# http://www.ric.edu/webcommunications/images/SealWithText_Small_Black.pngUNDERGRADUATE CURRICULUM COMMITTEE (UCC) PROPOSAL FORM

## Cover page scroll over blue text to see further important [instructions](#instructions): please read.

**N.B. DO NOT USE HIGHLIGHT, please DELETE THE WORDS THAT DO NOT APPLY TO YOUR PROPOSAL**

**ALL numbers in section (A) need to be completed, including the impact ones.**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| A.1. [Course or program](#Proposal) | **ART 471 Advanced Typography** | | | |  |
| [Replacing](#Ifapplicable) |  | | | |
| A.2. [Proposal type](#type) | **Course: creation** | | | |
| A.3. [Originator](#Originator) | **Nancy Bockbrader** | [Home department](#home_dept) | **ART** | | |
| A.4. [Context and Rationale](#Rationale) | **The art department proposes the addition of a new course in typography titled ART 471: Advanced Typography to be required for the Graphic Design concentration in the BA and BFA in Studio Art Programs.**  **Advanced Typography**  Typography has been described as the “life blood” of graphic design because it is a visual representation of language. Knowledge of historical and cultural significance, essential typographic techniques, creation of alternative characters, working with long bodies of text, integration with images, and use of software tools for both screen and print require a significant investment of time to learn.  While basic to intermediate typography skills are taught in Graphic Design I–V, the addition of a dedicated typography course will provide the opportunity for creative research focused on both alternative typographic forms and advanced study dealing with content and style as it specifically relates to readability, usability and adaptability.  It is essential for contemporary graphic designers to fully understand the complexities inherent in design systems. Through the study of style sheets, dynamic tools, etc., students consider the designer/user/reader experience.  Because competence in both the creative and technical aspects of typography are essential in advanced graphic design projects, competitive portfolio development and professional practice, it is proposed that ART 471: Advanced Typography be added to the curriculum as a required course for Graphic Design majors, and Studio Elective or Art Elective course for other Art Majors.  This course has been offered as ART 480 once, and ART 450 three times, each with alterations to course content based on student evaluations and learning outcomes. This course was highly rated by students, with final project outcomes typically ranging from very good to excellent.  **Advanced Typography Will Enhance Our Curriculum**  The significance of typography within a graphic design curriculum can be observed in other higher education graphic design programs. In a review of other college program web sites, it was found that the completion of one to three typography courses are part of the graphic design curriculum.  **Four examples follow:**  Keene State College’s BA in Graphic Design program includes ***Typographic Form*** & ***Function*** as a required course.  <https://www.keene.edu/catalog/programs/detail/art-ba/>  RISD’s BFA in Graphic Design curriculum includes ***Typography 1, 2 & 3.***  <https://www.risd.edu/academics/graphic-design/undergraduate/>  University of Massachusetts Dartmouth’s BFA in Graphic Design program requires ***Typography, Web Typography & Advanced Typographic Systems*** in addition other graphic design concentration courses.  <https://www.umassd.edu/media/umassdartmouth/collegeofvisualandperformingarts/undergradcurriculumguides/Graphic_Design_Advising_Guide_2018_(PDF).pdf>  Johnson & Wales University’s BS in Graphic Design program requires one course in ***Typography****.*  <https://catalog.jwu.edu/programsofstudy/engineering-design/graphic-design-bs/providence/?_ga=2.150361078.1154327771.1540900303-543479186.1540900303&_gac=1.21015241.1540900303.Cj0KCQjwguDeBRDCARIsAGxuU8ZRrmBlHqwasruS3Stwc-WPHgKLwRVwhUXoLdMgngLo3tBTY3Oo1CkaAlFSEALw_wcB>  **Additional Evidence Regarding the Importance of Typography**  In a recent review of junior positions on AIGA’s Design Jobs listing it was observed that the majority of qualifications specifically include typography and typesetting skills.  <https://designjobs.aiga.org/>  **Impact on students and faculty**  By adding Advanced Typography as a requirement, we will insure a more comprehensive learning experience for students. The knowledge/skills acquired will extend to student portfolios through course projects, and be instrumental in the transition to professional practice or graduate study.  The addition of *ART 471: Advanced Typography* may facilitate a more seamless transfer of typography course credits from other schools.  Offering Advanced Typography will align our program with other local, regional and national programs. By providing a more diverse range of topics relevant to contemporary graphic design, RIC’s graphic design concentration may be more attractive to prospective students who plan to become professional designers. | | | | |
| A.5. [Student impact](#student_impact) | **Students will be provided with essential learning experiences that will increase their chances of successful entry into professional practice or graduate programs.** | | | | |
| A.6. [Impact on other programs](#impact) | **None** | | | | |
| A.7. [Resource impact](#Resource) | [*Faculty PT & FT*](#faculty): | **No new faculty will be needed.** | | | |
| [*Library*:](#library) | **No additional library resources will be needed.** | | | |
| [*Technology*](#technology) | **No additional technology resources will be needed.** | | | |
| [*Facilities*](#facilities): | **No special facilities will be needed.** | | | |
| A.8. [Semester effective](#Semester_effective) | **Fall 2019** | A.9. [Rationale if sooner than next Fall](#Semester_effective) | |  | |
| A.10. INSTRUCTIONS FOR CATALOG COPY: This single file copy must include ALL relevant pages from the college catalog, and show how the catalog will be revised. (1) Go to the “Forms and Information” page on the UCC website. Scroll down until you see the Word files for the current catalog. (2) Download ALL catalog sections relevant for this proposal, including course descriptions and/or other affected programs. (3) Place ALL relevant catalog copy into a single file. Put page breaks between sections and delete any catalog pages not relevant for this proposal. (4) Using the track changes function, revise the catalog pages to demonstrate what the information should look like in next year’s catalog. (5) Check the revised catalog pages against the proposal form, especially making sure that program totals are correct if adding/deleting course credits. If new copy, indicate where it should go in the catalog. If making related proposals a single catalog copy that includes all is acceptable. Send as a separate file along with this form. | | | | | |

B. [NEW OR REVISED COURSES](#delete_if)  **DO NOT use highlight. Delete this whole page if the proposal does not include a new or revised course.**

|  | Old ([for revisions only](#Revisions)) Only include information that is being revised, otherwise leave blank (delete provided examples that do not apply) | New Examples are provided for guidance, delete the ones that do not apply |
| --- | --- | --- |
| B.1. [Course prefix and number](#cours_title) |  | **ART 471** |
| B.2. Cross listing number if any |  |  |
| B.3. [Course title](#title) |  | **Advanced Typography** |
| B.4. [Course description](#description) |  | **Students explore hand lettering (from pencil on paper to digital drawing), alternative type creation, and advanced techniques/strategies for professional-quality typography, and apply these to a multiple-page publication.** |
| B.5. [Prerequisite(s)](#prereqs) |  | **ART 324 or consent of department chair** |
| B.6. [Offered](#Offered) |  | **Spring** |
| B.7. [Contact hours](#contacthours) |  | **6 hours per week** |
| B.8. [Credit hours](#credits) |  | **3 credit hours** |
| B.9. [Justify differences if any](#differences) | This is a studio course which doubles the contact hours in the studio | |
| B.10. [Grading system](#grading) |  | **Letter grade** |
| B.11. [Instructional methods](#instr_methods) |  | **Studio** |
| B.12.[Categories](#required) |  | **Required for major | Restricted elective for major/minor** |
| B.13. Is this an Honors course? |  | **NO** |
| B.14. [General Education](#ge)  N.B. Connections must include at least 50% Standard Classroom instruction. |  | **NO** |
| B.15. [How will student performance be evaluated?](#performance) |  | **Attendance |Class participation**  **Class Work |Projects** |
| B.16. [Redundancy statement](#competing) |  |  |
| B. 17. Other changes, if any |  | |

| B.18**.** [**Course learning outcomes**](#outcomes)**: List each one in a separate row** | [**Professional Org.Standard(s)**](#standards)**, if relevant** | [**How will each outcome be measured**](#measured)**?** |
| --- | --- | --- |
| Students will be exposed to historical and contemporary examples of hand lettering, alternative typography, |  | Attendance & participation in class discussions; scope and quality of research |
| Students will engage in conceptual development & design strategies as applied to typography and book design, |  | Level of critical thinking, depth and scope of research |
| Students will learn hand-lettering techniques: drawing, editing, and digitizing, |  | Level of engagement, quality of design, execution and presentation |
| Students will learn to integrate hand-drawn forms into page layouts, |  | Level of engagement; depth and scope of research in developing the concept; quality of design, execution and presentation |
| Students will learn to conceive and create alternative typographic forms |  | Level of engagement; depth and scope of research in developing the concept; quality of design, execution and presentation |
| Students will learn to integrate alternative typographic forms into page layouts |  | Level of engagement; depth and scope of research in developing the concept; quality of design, execution and presentation |
| Students will learn professional-level skills in working with long bodies of text |  | Level of engagement; quality of design, use of digital tools, execution and presentation |
| Students will learn to integrate long bodies of text into their books, and use professional-level tools and techniques to control hierarchy and edits |  | Observance of students’ understanding of the relationship of parts to a whole; the quality of typographic design — the visual and conceptual relationship of letters, words, sentences, pages, and covers. Level of ability to use typography tools with proficiency. |
| Students will learn to print and bind a book |  | Level of engagement; quality of design, execution (binding skills) and presentation |
| Students will learn to output a digital version of their book. |  | Level of engagement; quality of design, understanding and using interactive tools, execution and presentation |

| B.19. [**Topical outline**](#outline)**: Do NOT insert whole syllabus, we just need a two-tier outline** |
| --- |
| 1. Review, Discussion and Research: History and Contemporary Examples of Typography    1. Hand-lettering: Early Christian Era – present    2. Contemporary Alternative Typography    3. Early and Contemporary Book Design 2. Conceptual Development    1. Selection of topic for the book (Any literary, scientific, mathematical, design, political, etc. public domain work for use in concept for book and working with long passages of text) 3. Advanced Digital Skills: to be introduced and expanded on each week throughout the semester    1. Working drawing tools in Adobe Illustrator and Photoshop    2. Working with advanced typography tools in Adobe InDesign; Paragraph and Character Style Sheets (including nested styles), master pages Items (page numbers, running headers or footers), front matter (title pages, etc.), back matter (colophon, bibliography, etc.), marginalia, grids, sequencing, spacing, indents, tables, a dynamic table of contents, interactive tools, text wraps, etc.) 4. Hand-lettering Project    1. Methods and Materials    2. Drawing — analysis and refinement    3. Conversion of drawings to the digital form    4. Variations on digital forms; editing digital forms    5. Integration of hand-lettered characters to the page 5. Alternative Typography    1. Methods and Materials    2. Creation — analysis and refinement    3. Conversion to digital form vial photography or scanning    4. Variations on digital forms; editing digital forms    5. Integration of alternative typographic forms to the page 6. Designing the Book    1. Methods and Materials    2. Integration of long bodies of text into pages    3. Printing and Binding; hard cover book or case using binding tools and materials    4. Web Publishing; pdf book |

## D. Signatures

* Changes that affect General Education in any way MUST be approved by ALL Deans and COGE Chair.
* Changes that directly impact more than one department/program MUST have the signatures of all relevant department chairs, program directors, and relevant dean (e.g. when creating/revising a program using courses from other departments/programs). Check UCC manual 4.2 for further guidelines on whether the signatures need to be approval or acknowledgement.
* Proposals that do not have appropriate approval signatures will not be considered.
* Type in name of person signing and their position/affiliation.
* Send electronic files of this proposal and accompanying catalog copy to [curriculum@ric.edu](mailto:curriculum@ric.edu) and a printed or electronic signature copy of this form to the current Chair of UCC. Check UCC website for due dates.

##### D.1. Approvals: required from programs/departments/deans who originate the proposal. may include multiple departments, e.g., for joint/interdisciplinary prposals.

| Name | Position/affiliation | [Signature](#_Signature" \o "Insert electronic signature, if available, in this column) | Date |
| --- | --- | --- | --- |
| Doug Bosch | Chair of Art |  |  |
| Earl Simson | Dean of Arts & Sciences |  |  |