

COURSE SYLLABUS

Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Typography & Layout	VCDE 212	IV	Theory 2	Practice 2	3	6
Course Type	Compulsory Course	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Elective	Other
	X	-	-	-	-	-
Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate/ Doctoral (Second /Third Cycle)	
	-		X		-	

Language of Instruction	English
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Course Instructor(s)	Sen, Ins, Görkem Esengöl	E-mail: gorkem.esengol@arucad.edu.tr Office: ES OFF 04
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Course Objectives	This second-year course advances students' understanding of typography as a strategic and expressive tool in contemporary graphic design. Building on foundational skills, it examines the structure, classification and application of typefaces across print and digital media, with a focus on hierarchy, spacing, grid systems and composition. Students apply these principles to projects such as editorial layouts, branding, posters and screen-based design, developing both technical precision and conceptual depth. Through research, experimentation and critical evaluation, the course strengthens students' ability to make informed typographic decisions that enhance clarity, meaning and visual impact in modern communication.		
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Course Learning Outcomes	Students will be able to:	Teaching Methods	Evaluation Methods
	Students will identify and define key typographic terms and principles, explain the classification and characteristics of major typefaces, recall fundamental rules of hierarchy, spacing and alignment, select	Demonstration and Direct instruction technique	Project submission with certain criteria in design expecting to be

	appropriate typefaces and typographic systems for specific design contexts, and describe the process of constructing clear, effective compositions through the considered use of scale, grid, contrast and visual rhythm in both print and digital media.		met, criteria exam is design quality, efficiency with tools and overall document management
	Students will apply typographic principles to create clear and engaging compositions, plan and design layouts using grids, hierarchy and alignment, adjust scale, spacing and proportions to achieve precision and consistency, explain their typographic decisions by presenting step-by-step development and demonstrating practical techniques, and organise type and layout elements systematically for efficient refinement and professional output across print and digital formats.	Demonstration and Direct instruction technique	Project submission with certain criteria in design expecting to be met, criteria exam is design quality, efficiency with tools and overall document management
	Students will analyse complex typographic layouts by breaking them down into hierarchy, grid structure, spacing and typographic roles, classify typefaces and typographic techniques according to purpose and tone, examine alignment, rhythm and consistency to improve readability and visual coherence, critique typographic work using established design principles and professional standards, and explain how choices in type selection, scale, spacing and layout directly affect clarity, meaning and overall communication effectiveness.	Demonstration and Direct instruction technique	Project submission with certain criteria in design expecting to be met, criteria exam is design quality, efficiency with tools and overall document management
	Students will produce and design original typographic compositions tailored to specific themes or briefs, develop informed ideas about how typographic choices influence visual communication, plan and structure layouts through sketches and grid systems, synthesise type, scale, spacing and supporting visual elements into cohesive designs, and demonstrate innovation by exploring distinctive typographic styles or proposing alternative visual solutions suited to contemporary print and digital contexts.	Demonstration and Direct instruction technique	Project submission with certain criteria in design expecting to be met, criteria exam is design quality, efficiency with tools and overall document management
	Students will critique typographic work based on established design principles and technical execution, compare different typefaces, layouts and typographic approaches to identify strengths and weaknesses, justify	Demonstration and Direct instruction technique	Project submission with certain criteria in design expecting to be

Course Content	<p>their design decisions with clear reasoning and references to typographic theory, make informed choices regarding hierarchy, spacing, alignment and composition, and evaluate the effectiveness of their typographic solutions by analysing outcomes and reflecting on user or instructor feedback.</p>	<p>met, criteria exam is design quality, efficiency with tools and overall document management</p>
	<ul style="list-style-type: none"> • Learning how to assemble letters and other characters into both communicative and aesthetic compositions • Learning how to mix Typefaces for compatibility in graphic layouts • Learning how to manage words, sentences and paragraphs in a layout for better legibility 	

COURSE OUTLINE/SCHEDULE			
Week	Topic	Implementation (theory/practice)	Required Reading, Preliminary preparation
1	Introduction to Typography and Layout Design	T/P	https://helpx.adobe.com/indesign/using/default-keyboard-shortcuts.html McNeil, P. (2017). The visual history of type. London: Laurence King Publishing.Z250.A2.M36 2017
2	Adobe InDesign Introduction – Part 1 What is a typeface and what is a font, and which font size should we use?	T/P	https://helpx.adobe.com/indesign/using/default-keyboard-shortcuts.html McNeil, P. (2017). The visual history of type. London: Laurence King Publishing.Z250.A2.M36 2017
3	Adobe InDesign Introduction – Part 2 Kerning, tracking and leading in typography.	T/P	https://helpx.adobe.com/indesign/using/default-keyboard-shortcuts.html McNeil, P. (2017). The visual history of type. London: Laurence King Publishing.Z250.A2.M36 2017
4	Typography: Alignment, ligatures, and widows and orphan lines.	T/P	https://helpx.adobe.com/indesign/using/default-keyboard-shortcuts.html McNeil, P. (2017). The visual history of type. London: Laurence King Publishing.Z250.A2.M36 2017
5	Grid systems for layout. Drop caps.	T/P	https://helpx.adobe.com/indesign/using/default-keyboard-shortcuts.html McNeil, P. (2017). The visual history of

			type. London: Laurence King Publishing.Z250.A2 .M36 2017
6	Typeface combinations in typographic designs and layouts.	T/P	https://helpx.adobe.com/indesign/using/default-keyboard-shortcuts.html McNeil, P. (2017). The visual history of type. London: Laurence King Publishing.Z250.A2 .M36 2017
7	Midterm Project	MIDTERM	
8	Creating a typeface	T/P	https://helpx.adobe.com/indesign/using/default-keyboard-shortcuts.html McNeil, P. (2017). The visual history of type. London: Laurence King Publishing.Z250.A2 .M36 2017
9	Deconstruction of text and grid systems. Deconstruction as an approach in typographic design.	T/P	https://helpx.adobe.com/indesign/using/default-keyboard-shortcuts.html McNeil, P. (2017). The visual history of type. London: Laurence King Publishing.Z250.A2 .M36 2017
10	Deconstruction of both Type and grid systems. Assignments of deconstruction for typographic design	T/P	https://helpx.adobe.com/indesign/using/default-keyboard-shortcuts.html McNeil, P. (2017). The visual history of type. London: Laurence King Publishing.Z250.A2 .M36 2017
11	Numbers, symbols (dingbats), pictograms, quotation marks, punctuation marks, characters (glyphs), etc.	T/P	https://helpx.adobe.com/indesign/using/default-keyboard-shortcuts.html McNeil, P. (2017). The visual history of type. London: Laurence King Publishing.Z250.A2 .M36 2017
12	Visual use of typography. Text and image side by side, text placed within an image, image integrated within text, and the use of typography itself as a visual element.	T/P	https://helpx.adobe.com/indesign/using/default-keyboard-shortcuts.html McNeil, P. (2017). The visual history of type. London: Laurence King Publishing.Z250.A2 .M36 2017
13	Text and Image. The use of colour, tone and blending modes in typography.	T/P	https://helpx.adobe.com/indesign/using/default-keyboard-shortcuts.html McNeil, P. (2017). The visual history of type. London: Laurence King Publishing.Z250.A2 .M36 2017

14	Using typography in three-dimensional space and narrative typography.	T/P	https://helpx.adobe.com/indesign/using/default-keyboard-shortcuts.html McNeil, P. (2017). The visual history of type. London: Laurence King Publishing.Z250.A2 .M36 2017
15	Final Project Week	FINAL	

Required Course Material(s) / Reading(s)/ Text Book(s)	<ul style="list-style-type: none"> <u>Library Catalogue number:</u> <u>Materials:</u> USB or HDD (Hard Disk) <u>Optional:</u> Laptop with Adobe software installed. (Adobe Illustrator) <u>Reading Material:</u> McNeil, P. (2017). The visual history of type. London: Laurence King Publishing.Z250.A2 .M36 2017
Recommended Course Material(s)/ Reading(s) /Other	<p><u>Recommended Sites:</u> Adobe InDesign Shortcuts: https://helpx.adobe.com/indesign/using/default-keyboard-shortcuts.html</p> <p><u>Books:</u> McNeil, P. (2017). The visual history of type. London: Laurence King Publishing.Z250.A2 .M36 2017</p>

ASSESSMENT		
Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	40
Quiz	-	-
Assignment	-	-
Project	-	-
Field Study	-	-
Presentation / Seminar	-	-
Studio Practice	-	-
Other	-	-

Contribution of Final Examination/Final Project/ Dissertation to the Final Grade	1	60
TOTAL		100

CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES						
	PROGRAMME LEARNING OUTCOMES	Level of Contribution (1- lowest/ 5- highest)				
		1	2	3	4	5
1	Knows the historical development of the field of communication, basic concepts, theories and research methods.		X			
2	Knows the principles and elements of basic design.					X
3	Knows the history, theories and theorists of visual communication.		X			
4	Knows advanced practical skills in various commercial and creative contexts, including graphic and audiovisual multimedia design.				X	
5	Knows national and international ethical rules, standards and legal documents on communication and visual communication design.			X		
6	Able to use the tools, methods and techniques and computer software required for visual communication design applications.					X
7	Able to produce innovative and original works that reflect abstract and concrete concepts by emphasizing creativity					X
8	Has the knowledge and skills to transform creative and innovative ideas into graphic, photographic, typographic, illustrative, 2 and 3-dimensional, animated and interactive visual expressions.					X
9	Applies visual communication design techniques with design technologies in developing and changing media environments.					X
10	Has the competence to create visuals with designs that emphasize aesthetics in design processes.					X
11	Has the competence to define the problem, solve the problem, plan, manage the project and present in the design-based project development process.					X
12	Has the ability to use research methods and techniques in the field of Visual Communication.			X		
13	Has the competence to research, plan, implement and report during the project phase.				X	
14	Has the competence to establish the connection between design and aesthetic values.					X
15	Has the competence to interpret universal visual culture and associate the ties of symbols with universal visual culture.				X	

16	Has the competence to analyze, understand and interpret projects in the field of visual communication design with a critical and independent approach.			X	
17	Has the skills and competence to turn their designs into a portfolio document and present them.		X		
18	Knows how to integrate and use digital technologies and artificial intelligence-based/ supported design tools creatively and innovatively in visual communication design and production stages.				X
19	Evaluates artificial intelligence applications in design studies with a critical approach in terms of aesthetics and originality, and uses them in accordance with ethical rules.		X		










ECTS / STUDENT WORKLOAD				
ACTIVITIES	NUMBER	UNIT	HOUR	TOTAL (WORKLOAD)
Course Teaching Hour (X weeks * total course hours)	14		4	56
Preliminary Preparation and self- study	14		4	56
Mid-Term	1		15	15
Quiz	-		-	-
Assignment	-		-	-
Project	-		-	-
Field Study	-		-	-
Presentation / Seminar	-		-	-
Studio Practice	-		-	-
Final Examination/ Final Project/ Dissertation	1		25	25
Other	-		-	-
TOTAL WORKLOAD	-		-	152
TOTAL WORKLOAD / 25				6.08
ECTS				6

ETHICAL RULES WITH REGARD TO THE COURSE

Plagiarism Disclaimer

Detected and undetected plagiarism is a serious offence at any time and it could have devastating effects on your degree result and future professional life.

Plagiarism is easy to avoid if you make sure you thoroughly identify and recognize your sources and do not copy from visual examples, designs or notes taken directly from your sources word for word. The maximum citation limit cannot exceed 20%. Artificial intelligence citations are also considered within this scope. If proven otherwise, the student will fail the course.

	SDG 1: No Poverty	
	SDG 2: Zero Hunger	
	SDG 3: Good Health and Well-Being	
	SDG 4: Quality Education	X
	SDG 5: Gender Equality	
	SDG 6: Clean Water and Sanitation	
	SDG 7: Affordable and Clean Energy	
	SDG 8: Decent Work and Economic Growth	X
	SDG 9: Industry, Innovation and Infrastructure	X
	SDG 10: Reduced Inequalities	
	SDG 11: Sustainable Cities and Communities	
	SDG 12: Responsible Consumption and Production	
	SDG 13: Climate Action	X
	SDG 14: Life Below Water	
	SDG 15: Life on Land	
	SDG 16: Peace, Justice and Strong Institutions	
	SDG 17: Partnership for the Goals	

ASSESSMENT DETAILS AND EVALUATION CRITERIA:

Final Grades will be determined according to the Course Learning Activities and Final Examination/ Project/ Dissertation Assessment Details as below and comply with the Education and Examination Regulation set forth by the University.

Throughout the course, students will learn the theoretical base of the topic, and they will be able to equip themselves with the practical know-how skills of Advertisement production. Also, students are expected to design a creative advertisement piece with the knowledge they have gained in the course.

During the class sessions, participation is a very important input for the learning process for the students. It is also vital to understand the effect of creativity input on the production process of advertisement.

70% attendance to courses is compulsory. Health reports belong to 30% absenteeism right.

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UPDATED	02.03.2026
APPROVED	