TYPOGRAPHY

TYPE OF MUSIC / S' 2017

DESMA 25 | TYPOGRAPHY – DMA Summer Session C '17 - t/th 9:00 am-12:45 pm BROAD 4250

Office Hours: t/th 12:50 - 1:30pm

TYPOGRAPHY 25	DMA		TOPIC	HOME WORK
WK 01.	tue	08	**INTRODUCTION** / DESIGN PROCESS / PROCESSBOOK / BRIEF	{research LETTER CHAPTER online} **due 8/10**
	thurs	10	INTRO INDESIGN DEMO / TEXT WINDOWS **SINGLE COVERS assignment 1 + 2**	{assignment 1 + 2} **due 8/15**
WK 02.	tue	15	WALL CRIT 1+2 + INTRO assignment 3 + 4 **SINGLE COVERS assignment 3 + 4**	{research revisions 1 + 2 assignment 3 + 4} **due 8/17**
	thurs	17	WALL CRIT 3+4 + INTRO assignment 5 + 6 **SINGLE COVERS assignment 5 + 6**	{research revisions 3 + 4 assignment 5 + 6} **due 8/22**
WK 03.	tue	22	WALL CRIT 5+6 + INTRO assignment 7 + 8 **SINGLE COVERS assignment 7 + 8**	{research revisions 5 + 6 assignment 7 + 8} **due 8/24**
	thurs	24	WALL CRIT 7+8 + INTRO chapter dividers / book cover book-binding INTRO **CHAPTER DIVIDERS / BOOK COVER**	{research + revisions 7 + 8 research all revisions 1 – 8} **due 8/29**
WK 05.	tue	29	ONE-ON-ONE CRIT ALL COVERS 1 – 8 / BOOK **alphabet INTRO + POSTER + + SELFIE PORTRAIT**	{revision dividers + book cover alphabet + poster} **due 8/31**
	thurs	31	WALL CRIT ALPHABET + POSTER + SELFIE INTRO to layout + column settings **INDESIGN DEMO GRIDS / COLUMNS /LEADING**	{revisions alphabet + poster research text + grid chapter online column setting exercise} **due 9/5**
WK 05.	tue	5	ONE-ON-ONE CRIT column setting exercises + books **INTRO to FINAL PROJECT**	{revisions column setting exercise final assignment revisions Album Cover} **due 9/7**
	thurs	7	WALL CRIT SELFIE + ALBUM COVERS **ONE-ON-ONE CRIT ALBUM COVERS**	{Revisions album covers printing + compiling} **due 9/12**
WK 06.	tue	12	FINAL Production + work day	{printing + compiling + assembly} **due 9/15**
	thurs	14	**FINAL PRESENTATION OF ALL WORK + EXHIBITION**	

DESMA 25 | **TYPOGRAPHY** – DMA Summer Session C '17 - t/th 9:00 am-12:45 pm BROAD 4250

Amanda Marina Stojanov , lecturer

PROJECT TITLE: **TYPE OF MUSIC**

AIMS: Discovering typography and exploring it, by following a step-by-step process of complexities. Being able to make clear

choices and visualizing the process as a final presentation in a publication. Understanding typography, it's legibility and mean-

ing of form, from a FORMAL approach to an EXPRESSIVE approach. Learning to work with InDesign primarily (in combination

with other Adobe software programs Photoshop and Illustrator). At the end of the course the student should be able to work

with the software and has gained basic knowledge about (the use of) typo-graphy; being able to set up a grid, make perfect

column setting, understand visual editing and the esthetics of typography. And the ability to create meaningful relations be-

tween content and form.

CLASS DESCRIPTION: several assigments will be handed out (and many typographic exercises), from simple to more complex

levels. Mondays are used for class reviews, practical exercises on soft-ware and information on book typography and design.

Sessions on 'book-binding' will be included in this class, with demonstrations of binding techniques.

FINAL PROJECT: The student will present a selection of all the work created; a compiled and hand-bound publication with 40

SINGLE COVERS, a ALPHABET based on the music, a 24" x 36" POSTER and a DOUBLE ALBUM COVER. The student will also

present a collection of topic research and typography related items.

TYPE OF MUSIC   Music and typography have always been strongly connected especially during the period of vinyl records. Think of logos for band names, but also the cover art made for singles (7"/17.5 cm) and LP's (12"/30 cm) where the role of typography was to communicate the name of the song, or it's album title and the performing artist, but more importantly (by use of shape, form and color) would inform about the type of music, it's genre, and underline the band's "image."

Cover art, with its heydays during the time of Blue Notes Records[1] (1939) with typography visualizing Jazz, the early 80's of British design group Hipgnosis[2] (1968) and around the same time Factory Records' designer Peter Saville,[3] was one of the most coveted jobs a designer could get. This all lost its appeal when the CD was introduced (1982) and the format of the artwork shrank to a format of the Jewel CD case (4.72"/ 12 cm).

In this class we explore how specific music and its properties like amplitude, duration, pitch and timbre, but also music composition aspects like rhythm, melody and harmony can influence the form, space and structure of typography. Every student is asked to choose her/his favorite **PERFORMING ARTIST/BAND,** the most preferred **ALBUM/CD** of that artist/band, and the **BEST SONG** from that preferred album/CD.

The lyrics, the song titles, the band name and all other found and written text and references are used for the typography exercises. In this class typography is pushed to the foreground and will partly become IMAGE. In the last assignment imagery is introduced but will remain of lesser importance.

[1] **BLUE NOTE RECORDS** is an American jazz record label, established in 1939 by Alfred Lion and Max Margulis. Francis Wolff became involved shortly afterwards. It derives its name from the characteristic "blue notes" of jazz and the blues. Originally dedicated to recording traditional jazz and small group swing, from 1947 the label began to switch its attention to modern jazz. Historically, Blue Note has principally been associated with the "hard bop" style of jazz (mixing bebop with other forms of music including soul, blues, rhythm and blues and gospel), but also recorded essential albums in the avant-garde and free styles of jazz. During its heyday, the 1950s and 60s, the photography and graphic art of REID MILES created a series of iconic album covers, often incorporating session photos by Wolff, which added to Blue Note's artistic reputation.

[2] **HIPGNOSIS** was an English art design group based in London that specialised in creating cover art for the albums of rock musicians and bands, most notably Pink Floyd, T. Rex, The Pretty Things, UFO, 10cc, Bad Company, Led Zeppelin, AC/DC, Scorpions, Yes, Def Leppard, Paul McCartney & Wings, The Alan Parsons Pro-ject, Genesis, Peter Gabriel, Electric Light Orchestra, The Police, Rainbow, Styx, XTC and Al Stewart. Hipgnosis consisted primarily of Cambridge natives STORM THORGERSON and AUBREY POWELL, and later Peter Christopherson. The group dissolved in 1983, though Thorgerson worked on album designs until his death on 18 April 2013, and Powell works in video, most notably with The Who.

[3] **PETER SAVILLE** designed many record sleeves for FACTORY RECORDS artists, like Joy Division and New Order. Influenced by fellow student MALCOLM GARRETT, who had begun designing for the Manchester punk group, the Buzzcocks, and by HERBERT SPENCER's Pioneers of Modern Typography, Saville was inspired by chief propagandist for the New Typography, JAN TSCHICHOLD. Saville: "Malcolm had a copy of Herbert Spencer's Pioneers of Modern Typography. The one chapter that he hadn't reinterpreted in his own work was the cool, disciplined "New Typography" of Tschichold and its subtlety appealed to me. I found a parallel in it for the New Wave that was evolving out of Punk."

assignment_01: **40 SINGLE COVERS (FOR YOUR FAVORITE SONG)**

text used: song title / performing artist / band name

format: 7" x 7"

This exercise has many learning curves. It will explore a methodology of working (the design process) by giving the students a selection of exercises from "very restricted and simple" to more "free and complex" at the end. Through these exercises the software program InDesign will be demonstrated, rules of formal typography, that eventually will lead to concept-based expressive typography, will be explored. In total the student will design 40 (5 x 8) covers with 8 different parameters, and bookbind the results in a publication.

assignment_02: **A CUSTOMIZED ALPHABET**

text used: performing artist / band name, lyrics favorite song, song title etc.

format: 11" x 17"

This exercise is about typography and photographic treatment, adding a 3-D feel to the type, etc. The purpose is to focus on the song's CONTENT and enhancing its MEANING. If the song is melancholic and dreamy the visual treatment of type could follow this concept. If the song is loud and a protest song the choices of what to do with typography follows along that idea.

assignment_03: **A POSTER (FOR YOUR FAVORITE BAND/ARTIST)**

text used: performing artist/band name, venue, date + time etc.

format: 24" x 36"

This exercise focuses on the visual power of typography. Dealing with hierarchy of information and the specifics of POSTER DESIGN. Text can be taken from the band/artist's most memorable concert, or a future concert with chosen venue in Los Angeles. Typographic treatment can be a follow-up from the (last) findings designing the single covers.

assignment_04: **THE ALBUM COVER (FOR YOUR FAVORITE BAND/ARTIST)**

text used: performing artist/band name, song titles, song lyrics, added written and found text from research etc.

format: 12.375" square (with front cover, inside spread and back cover)

This exercise focuses on "story-telling" and text editing, using the grid to design lay-outs with a large amount of text. Exercises on column-setting and its knowledge should be used professionally, as well as all the knowledge gained in former exercises. The final result is a DOUBLE ALBUM COVER dedicated to your favorite band/artist with an interesting and personal story. The student is the RESEARCHER, the DESIGNER, as well as the (co-)AUTHOR and EDITOR, and will use all learned skills on typography and design to communicate the story formally, as well as, visually expressive.

All 4 assignments and the column setting exercise, including the presentation of the work will add up to a final grade

GENERAL CLASS RULES

ATTENDENCE:

Classes will start at 9 am SHARP. If you are 15 minutes late without any anouncement at forehand to professor you get a tardy. Every tardy is a half grade down on your final grade. If you are later then 15 minutes don't interrupt class, you'll be marked absent. Every (unexcused) absense 1 full grade down, 3 unexcused absenses result in FAILED CLASS. If you know you are going to miss class please send a notice to t.a. and/or professor.

GRADES:

Each class you will be evaluated on the following: Class parti-cipation / presentation / organization- and design skills, your final grade is the average of all grades in combination with your attendance record.

40 single Covers_____ 40%

A Customized Alphabet _____ 5%

A Poster _____ 10%

Column-Settings _____ 5%

Album Cover _____ 40%

OTHER:

Turn off your cellphones during introductions / lectures / guest speakers / class meetings. No food in class, drinks are o.k. No checking personal e-mails or Skype or iChats during class. Ask questions, make comments, contribute to reviews! Learn from your peers, this is team-effort! Presentations need clean and precise print-outs and a good and loud verbal presentation. IF YOU FEEL THE COURSE IS NOT GOING WELL OR YOU COME ACROSS OTHER PROBLEMS PLEASE COMMUNICATE THIS WITH YOUR PROFESSOR a.s.a.p.

BASKERVILLE

Baskerville is a serif typeface designed in 1757 by John Baskerville (1706–1775) in Birmingham, England and cut by John Handy. Baskerville is classified as a transitional typeface, a refinement of old style typefaces of the period, such as those of William Caslon. Compared to earlier designs, Baskerville increased the contrast between thick and thin strokes, making the serifs sharper and more tapered, and shifted the axis of rounded letters to a more vertical position. The curved strokes are more circular in shape, and the characters became more regular. These changes created a greater consistency in size and form. Baskerville's typefaces remain very popular in book design.

BODONI

Bodoni is the name given to the serif typefaces first designed by Giambattista Bodoni (1740–1813) in the late eighteenth century and frequently revived since. Bodoni's typefaces are classified as Didone or modern. Bodoni followed the ideas of John Baskerville, as found in the printing type Baskerville: increased stroke contrast reflecting developing printing technology and a more vertical axis, but took them to a more extreme conclusion. Bodoni had a long career and his designs evolved and varied, ending with a typeface of a slightly condensed underlying structure with flat, unbracketed serifs, extreme contrast between thick and thin strokes, and an overall geometric construction.

CLARENDON

Clarendon is a slab-serif typeface that was created by Robert Besley for Thorowgood and Co. (or Thorowgood and Besley) of London, a letter foundry often known as the Fann Street Foundry. It was apparently named after the Clarendon Press in Oxford. The typeface was published in 1845 after Besley, an employee of the foundry since 1826, was made a partner in the firm. Due to its popularity, Besley registered the typeface under Britain's Ornamental Designs Act of 1842. The patent expired three years later, and other foundries were quick to copy it. Besley was nonetheless successful in business, and became the Lord Mayor of London in 1869. Clarendon is considered the first registered typeface. Clarendon types proved extremely popular in many parts of the world, in particular for display applications such as posters printed with wood type. They are therefore often associated with wanted posters of the American Old West.

GILL SANS

Gill Sans is a sans-serif typeface designed by Eric Gill. The original design appeared in 1926 when Douglas Cleverdon opened a bookshop in his home town of Bristol, where Gill painted the fascia over the window in sans-serif capitals. In addition, Gill had sketched a design for Cleverdon, intended as a guide for him to use for notices and announcements. Gill further developed it into a complete font family after Stanley Morison of Monotype commissioned the development of Gill Sans to compete with the sans-serif Erbar, Futura and Kabel families, which were being launched in Germany during the latter 1920s. Gill Sans was released in 1928 by Monotype, initially as a set of capitals that was quickly followed by a lower-case.

HELVETICA

Helvetica is a widely used sans-serif typeface developed in 1957 by Swiss typeface designer Max Miedinger with input from Eduard Hoffmann. It is a neo-grotesque or realist design, one influenced by the famous 19th century typeface Akzidenz-Grotesk and other German and Swiss designs. Its use became a hallmark of the International Typographic Style that emerged from the work of Swiss designers in the 1950s and 60s, becoming one of the most popular typefaces of the 20th century. Over the years, a wide range of variants have been released in different weights, widths and sizes, as well as matching designs for a range of non-Latin alphabets. Notable features of Helvetica as originally designed include the termination of all strokes on exactly horizontal or vertical lines and unusually tight letter spacing, which give it a dense, compact appearance.

FUTURA

Futura is a geometric sans-serif typeface designed in 1927 by Paul Renner. It was designed as a contribution on the New Frankfurt-project. It is based on geometric shapes that became representative of visual elements of the Bauhaus design style of 1919–33. Commissioned by the Bauer Type Foundry, in reaction to Ludwig & Mayer's seminal Erbar of 1922, Futura was commercially released in 1936. Futura has an appearance of efficiency and forwardness. Although Renner was not associated with the Bauhaus, he shared many of its idioms and believed that a modern typeface should express modern models, rather than be a revival of a previous design.

SINGLE COVER **ASSIGNMENTS DESCRIPTIONS AND PARAMETERS tues. AUG 15 :**

#1: COMPOSITION + SPACE:

Design 5 different SINGLE COVERS for your song with the following parameters:

    using * The Regular or Roman of the typeface by choice

        * 12 point size only

        * [type in black on white]

Typeface and size are set, make sure you bring order in song title, name performing artist/band, album where song is taken from, year of release. Things to play with are COMPOSITION / LEADING / LETTER SPACING / UPPER OR LOWER CASE / etc.

#2: COMPOSITION + SPACE + LETTER SIZES:

Design 5 different SINGLE COVERS for your song with the following parameters:

    using * The Regular or Roman of the typeface by choice

        * any single point size per design f.e. one design

        * uses 14pt. another 18pt, 24 / 30 / 36 / 48 / 60 / 72 etc.

        * [type in black on white]

Size of the typeface per design is by choice, make sure you bring order in song title, name performing artist/band, album where song is taken from, year of release. Things to play with are COMPOSITION / LEADING / LETTER SPACING / UPPER OR LOWER CASE / etc. You will need to explore the total space of your single cover. At what point will all your copy still fit? How large can you go and still make "legible type?" Start with 14pt, use type sizes mentioned in your Indesign window under TYPE > SIZE.

SINGLE COVER **ASSIGNMENTS DESCRIPTIONS AND PARAMETERS thurs. AUG 17 :**

#3: DIFFERENCES IN LIGHT + BOLD TYPE:

Design 5 different front covers for your story with the following parameters:

    using * The Regular/Roman/book of the typeface by choice,

        * in combination with BOLD and if available LIGHT

        * any single point size per design f.e. one design

        * uses 14pt. another 18pt etc.

        * [type in black on white]

Typeface and size per design are set, make sure you bring order in song title, name performing artist/band, album where song is taken from, year of release. Things to play with are COMPOSITION / LEADING / LETTER / upper or lower case / LETTER SPAC-ING / BOLD + LIGHT TYPE etc. You can look at some exercises done at #2 and enhance those by adding the BOLD or LIGHT type somewhere.

#4: REGULAR, BOLD + ITALICS:

Design 5 different front covers for your story with the following parameters:

using * The Regular/Roman/book of the typeface by choice,

* in combination with BOLD, LIGHT and ITALIC and BOLD ITALIC if available

* any single point size per design f.e. one design

* uses 14pt. another 18pt

* [type in black on white]

Typeface and size per design are set, make sure you bring order in song title, name performing artist/band, album where song is taken from, year of release. Things to play with are composition / LEADING / LETTER SPACING / UPPER AND LOWER CASE / BOLD + LIGHT + ITALIC TYPE etc. Look at some of the exercises done at #3 and you can enhance those by using combinations of font family.

SINGLE COVER ASSIGNMENTS DESCRIPTIONS AND PARAMETERS tues. AUG 22 :

#5: TYPE SIZE COMBINATIONS:

Design 5 different front covers for your story with the following parameters:

using * All possible versions of the font you are using regular/bold/light and italics by choice

* any POINT SIZE COMBINATION

* [type in black on white]

Typeface and size per design are set, make sure you bring order in song title, name performing artist/band, album where song is taken from, year of release. Things to play with are COMPOSITION / LEADING / LETTER SPACING / UPPER AND LOWER CASE / BOLD + LIGHT + ITALIC TYPE etc. Look at the exercises done earlier and enhance those by using SIZE COMBINATIONS.

#6: RULES + BLOCKS:

Design 5 different front covers for your story with the following parameters:

using * All possible versions of the font you are using regular/bold/light and italics by choice

* any POINT SIZE COMBINATION

* [type in black on white]

* introduce the following elements: rules and solid blocks of black

* 2 designs with rules only

* 2 designs with blocks of black and reversed type

* 1 designs with both rules and blocks

Look at the exercises done in earlier assignments and play with RULES and BLOCKS and REVERSED TYPE.

SINGLE COVER ASSIGNMENTS DESCRIPTIONS AND PARAMETERS thurs. AUG 24 :

#7: USING 2 SPOT COLORS in PMS + PUNCTUATION for MUSIC PATTERNS:

Design 5 different PATTERNS / SOUND NOTATIONS for the covers of your SINGLE with the following parameters:

using * All available punctuation signs of the typeface by choice, combinations of ROMAN, BOLD, LIGHT and

ITALIC and BOLD ITALIC if available

* any point size combination

* replace black by 2 colors that you can mix, look at the color palette and the "MULTIPLY" option in EFFECTS

to simulate printing inks, you can use all values of the 2 colors

These SOUND NOTATIONS with use of periods, dashes, commas, slashes, etc. are based on repeating melodies, or rhytms, base-lines, and or drum sequences and your TASK is to visualize parts of the music score. If you can read music notes it might help to use that as an inspiration, but just using your intuition will work too. If you want to add song lyrics you can do that too (just make sure the patterns are the main part of your design, using the song lyrics as captions).

ADVICE: Assign certain punctuation signs to sounds; f.e. a DOT could be used for a drum sound - the size of the DOT could indicate a soft (small dot) and a louder sound (bigger dot). DASHES could signify a longer lasting sound etc.
Don't use more than 2 punctuation signs per SOUND NOTATION.

#8: TYPOGRAPHY + PUNCTUATION PATTERNS:

Design 5 different front covers for your SINGLE COVER with the following parameters:

using * Combine your best typographic covers from assignment #6 with the patterns you created in assignment #7

or create new designs inspired by those exercises.

* any point size combination

* design in CMYK [full color], you can use all values of colors and black

Keep in mind that these 5 covers should represent your song in all aspects, color, shape and form should be used in combination of typography to enhance all meaning. Aim to make these last five designs the best of the whole collection.
Look at the exercises done in earlier assignments and play with all elements.

THE SELFIE ASSIGNMENT DESCRIPTIONS AND PARAMETERS thurs. AUG 31 :

USING YOUR CAMERA PHONE

[turn into black/white image]:

Take a "selfie" that communicates the relation you have with your favorite song. For example do you DANCE wildly in your living room when you hear the song, or do you crawl into a dark corner with headphones on, do you belt the lyrics out loud when the song is playing? Are you in the dark in your bed with the covers over your head, or do you listen to it on Public Transport, etc. Does the song make you happy, sad, melancholic, wild, quiet, mad etc.

Make sure you make a high res image. You can't manipulate in Photoshop, other than turning it into grey scale mode and adjusting the dark or light image levels. Make sure the image informs about the questions asked above, make sure the mood of the image reflects the mood of the song, make sure the image has a high esthetic quality.

[You can use a tripod and really take a selfie, or ask someone to take the image for you after you art directed it.]

COLUMN-SETTING ASSIGNMENT DESCRIPTIONS AND PARAMETERS tues. SEPT 5 :

FORMAL TYPOGRAPHY / LEGIBILITY:

COLUMN-SETTING FLUSHED RIGHT + JUSTIFIED:

Set up a grid in Indesign using a letter format page, with border white by choice — top, bottom, left (inside/spine) and right (outside). Using a column-setting (6-column grid) that allows for several column-widths and a chosen baseline-grid.

FLUSHED RIGHT

a.) Set a TITLE and SUBTITLE size / 3 versions*

b.) Set a 1-column INTRODUCTION text / 3 versions*

c.) Set a 2-column BODY text etc. / 3 versions*

d.) Set a 3-column FOOTNOTE or CAPTION text etc. / 3 versions*

e.) Combine the best combinations of a.) / b.) / c.) / d.) on one page

REPEAT EXERCISE WITH **JUSTIFIED** COLUMNS

* Different versions of a.) can be created by setting it ALL CAPS or all lower case or a combination of it etc. and by playing with letter-spacing, leading-size and typeface size.

* Different versions of / b.) / c.) / d.) can be created by playing with letter-spacing, leading-size and typeface size.

Show in these exercises that you understand the hierarchy of text, contrast in type-size combinations, how different leading settings and type-sizes relate to each other, how letter-spacing can create a more open look, and how everything alligns on the same baseline-grid.

TYPE OF MUSIC FINAL ASSIGNMENT DESCRIPTIONS AND PARAMETERS thurs. SEPT 14 :

THE ALBUM COVER

Design an album cover and give information on your performer(s) and the album with the following parameters:

using * the album_grid.ind that you got send.
* the baseline grid is set on 11 pt. Meaning different LEADINGS for text can be used like 22, 33, 44, 66 etc.
* (referential) images can be used
* in full color (cmyk)

I asked you to do research and find related articles about your performing artist(s) and the particular album and song. Use this research to tell a complete (personal) story. Please add references of where text comes from (url) or any credits like photography or cover design by others.

Your album has a cover + a 0.25 inch spine / a spread / and a back cover

There is specific INFO that needs to be placed

COVER page 1

[student name] on [band name] [album title] optional [song title]
required information:

as in: amanda marina stojanov on THE WHITE ALBUM by THE BEATLES
or: amanda stojanov as on DEAR PRUDENCE by THE BEATLES from THE WHITE ALBUM
image: selfie
get inspired by your best single covers collection* / focus on typography, image(s) of second importance

SPREAD page 2/3 (4)

required information:
PERFORMING ARTIST(S) BIO / RECORDING HISTORY / ALBUM TRACKS / optional LYRICS

other text added could ALBUM REVIEW(S) / PERSONAL WRITING f.e. when did you hear from the band first, why do you personally have an attachment to the performer(s) and/or their music etc.

image: by choice, if you use other peoples images, how can you make them your own in your design? If you use images from different series, how can you turn them into a series belonging in one design?

keep in mind that this is an editing exercise, how do you tell a story and in what order, using other people's writing, as well as your own... the more PERSONAL the better!

BACKCOVER page 4

[image: by choice]
required information:

design: [student name] + all other credits and sources
for TYPE IN MUSIC, DESMA 25 Summer 2017 - Amanda Stojanov (instructor)
UCLA Design Media Arts department
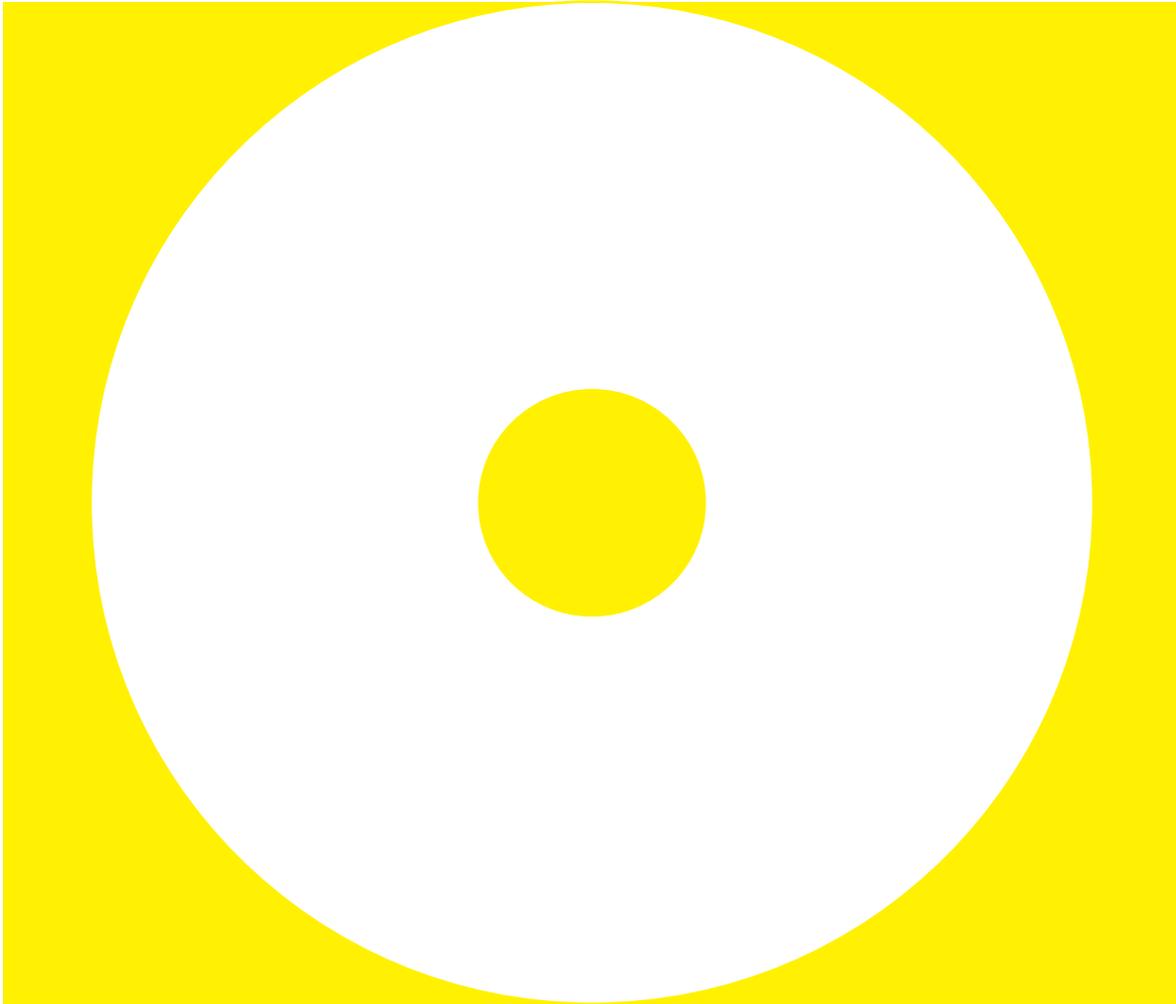
We understand the classroom as a space for practicing freedom; where one may challenge psychic, social, and cultural borders and create meaningful artistic expressions. To do so we must acknowledge and embrace the different identities and backgrounds we inhabit. This means that we will use preferred pronouns, respect self-identifications, and be mindful of special needs. Disagreement is encouraged and supported, however our differences affect our conceptualization and experience of reality, and it is extremely important to remember that certain gender, race, sex, and class identities are more privileged while others are undermined and marginalized. Consequently, this makes some people feel more protected or vulnerable during debates and discussions. A collaborative effort between the students, TA, and instructor is needed to create a supportive learning environment. While everyone should feel free to experiment creatively and conceptually, if a class member points out that something you have said or shared with the group is offensive, avoid being defensive; instead approach the discussion as a valuable opportunity for us to grow and learn from one another. Alternatively if you feel that something said in discussion or included in a piece of work is harmful, you are encouraged to speak with the instructor or TA.