



UNIVERSITI TEKNOLOGI MARA

GDT159: TYPOGRAPHY

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| Course Name (English) | TYPOGRAPHY APPROVED |
| Course Code | GDT159 |
| MQF Credit | 3 |
| Course Description | Basic of typography design in visual communication. |
| Transferable Skills | Knowledge Creativity Visual Communication |
| Teaching Methodologies | Lectures, Studio, Demonstrations, Tutorial, Presentation, Project-based Learning |
| CLO | CLO1 Recognize the current trend of typography available in various medium. CLO2 Demonstrate creativity and value typography as a source of inspiration in developing graphic and digital media works. CLO3 Construct new typography ideas and inventions based on implementation of typography knowledge. |
| Pre-Requisite Courses | No course recommendations |
| Topics | |
| 1. Introduction to Typography I 1.1) Defining the function of typography 1.2) + Application of typography 1.3) (e.g. Corporate Identity, Branding, Food Packaging, Medicine) | |
| 2. Principles and Basics of Typography I 2.1) Type Classifications 2.2) + Serif Type Styles (e.g. Old Style, Slab, Transitional) 2.3) + San Serif Type Styles (e.g. Grotesque, Square) 2.4) + Script Type Styles (e.g. Formal, Calligraphic) 2.5) + Decorative Styles (e.g. Grunge, Psychedelic, Graffiti) | |
| 3. Principles and Basics of Typography II 3.1) + Positive and Negative Space in Typography 3.2) + Emotive vs. Literal Qualities of Letterform | |
| 4. Historical Appreciation of Typography 4.1) Historical appreciation of the art and science of typography. The course examines typefaces associated with key design and technological developments of the 20th century (e.g. The Bauhaus, New typography) including advances in generative type and variable fonts for web. | |
| 5. Historical Appreciation and Evolution of Typography II 5.1) Brief History of Type Technology 5.2) (Pre Digital Type Technologies) 5.3) + Handwriting and Calligraphy (3200AD) 5.4) + Woodblock Printing (220AD) 5.5) + Movable type letterpress printing, 1040 AD (China) 5.6) /1450 AD (Europe) 5.7) + Wooden font molds, 1800s 5.8) + Continuous casting, 1890s 5.9) + Phototypesetting, 1950s 5.10) - 5.11) (Digital typography) - (Mid 1980s – present) 5.12) + Bitmap (raster) fonts 5.13) + Outline (vector) fonts | |

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| <p>6. Typography Anatomy 6.1) + Parts of Letterform Names 6.2) + Typesetting Terms 6.3) + Typographic Hierarchy</p> |
| <p>7. Typography Grid 7.1) + Structure and Space 7.2) + Proportion 7.3) + Single Column Grids 7.4) + Multi-column Grids 7.5) + Modular Grids 7.6) + Improvisational Structures</p> |
| <p>8. Readability & Legibility I 8.1) Type Design 8.2) + Type Styles (e.g. Roman, Light, Bold, Italic, Black) 8.3) + Character Angle (e.g. Cursive Italic, Oblique Italic) 8.4) + Character Weight (e.g. Light, Bold, Heavy, Weight) 8.5) + Character Width (e.g. Condensed, Narrow) 8.6) + Typeface Sizes (e.g. Points, Picas, Ems and Ens)</p> |
| <p>9. Readability & Legibility II 9.1) + Typeface for Body Copy 9.2) + Function of Lowercase and All Caps 9.3) + Letter Spacing and Word Spacing 9.4) + Line Length and Justification 9.5) + Reverse Type and Light or Heavy Weights</p> |
| <p>10. Application of Typography 10.1) + Corporate Identity Design 10.2) (e.g. Logo Design, Letterhead, Envelope, Corporate Manual)</p> |
| <p>11. Application of Typography 11.1) + Print Mediums 11.2) (e.g. Posters, Newsletter, Magazines, Brochures)</p> |
| <p>12. Application of Typography 12.1) + Digital / Interactive Mediums 12.2) (e.g. Website, Smartphone Apps, Game Design)</p> |
| <p>13. Application of Typography 13.1) Creative Settings 13.2) (e.g. Art installation, Mural Design, Experimental Typography, Font 13.3) Experimentation)</p> |
| <p>14. Final Presentation / Assessment 14.1) Final assessment / critique session</p> |

| Assessment Breakdown | % |
|-----------------------|---------|
| Continuous Assessment | 100.00% |

| Details of Continuous Assessment | Assessment Type | Assessment Description | % of Total Mark | CLO |
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| | Final Project | At the end of this project, students will be able to construct new typography ideas and inventions based on implementation of typography knowledge. | 40% | CLO3 |
| | Individual Project | At the end of this projects, students will recognize the current trend of typography available in various medium | 30% | CLO1 |
| | Individual Project | At the end of this project, students will demonstrate creativity and value typography as a source of inspiration in developing graphic and digital media works. | 30% | CLO2 |

| Reading List | Reference Book Resources |
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| | <ul style="list-style-type: none"> • David Jury 2006, <i>What is typography?</i>, Page One Pub Singapore [ISBN: 9812453563] • Ordonez Hernan 2010, <i>Typex : Typography : A Teaching Experience</i>, Index Book Barcelona, Spain [ISBN: 8492643684] • James Craig 2006, <i>Designing with type : the essential guide to typography</i>, 5th Ed., Watson-Guptill Publications New York [ISBN: 9780823014132] • Tova Rabinowitz 2006, <i>Exploring Typography</i>, Thomson Delmar Learning Clifton Park, NY [ISBN: 9781401815059] • J. Namdev Hardisty 2010, <i>Function, Restraint, and Subversion in Typography</i>, Princeton Architectural Press New York [ISBN: 9781568989662] • Gavin Ambrose and Paul Harris 2006, <i>The fundamentals of Typography</i>, AVA/Academia Lausanne, Switzerland [ISBN: 9782940373451] • Vivian Lei 2009, <i>Typography today</i>, Artpower International 2009 Shenzhen, China [ISBN: 9881768411] • Alex W. White 2007, <i>Advertising Design and Typography</i>, Allworth Press New York [ISBN: 9781581154658] • Erik Spiekermann 2014, <i>Stop Stealing Sheep & Find Out How Type Works</i>, 3rd Ed., AdobePress San Jose, CA [ISBN: 0321934288] |
| Article/Paper List | This Course does not have any article/paper resources |
| Other References | This Course does not have any other resources |