

SCHOLARSHIP / PEER REVIEWED PRESENTATIONS AND POSTERS

LORRIE FREAR

26TH ANNUAL INTERNATIONAL CONFERENCE ON COLLEGE TEACHING AND LEARNING
POINT VEDRA BEACH, FLORIDA
MARCH 30-APRIL 2, 2015

CONTACT

www.teachlearn.org

ACCEPTANCE PROCESS

Blind Peer Review Acceptance Process

CONFERENCE LEVEL

International

DISCIPLINE

Education

CONFERENCE OVERVIEW

The International Conference on College Teaching and Learning (ICCTL) is an engaging conference for higher education teachers, faculty and support staff that offers a variety of workshops, interactive sessions and presentations.

NAME OF PRESENTATION AND ABSTRACT

Calligraphy engages Digital Native Students

Teaching typographic terminology and history to digital natives is a challenge. As educators, it is critical to find new, exciting and meaningful ways to share information with our students. Our students are extremely competent and confident with their digital devices, but they have a difficult time relating to pre-digital terms and information. To learn about typographic anatomy and terminology, for example, it is imperative that students are intimately familiar with the intricacies and subtle details that define each typeface....and this is really not possible by merely scrolling the font list. Tracing letters is tedious and students see this as a waste of time and approach this task as such.

After much experimentation, it has been found that introducing calligraphy in typography courses has been the most successful, fun and interactive method to reinforce fundamentals and to develop a high level of typographic sensitivity. Calligraphy is a rewarding and meaningful skill that reinforces lessons learned in typography lectures and demonstrations. Drawing letters is an interactive, physical experience in which students learn proportions, stroke sequences, anatomy, and letter, word and line spacing without even realizing it. They begin to see letters as beautiful and functional symbols that have artistic and expressive potential. Students develop a comprehensive understanding of the systematic nature of typographic design. They see letters as physical forms and not just as shapes on a screen or a page. This in turn helps students understand the process of designing an alphabet and the challenges faced by a typographer in creating a new typeface. Many design students have an AHA! moment when drawing an oblique letter such as a W and then understand stroke weight variation for the first time. Similarly, a student drawing an O by hand may comprehend the meaning of stress for the first time, although he or she may have traced an O or by reading about stress in a book. Mysteries of letterform design and structure are solved when students have firsthand experience drawing letterforms.

In this 6-9 hour exposure (two or three studio sessions), students use broad-edged steel nibs and ink to draw the lowercase letters of Chancery Cursive. Drawing families of similar letters (such as n, h, m, r, u) helps students see the systematic foundation of alphabet design. When creating bowls, counters, serifs and flourishes, students become highly aware of the tiny, yet critical details and nuances that give typefaces personality and uniqueness.

SCHOLARSHIP / PEER REVIEWED PRESENTATIONS AND POSTERS

LORRIE FREAR

26TH ANNUAL INTERNATIONAL CONFERENCE ON COLLEGE TEACHING AND LEARNING

POINT VEDRA BEACH, FLORIDA

MARCH 30-APRIL 2, 2015 PAGE 2

As they begin to write words, students practice the letter proportions, and incorporate letter and word spacing. In writing sentences and paragraphs, students begin to understand the importance of line length, sense breaks, and line spacing.

Although today's digital native students have little experience in drawing letters, it has been observed that they LOVE working with their hands. In fact, they CRAVE it. Certainly, a part of the attraction is that it is a new experience and a welcome break from the digital world and engages students in a way that digital devices are unable to.

TYPE OF PRESENTATION

Poster Presentation