be from within the 6 classifications discussed in class. Pages should be laid-out exactly as shown on the next page, with compositions centered horizontally on the page, and following all other specifications. Each concept should include a minimum of 2 letter forms, and a maximum of 5 letter forms. Final b&w (black and white) laserprints will be handed in by the below deadline, and a single PDF including all ten (10) final pages will be uploaded to Carmen.

## Naming

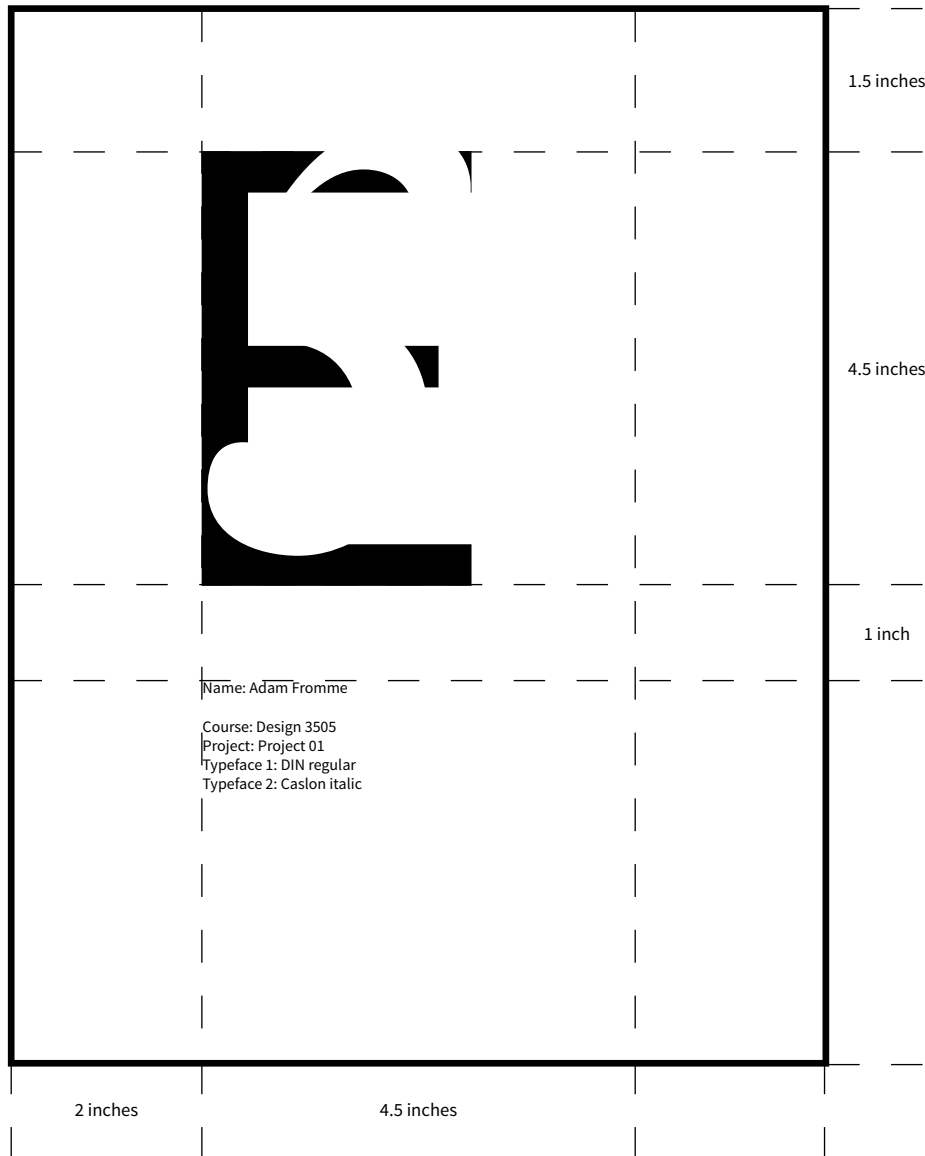
Name files in this format: course number\_projectXX\_(first name initial, last name).pdf  
3505\_project01\_afromme.pdf

## Deadline

Printouts and PDF uploaded to Carmen are due at 10:15 on 9/3.

# Project 1 - Letterform Exercise, continued

## Final layout template



Name: Adam Fromme

Course: Design 3505

Project: Project 01

Typeface 1: DIN regular

Typeface 2: Caslon italic

# Project 1 - Letterform Exercise RUBRIC

## 2 Points

- 8.5 x 11 vertical layout.
- 5 exercises with same typeface and 5 exercises with contrasting typefaces.
- Black and white only (no grayscale, no color, no outlines of letterforms).
- Content layed-out on pages with consistently correct margins and positioning.
- Secondary information included as shown (student name, course name, project number, and typefaces name(s) used).
- Utilized only the typeface options within the 6 classifications, used 2-6 letterforms.
- Deadline met, printed pages on-hand and ready for review, digital PDF uploaded to Carmen by 10:15 AM on deadline day.
- Printed pages are neat/clean (no smudges, faded print, or folds).
- No other deviations from the project requirements.

## 3 Points

- Good demonstration of design principle: scale
- Good demonstration of design principle: proportion
- Good demonstration of design principle: weight
- Good demonstration of design principle: positive/negative relationship
- Creative typeface combinations

## 5 Points Total

# Project 2 - Spacing Exercise

## Objective

Develop a sensitivity for how type should be correctly spaced within words, which is most easily noticed when used in larger sizes, such as in headlines, on posters, signage, etc.

## Assignment

Using Adobe InDesign software, students will create a series of 8.5 x 11, horizontal page compositions where they will explore spacing within words made up of both capital and lower-case letterforms. Students will place white letters on black rectangles the height of the capital letters and the “x-height” of lower-case letterforms, so they can better see the spaces to be examined. The same compositions will also be provided on the sheet as black letterforms on a white background. Final compositions will be completed by creating initial attempts, then going through iterations for the instructor's review, until acceptable results are achieved.

## Deliverables

Five (5) exercises using capital letterforms, and five (5) exercises using lower-case letterforms. Pages should be laid-out exactly as shown, following all specifications. Final, black and white laserprints will be handed in, and a PDF including all ten (10) final pages will be uploaded to Carmen by the deadline specified below.

## Naming

Name files in this format: course number\_projectXX\_(first name initial, last name).pdf  
3505\_project02\_afromme.pdf

## Deadline

Printouts and PDF uploaded to Carmen are due at 10:15 on 9/15.

Department of Design  
The Ohio State University  
Hopkins Hall  
Room 346  
Autumn 2015  
T/R 10:05-11:55

Adam Fromme, Lecturer  
fromme.3@osu.edu  
Office Hours:  
Hayes Hall  
T/R 12:00-1:00  
or by appointment

Syllabus is subject to change. Always check the most current edition for information.

**Edition: 8/23**



## Project 2 - Spacing Exercise, continued

## Final layout template

ADJVCT

ADJVCT

Name: Adam Fromme  
Course: Design 3505  
Project: Project 01  
Typeface 1: DIN regular

Name: Adam Fromme

Course: Design 3505

Project: Project 01

Typeface 1: DIN regular

# Project 2 - Spacing Exercise RUBRIC

## 2 Points

- 8.5 x 11 horizontal page composition
- 10 pages with spacing within words/letters combos with both capital and lower-case letterforms
- Black and white only (no grayscale or color)
- Content layed out on all pages with consistently correct margins and positioning.
- Secondary information included (student name, class name, project number, typeface name(s) used).
- Only utilized typeface options within the 6 classifications.
- Printed pages on-hand and ready to review at class time.
- Digital PDF uploaded to Carmen by 10:15 AM on deadline day
- No black edges at baseline and x-height or cap height
- No letterforms extending beyond left and right edges
- Printed pages are neat/clean (no smudges, faded printed, or folds/creases)

## 8 Points

- Good demonstration of design principle: optical balance
- Good demonstration of design principle: proportion and alignment
- Good demonstration of design principle: kerning and tracking
- Creative/challenging letterform combinations

## 10 Points Total

# Project 3 - Composition Exercise

## Objective

Explore composing with type in various arrangements, so to lead the reader through the text in different ways. Keep in mind that we are used to reading from left to right and from top to bottom, and that all compositions should allow the reader to easily follow those directions.

## Assignment

Using Adobe InDesign software, students will create a series of 8.5 x 11, vertical page compositions where they use all of the text supplied. Consider breaking the type into different “chunks” of information for the different compositions. All pages must All text must fit comfortably in the square. Begin with all of the text at 7 points size with 12 points line spacing.

## Deliverables

1. Create six (6) clearly different exercises that use all of type at the size and line spacing specified as above.
  2. Next, take those six compositions and add bold and italic to some of the text for emphasis.
  3. After that take those six compositions and add increased size to some of the text for additional emphasis.
  4. Finally, take those six compositions and incorporate rule-lines and simple, geometric forms.
- Final, black and white laserprints will be handed in by the below deadline, and a PDF including all twenty four (24) final pages will be uploaded to Carmen.

## Naming

Name files in this format: course number\_projectXX\_(first name initial, last name).pdf  
3505\_project03\_afromme.pdf

## Deadline

Printouts and PDF uploaded to Carmen are due at 10:15 on 10/1.



# Project 3 - Composition Exercise , continued

## Use all of the provided copy:

Explorations in Modern Typography

10 Typographers

A series of 5 lectures

Herbert Spencer, speaker

Thursdays 07 June through 05 July 2012

Wexner Center for the Arts

The Ohio State University

North High Street at 15th Avenue

Columbus, Ohio

All lectures begin at 07 p.m.

Herbert Bayer, Max Bill

Thursday, 07 June

Armin Hofmann, El Lissitzky

Thursday, 14 June

Filippo Marinetti, Josef Müller-Brockmann

Thursday, 21 June

Ladislav Sutnar, Jan Tschichold

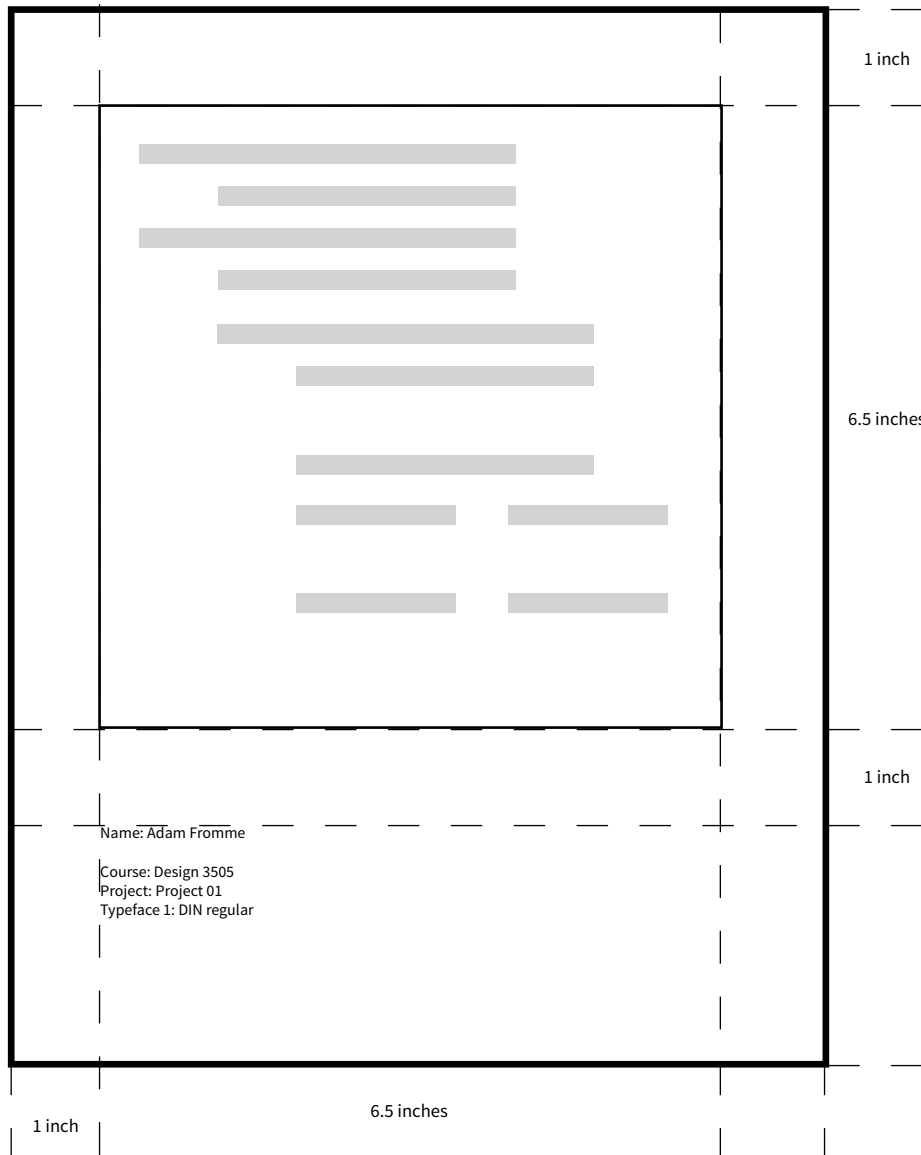
Thursday, 28 June

Wolfgang Weingart, Piet Zwart

Thursday, 05 July

# Project 3 - Composition Exercise , continued

## Final layout template



Include a 6.5 inch square box, with a .5 point stroke on all four sides, placed 1 inch from the top and both sides of the page.

Name: Adam Fromme

Course: Design 3505

Project: Project 03

Exercise: Layout 01

Typeface 1: DIN regular

# Project 3 - Composition Exercise RUBRIC

## 2 Points

- 8.5 x 11 vertical layout.
- 24 pages with 6 distinct categories of compositions.
- Black and white only (grayscale allowed on last set of 6 only).
- Content layed-out on pages with consistently correct margins and positioning.
- Secondary information included as shown (student name, course name, project number, exercise name and number, and typefaces name used).
- Utilized only the typeface options within the 6 classifications.
- Deadline met, printed pages on-hand and ready for review, digital PDF uploaded to Carmen by 10:15 AM on deadline day.
- Printed pages are neat/clean (no smudges, faded print, or folds).
- No distorted type, no letterforms extending beyond edges
- No other deviations from the project requirements.

## 8 Points

- Good demonstration of design principle: balance
- Good demonstration of design principle: proximity
- Good demonstration of design principle: visual unity
- Good demonstration of design principle: repetition
- Good demonstration of design principle: continuation

## 10 Points Total

# Project 4 - Poster Series Project

## Objective

Explore composing with type in the context of poster design. The reader must first be attracted to the visual presentation, and then easily access the information provided. The final three poster compositions must also work as a series or family, so that all can be recognized as coming from the same source and representing the same events, in this case a museum exhibit.

## Assignment

Using Adobe InDesign software, students will create a series of three (3) posters at 11 x 17, in either vertical or horizontal orientation, using all of the text supplied. One poster in each series must use an orthogonal composition (horizontal text); one must use a diagonal composition; and one must use a free-form composition approach. Rule-lines and simple, geometric forms may also be used in the compositions. No more than two colors may be used, and it is suggested that one darker color (such as black) be used, and one middle-value color (such as red) be used, so that type in the darker color can be easily read if printed on top of the middle-value color (tints do not count as additional colors). Be sure to double check punctuation (copy has not been corrected or spell checked).

## Deliverables

Final CMYK (color) 11 x 17 laser prints will be handed in and a PDF including all three (3) final pages will be uploaded by the below deadline.

## Naming

Name files in this format: course number\_projectXX\_(first name initial, last name).pdf  
3505\_project04\_afromme.pdf

## Deadlines

Draft #1-Thumbnails: 9 sets of 3 (27 total comps): 10/13; Draft #2-Roughs: 3 sets of 3 (9 total comps): 10/20  
Final Prints 1 set of 3 (3 total) and PDF uploaded to Carmen are due at 10:15 on 10/22.



## Project 4 - Poster Series Project, continued

**Use all of the provided copy. Be sure to double check punctuation (copy has not been corrected or spell checked):**

In celebration of their 25th anniversary, the Wexner Center for the Arts will mount an unprecedented exhibition of the personal collection of Leslie and Abigail Wexner

Transfigurations: Modern Masters from the Wexner Family Collection

Sun, Sept 21, 2014 -- Wed, Dec 31, 2014  
Galleries are closed on Mondays

This will be the first/ever public exhibition of this remarkable collection--and the Wexner Center is the one and only venue where you can intimately experience these timeless treasures.

Guest curated by Robert Storr  
Professor and Dean of the Yale University School of Art and former senior curator of painting and sculpture at the Museum of Modern Art.

‘A collection of this caliber and magnitude requires rare discipline, passion, and discernment. Those who take the opportunity to view and absorb it will count themselves incredibly lucky to have looked over the shoulder of such avid collectors’. Robert Storr

Member admission is always free, but tickets must be reserved in advance to guarantee your desired time slot.

### Admission

All Transfigurations tickets are timed and must be purchased or reserved in advance.

Free for members, college students (with valid ID), those under 18

\$8 general public

\$6 senior citizens (65 and older), Ohio State faculty and staff (with BUCK ID)

Free for visits on Thursdays after 4 PM and on the first Sunday of each month (must be reserved in advance).

1871 N High St  
Columbus OH 43210  
United States

Visit the dedicated exhibition site at [wexarts.org/transfigurations](http://wexarts.org/transfigurations) for information on tickets, gallery policies, hotel packages, and more.

## Project 4 - Poster Series Project, continued

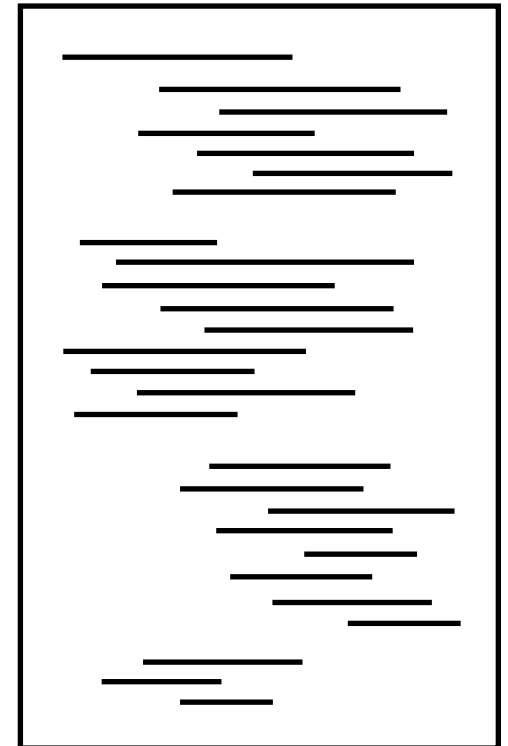
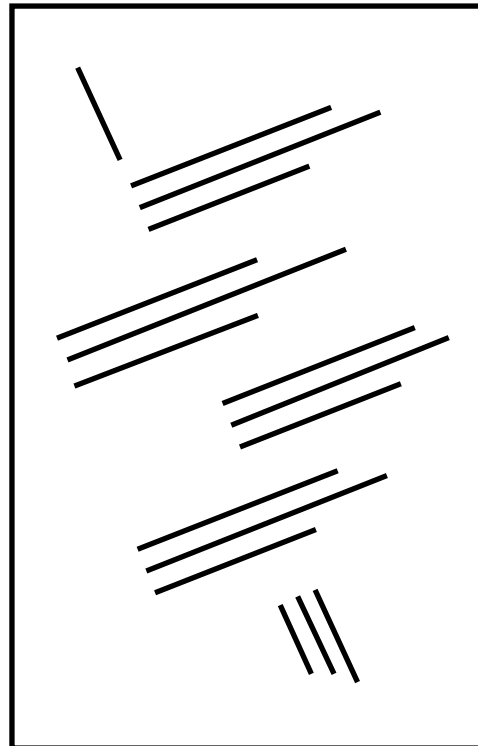
### Typographic Design for Non-majors

Department of Design  
The Ohio State University  
Hopkins Hall  
Room 346  
Autumn 2015  
T/R 10:05-11:55

Adam Fromme, Lecturer  
fromme.3@osu.edu  
Office Hours:  
Hayes Hall  
T/R 12:00-1:00  
or by appointment

Syllabus is subject to  
change. Always check  
the most current edition  
for information.

**Edition: 8/23**



*(write legibly on back  
of each page)*

*Include the Wexner logo.*

Name: Adam Fromme

Course: Design 3505

Project: Project 04

Typeface 1: DIN regular

# Project 4 - Poster Series Project RUBRIC

## **3 Points - Draft #1**

## **3 Points - Draft #2**

## **4 Points - Final**

- 11 x 17 consistent horizontal or vertical layout.
- 3 exercises, as described.
- 2 colors only (tints do not count as additional color).
- Content layed-out on pages with consistently correct margins and positioning.
- Secondary information included as shown on back (student name, course name, project number, and typefaces name used).
- Utilized only the typeface options within the 6 classifications.
- Deadline met, printed pages on-hand and ready for review, digital PDF uploaded to Carmen by 10:15 AM on deadline days.
- Printed pages are neat/clean (no smudges, faded print, or folds).
- No other deviations from the project requirements.

## **10 Points**

- Good demonstration of design principle: balance and proximity
- Good demonstration of design principle: kerning and tracking
- Good demonstration of design principle: hierarchy and continuation
- Good demonstration of design principle: color contrast
- Appropriate and harmonizing typeface combination
- Overall appeal and design of each page
- Creative use of typographic/typesetting details
- Creative overall layout of content
- Design decisions that clearly relate to the content

## **20 Points Total**

# Project 5 - Printed Document Project

## Objective

Explore composing with type in the context of formal, printed documents. A relatively large amount of text is presented on each page, and various typographic details must be properly handled. These documents will also share the content used in the next assignment, and should be recognized as coming from the same source and representing the same subject matter.

## Assignment

Using Adobe InDesign, students will create a single 8.5 x 11, vertical, multi-page document (8 pages minimum). Find one of your own previously-written academic papers of 7–10 pages in length. This content will be used to create the multi-paged document—utilize color appropriately (readability is crucial).

The following elements must be incorporated into the design of the document:

- Main heading
- Secondary and tertiary headings
- Consistent margins
- Footnotes
- body text
- page numbers/marker
- grid system
- bullets (with proper tabs)

Utilize both the “Paragraph Styles” and “Character Styles” functions in InDesign to define all necessary typographic elements, so they can be easily used in production of the documents.

## Deliverables

Final laserprints will be handed in and BOTH the InDesign and PDF files of the final document will be uploaded to Carmen by the below deadline (InDesign files must show grid system, guides, and style sheets).

## Naming

Name files in this format: course number\_projectXX\_(first name initial, last name).pdf

3505\_project05\_afromme.pdf, 3505\_project05indesign\_afromme.pdf

## Deadlines

Draft #1: Layout including at least 3 pages: 11/10

Final Prints + PDF and InDesign file uploaded to Carmen are due at 10:15 on 11/17.



## Typographic Design for Non-majors

Department of Design  
The Ohio State University  
Hopkins Hall  
Room 346  
Autumn 2015  
T/R 10:05–11:55

Adam Fromme, Lecturer  
fromme.3@osu.edu  
Office Hours:  
Hayes Hall  
T/R 12:00–1:00  
or by appointment

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**Edition: 8/23**

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# Project 5 - Printed Document Project RUBRIC

## **3 Points - Draft #1**

## **4 Points - Final**

- 8.5 x 11 vertical layout.
- Black and white, grayscale, or multi-color.
- Content proofed and corrected for spelling and typesetting mistakes, all typesetting rules followed.
- Minimum of 8 pages.
- All listed formatting elements included, utilizing master pages.
- Clear and consistent grid set up on master page.
- Deadline met, printed pages on-hand and ready for review, digital PDF and InDesign file uploaded to Carmen by 10:15 AM on deadline days.
- Printed pages are neat/clean (no smudges, faded print, or folds).
- No content is distorted (unless intentional), no type crimes (widows/orphans, kerning, tracking)
- No other deviations from the project requirements.

## **13 Points**

- Good demonstration of design principle: balance and proximity
- Good demonstration of design principle: kerning and tracking
- Good demonstration of design principle: hierarchy and continuation
- Good demonstration of design principle: color contrast
- Appropriate and harmonizing typeface combination
- Overall appeal and design of each page
- Creative use of typographic/typesetting details
- Creative overall layout of content
- Design decisions that clearly relate to the content

## **20 Points Total**

# Project 6 - Printed Document Project #2

## Objective

The main goal of the following project is for students to explore composing with type in the context of projected documents. A relatively large amount of text is presented in small “chunks” over multiple pages, and various typographic details must be properly handled. These documents should also share the content used in the previous assignment, and should be recognized as coming from the same source and representing the same subject matter.

## Assignment

Using Adobe InDesign software, students will create a single 8.5 x 11, horizontal document. Begin with the content from the previous assignment as a basis for multi-paged, color documents for projection. Use colors sparingly and for impact. Full color photos or illustrations may be included as needed. It is also suggested that one darker color (such as black) be used, and one middle-value color (such as gray) be used, so that type in the darker color can be easily read if projected on top of the middle-value color. Headings, subheads, body text, captions, etc. should be clearly established. Use the “Paragraph Styles” and “Character Styles” functions in Adobe InDesign to define all necessary typographic elements, so they can be easily used in production of the documents. Be sure to utilize a grid system so the content is placed consistently (it should be customized to the horizontal format).

## Deliverables

Final RGB (color) PDFs of the final documents will be uploaded to Carmen by the finals week deadline (no printing necessary). InDesign file will also be required to be uploaded.

## Naming

Name files in this format: course number\_projectXX\_(first name initial, last name).pdf  
3505\_project06\_afromme.pdf; 3505\_project06indesign\_afromme.pdf

## Deadlines

Draft #1: Layout including at least 3 pages: 12/03

Final PDF and InDesign files uploaded to Carmen is due at 10:15 on 12/10\* (to be finalized).

## Typographic Design for Non-majors

Department of Design  
The Ohio State University  
Hopkins Hall  
Room 346  
Autumn 2015  
T/R 10:05-11:55

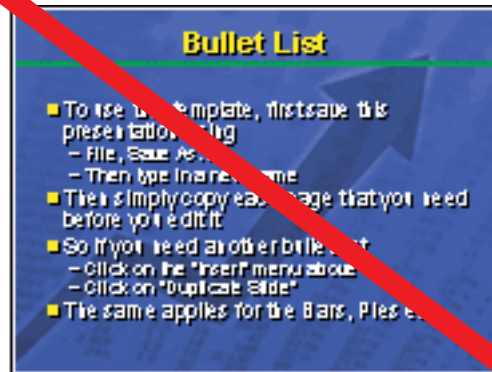
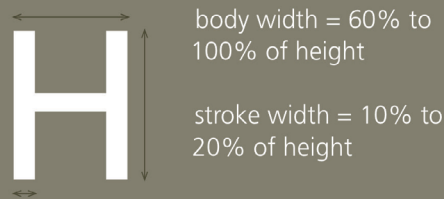
Adam Fromme, Lecturer  
fromme.3@osu.edu  
Office Hours:  
Hayes Hall  
T/R 12:00-1:00  
or by appointment

Syllabus is subject to  
change. Always check  
the most current edition  
for information.

Edition: 8/23

readability:  
understanding type proportions

- ADA guidelines for signage =  
no condensed or extended proportions  
and no thin or heavy weights



# Project 6 - Printed Document Project #2 RUBRIC

## **3 Points - Draft #1**

## **4 Points - Final**

- 8.5 x 11 horizontal composition that coordinates visually with previous project.
- Full color, RGB only.
- Content proofed and corrected for spelling and typesetting mistakes, all typesetting rules followed.
- Minimum of 8 pages.
- All layout elements included: header, subheader, and tertiary header, body copy, page number/ marker, footnotes.
- Master page utilized with clear and consistent grids.
- Deadline met, digital PDF and InDesign files uploaded to Carmen by 10:15 AM on deadline days.
- No content is distorted (unless intentional), no type crimes (widows/orphans, kerning, tracking)
- InDesign files shows all Paragraph and Character styles, grid systems, and utilization of matters.
- No other deviations from the project requirements.

## **13 Points**

- Good demonstration of design principle: kerning and tracking
- Good demonstration of design principle: hierarchy and continuation
- Good demonstration of design principle: color contrast and readability on screen
- Appropriate and harmonizing typeface combination and creative use of typographic details
- Creative overall appeal and design of each page
- Design solutions that clearly relate to Project 05 (they appear to belong together: color, typefaces, patterns, shapes, etc.)
- Effective use of grid.

## **20 Points Total**