This course surveys a number of important themes in Western history and thought by way of our most omnipresent medium: typography. Organized around three major technological innovations—the printing press in the mid-15th century, multi-cylinder and sheet-fed rotary presses in the second half of the 19th century, and the desktop computer in the late 20th century—this course will look at the socio-politically transformative power of print and typography. Topics of study will include print’s relation to: religion and science, censorship and ownership of the press, money, advertising in the public sphere, gender politics, Nationalism, Socialism, late-20th century countercultures, as well as more contemporary concerns that arise from the transition of print to digital and online platforms. In this course we will discover that whether dealing with marketing, journalism, political activism, design, or new media, typography is a fundamental concern.

Course readings available on Classes; films available at the Library’s Avery Fischer Center

Assignments

Attendance: This course will be taught as a seminar, which means that your attendance and participation in class discussions are vitally important. You should show up to class on time, prepared to discuss the assigned readings and topics for each day. Excused absences are limited to 1) documented health emergency, 2) family emergency, and 3) religious observances. 2 unexcused absences are allowed, anymore than this will negatively affect your grade.

Course journal: Throughout this course I would like you to keep a journal, though much of how you define “journal” is up to you. You are required to write in this journal at least twice a week, and at least one of those weekly entries should discuss one of our course readings. The length of the entries is up to you, but the intellectual value of the content should be notable. I hope you will use this journal as a way of recording interesting print or typographical phenomena you see around you in daily life—whether that is a new typeface released, a corporate logo you particularly like, a debate relating to the world of print and typography that comes to your attention, etc. You are welcome to keep this journal in a notebook, or in a digital format—but either way, it will need to be in a format that can be handed in periodically (three times during the semester). You are encouraged to incorporate images into the journal—whether photographs of other people’s work, or your own drawings/designs.

Research papers: There are two research papers for this course, both on the same topic. The first paper will be a short 5-7 page history of your chosen topic (due March 8), and the second 10-15 page paper will expand upon your history, place it in a context, draw conclusions, or focus on and expand a particular piece of your history. The midterm paper is the facts, the final makes an argument about why your object of research matters. To get your research going early, you will also turn in an annotated bibliography before the midterm paper.

Attendance & Participation 15%  Short research paper 20%
Course journal 20%  Final research paper 35%
Annotated Bibliography 10%
Technology Policy

The presence of wifi-enabled devices in the classroom tends to disrupt the collective experience of learning, and gets in the way of a full and fruitful dialogue. In addition, the use of keyboards for note taking encourages the verbatim copying of class content, rather than hearing and comprehension. For these reasons, I do not allow the use of such devices in my classroom. Exceptions will be made for those with proper documentation from the Moses Center (note taking only). This policy extends to cell phones.

Course Schedule

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
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<tbody>
<tr>
<td>Tues. Jan. 22</td>
<td>Introduction</td>
</tr>
<tr>
<td>Thur. Jan. 25</td>
<td>Gutenberg’s Galaxy: The idea of print</td>
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<tr>
<td></td>
<td>Marshall McLuhan, selections from <em>The Gutenberg Galaxy</em></td>
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</tbody>
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Part I: Moveable Type Printing

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
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<tbody>
<tr>
<td>Tues. Jan. 30</td>
<td>What Is Moveable Type Printing?</td>
</tr>
<tr>
<td></td>
<td>Warren Chappell, <em>A Short History of the Printed Word</em>, p. 43-64</td>
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<tr>
<td></td>
<td>Watch the documentary <em>The Machine that Made Us</em> (Patrick McGrady, 2008)—available at Avery Fisher and online, 59 min.</td>
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<tr>
<td></td>
<td>Elizabeth Eisenstein, <em>The Printing Revolution in Early Modern Europe</em>, p. 164-190</td>
</tr>
<tr>
<td></td>
<td>(Notable Typefaces)</td>
</tr>
<tr>
<td></td>
<td>Elizabeth Eisenstein, <em>The Printing Revolution in Early Modern Europe</em>, p. 231-254</td>
</tr>
<tr>
<td></td>
<td>(Notable Typefaces)</td>
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<tr>
<td></td>
<td>David A. Copeland, selection from <em>Colonial American Newspapers</em>, p. 264-278</td>
</tr>
<tr>
<td></td>
<td>Research topic proposal due in class today</td>
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<td></td>
<td>David Henkin, “Promiscuous Circulation,” in <em>City Reading</em>, p. 137-165</td>
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</tbody>
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Part II: Rotary Presses, Typecasting Machines, and the Proliferation of Print

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
</tr>
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<tbody>
<tr>
<td>Thur. Feb. 15</td>
<td>Print &amp; The Making of New York City</td>
</tr>
<tr>
<td></td>
<td>Edwin Burrows &amp; Mike Wallace, selection from <em>Gotham</em>, p. 674-690</td>
</tr>
<tr>
<td></td>
<td>(Notable Typefaces)</td>
</tr>
</tbody>
</table>
  Watch the documentary Linotype: The Film (Doug Wilson, 2012)—available at
  Avery Fisher
  Journals will be collected today
Thur. Feb. 22  The Typewriter & The Making of Modern “Man”
  Darren Wershler-Henry, selections in The Iron Whim, p. 33-71
  Ellen Lupton, Mechanical Brides, p. 43-49
Annotated Bibliography due by end of the day Friday, Feb. 23

Tues. Feb. 27  The Typewriter & The Making of Modern “Man”
  Predictive Text During The Height of Maoism,” Technology and Culture, 777-
  814.

Thur. Mar.  1  Typographical Ideals: English Socialism and Utilitarianism
  Phillip Meggs, History of Graphic Design, p. 201-219
  Beatrice Warde, “The Crystal Goblet”
  Stanley Morison, “First Principles of Typography” in Typographers on Type, p.
  (Notable Typefaces)

Tues. Mar.  6  Typographical Ideals: Printing Noise and Speed
  Filippo Marinetti, “The Foundation and Manifesto of Futurism,” in Art in Theory
  1900-1990, p. 145-149
  Stefan Themerson, “Ideogrammes lyriques,” in The Liberated Page, p. 68-91

Thur. Mar.  8  Typographical Ideals: The Bauhaus
  Phillip Meggs, History of Graphic Design, p. 329-345
  Walter Gropius, “The Theory and Organization of the Bauhaus,” in Art in
  Theory, 338-343
  (Notable Typefaces)
  Short historical paper due today

Tues. Mar. 13  Spring Break—No Class
Thur. Mar. 15  Spring Break—No Class

Tues. Mar. 20  Typographical Ideals: Universal Typography
  Jan Tschichold, The New Typography, p. 64-81
  Herbert Bayer, “towards a universal type” in Looking Closer 3, 60-62
  (Notable Typefaces)

Thur. Mar. 22  Nation, Nationalism, Print
  Paul Shaw & Peter Bain, “Introduction,” in Blackletter: Type and National
  Identity, p. 10-15
  Hans Peter Willberg, “Fraktur and Nationalism,” in Blackletter: Type and
  National Identity, p. 40-49

Tues. Mar. 27  Swiss Modernism: Shaping Information
  Anthony Froshaug, “Typography is a Grid,” in Looking Closer 3, p. 177-179
  Watch the documentary Helvetica (Gary Hustwit, 2007)—available at Avery
  Fisher
  (Notable Typefaces)
Part III: Desktop Computers & The “Democratization” of Print

Tues. Apr. 3  Early Desktop Design: History of Technology
Journals will be collected today

Thur. Apr. 5  Early Desktop Design: Pixels vs. Curves
Erik van Blokland & Just van Rossum, “Is Best Really Better.” Available online. (Notable Typefaces)

Tues. Apr. 10 Deconstruction & Grunge Type
Ellen Lupton & J. Abbott Miller, selection from Design, Writing, Research, 3-23
Chuck Byrne & Martha Witte, “Brave New World: Understanding Deconstruction,” in Looking Closer, 115-121
(Notable Typefaces)

Thur. Apr. 12  Way-Finding Design
Study the way-finding signs around you—whether these are street signs, subway signs, University signs, any signs that are intended to help you navigate a physical space. What are their typographic/graphic characteristics, are there patterns? Are there designs that work better than others? Try to formulate a sense of what works and doesn’t in way-finding design.

Tues. Apr. 17  Non-Latin Alphabets & The Universality of Type Revisited
Huda Smitschuijzen AbiFares, selection from Arabic Typography, p. 85-101
Mourad Boutros, selection from Arabic For Typographers, p. 17-41

Thur. Apr. 19  Non-Latin Alphabets & The Universality of Type Revisited
Watch “Creating NOTO for Google,” Monotype. Available on Vimeo

Tues. Apr. 24  Adaptation and Copyright
Rudy VanderLans, “The Trouble with Type,” in Texts on Type, p. 223-227
Thur. Apr. 26  E-Books & New Reading Habits
Bob Brown, selection from *The Readies*, p. 27-41.

Tues. May 1  Typography’s Influence on Readers

Journals will be collected today

Thur. May 3  Typography’s Next Revolution?
“Living Language,” Ori Elasar. Video available online.
Bring in your own examples of innovative new directions typography is taking, might take, or should be taking.
(Notable Typefaces)
Final research paper due today

Other Policies & Resources
In order to be considered for appropriate accommodation, students with physical or learning disabilities are required to register with the Moses Center for Students with Disabilities, 726 Broadway, 2nd Fl. (212-998-4980), and are required to present a letter from the Center to the instructor at the start of the semester.

Grading
A= Excellent
This work is comprehensive and detailed, integrating themes and concepts from discussions, lectures and readings. Writing is clear, analytical and organized. Arguments offer specific examples and concisely evaluate evidence. Students who earn this grade are prepared for class, synthesize course materials and contribute insightfully.

B=Good
This work is complete and accurate, offering insights at general level of understanding. Writing is clear, uses examples properly and tends toward broad analysis. Classroom participation is consistent and thoughtful.

C=Average
This work is correct but is largely descriptive, lacking analysis. Writing is vague and at times tangential. Arguments are unorganized, without specific examples or analysis. Classroom participation is inarticulate.

D= Unsatisfactory
This work is incomplete, and evidences little understanding of the readings or discussions. Arguments demonstrate inattention to detail, misunderstand course material and overlook significant themes. Classroom participation is spotty, unprepared and off topic.
F = Failed
This grade indicates a failure to participate and/or incomplete assignments

A = 94-100       C = 74-76
A- = 90-93       C- = 70-73
B+ = 87-89       D+ = 65-69
B  = 84-86       D  = 60-64
B- = 80-83       F  = 0-59
C+ = 77-79

Academic Dishonesty and Plagiarism
For the School's full policy on academic dishonesty and plagiarism refer to
steinhardt.nyu.edu/policies/academic_integrity, which states,
A Student violates academic integrity when they:
• Cheat on an exam
• Submit the same work for two different courses without prior permission from your professors
• Receive help on a take-home examination that calls for independent work
• Plagiarize
Plagiarism and academic dishonesty will not be tolerated; and when found, proper disciplinary
actions will be taken.