COURSE SYLLABUS

Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
			Theory 2	**Practice** 2		
Typography and Layout	VCDE212	IV	2	2	3	6

Course Type	Compulsory Course	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Elective	Other
	yes	-	-	-	-	-

Level of Course	Associate Degree (Short Cycle)	Undergraduate (First Cycle)	Graduate/ Doctoral (Second /Third Cycle)
	-	Yes	-

Language of Instruction	English

Course Instructor(s)	Can Friedrich Luckinger	E-mail : can.luckinger@arucad.edu.tr Office : TI-OFF07
Course Objectives	This course introduces students to the basics of Typography as the foundation of graphic design. It focuses on the structure and dynamics of letters, typefaces and other characters assembled with design purposes for printed and digital media. It also concentrates on the rules that govern the assembling of type into aesthetically appealing compositions like layout, poster and logotype designs. The course starts with an introduction to the most common Typefaces and their timeless design features in order to create an understanding on the visual language of any specific typeface. The core idea of the course is to broaden this understanding and to utilise it conceptually for visual communication purposes.	

Course Learning Outcomes	Students will able to:	Teaching Methods	Evaluation Methods
	Understand the basic concepts and terminology of typography, including type classifications, anatomy, and history.	**Lectures and Readings:** Cover typography terms	**Oral Recap:** Ask students to describe

		(e.g., baseline, cap height, x-height) and classifications (e.g., serif, sans-serif, script).	various parts of a typeface.
	Explain the role of type as a design element and how it communicates meaning.	**Class Discussions:** Explore how type influences visual identity and perception.	**Group Discussions:** Gauge understanding of how type communicates messages beyond just the text.
	Use type effectively in design projects, selecting and applying the right typefaces based on context and design needs.	**Hands-on Workshops:** Assign projects where students apply type to posters, websites, or logos.	**Portfolio Review:** Assess final design work that demonstrates typography skills.
	Critically analyze the relationship between type and its context in a design piece.	**Discussion on Trends:** Evaluate current typographic trends and their cultural relevance.	**Design Reviews:** Evaluate the effectiveness of type in students' projects.
	Critically assess type choices based on their aesthetic, functional, and communicative value.	**Design Critique Sessions:** Discuss how type choices can enhance or detract from design goals.	**Final Project Evaluation:** Assess overall typographic effectiveness in their designs.
	Design polished projects using type that effectively communicates the intended message and aesthetic.	**Capstone Project:** Design a project (e.g., logo, poster, website) incorporating typography as a central element.	**Project Submission:** Evaluate students' portfolios with typography-focused work.
Course Content	1. Learning how to assemble letters and other characters into both communicative and aesthetic compositions 2. Learning how to mix Typefaces for compatibility in graphic layouts 3. Learning how to manage words, sentences and paragraphs in a layout for better legibility		

	4. Perceiving the visual language, characteristics and mood of a Typeface for utilising in a design application
	5. Creating designs using weight, size, scaling, counter space, hierarchy, positioning, value and colour
	6. Using Type as a tool or a medium for visualising their creative thinking and conceptual work

COURSE OUTLINE/SCHEDULE			
Week	**Topic**	**Implementation (theory/practice)**	**Required Reading, Preliminary preparation**
1	Introduction to Typography and Layout Design	T/P	McNeil, P. (2017). The visual history of type. London: Laurence King Publishing.Z250.A2 .M36 2017
2	Evolution of Typography throughout history. Well-known typefaces, their distinctive features. Caslon, Garamond, Baskerville, Helvetica, Futura, Gill Sans etc. Areas of use.	T/P	Kitching A., . (2015). Alan Kitching's A-Z of Letterpress. London: Laurence King Publishing. Z250 .K58 2015
3	Structure of type and paragraphs. Spacing for legibility; kerning, tracking, leading, hyphenation, justification, ligatures and orphans. Typesetting mini assignments.	T/P	Kitching A., . (2015). Alan Kitching's A-Z of Letterpress. London: Laurence King Publishing. Z250 .K58 2015
4	Structure of type and paragraphs. Spacing for legibility; kerning, tracking, leading, hyphenation, justification, ligatures and orphans. Typesetting mini assignments.	T/P	Krause J., . (2016). Lessons in typography. [San Francisco, CA]: New Riders.Z246 .K833 2016
5	Grid systems for layout. Introduction to Adobe Indesign. How to design paragraphs. DropCaps. Typography Guide book design project.	T/P	Krause J., . (2016). Lessons in typography. [San Francisco, CA]: New Riders.Z246 .K833 2016
6	Combining Typefaces in Typographic designs and Layouts. Emotion, mood; Rhetoric of Typography. Assignments.	T/P	Krause J., . (2016). Lessons in typography. [San Francisco, CA]: New Riders.Z246 .K833 2016
7	Combining Typefaces in Typographic designs and Layouts. Emotion, mood; Rhetoric of Typography. Assignments. Continued	T/P	Krause J., . (2016). Lessons in typography. [San Francisco, CA]: New Riders.Z246 .K833 2016
8	**Midterm.**		

9	Combining Typefaces in Typographic designs and Layouts. Emotion, mood; Rhetoric of Typography. Assignments. Continued	T/P	Krause J., . (2016). Lessons in typography. [San Francisco, CA]: New Riders.Z246 .K833 2016
10	Deconstruction of both Type and grid systems. Assignments of deconstruction for typographic design	T/P	Krause J., . (2016). Lessons in typography. [San Francisco, CA]: New Riders.Z246 .K833 2016
11	Deconstruction of both Type and grid systems. Layout designs with typographic elements; numerals, dingbats, pictograms, quotation marks, punctuation marks, glyphs etc.	T/P	Krause J., . (2016). Lessons in typography. [San Francisco, CA]: New Riders.Z246 .K833 2016
12	Type and Image. Use of visuals with Typography. Type & image side by side, Image in Type, Type in Image, Type as Image. Assignments.	T/P	Krause J., . (2016). Lessons in typography. [San Francisco, CA]: New Riders.Z246 .K833 2016
13	Type and Image. Use of visuals with Typography. Type & image side by side, Image in Type, Type in Image, Type as Image. Assignments. Continued	T/P	Krause J., . (2016). Lessons in typography. [San Francisco, CA]: New Riders.Z246 .K833 2016
14	Type and Image. Use of colour, tints and blending modes in Typography. Typographic cover and poster designs. Assignments.	T/P	Krause J., . (2016). Lessons in typography. [San Francisco, CA]: New Riders.Z246 .K833 2016
15	Narrative Typography in 3D Space. Use of space and typographic texture. Managing information and hierarchy. Assignments.	T/P	Carter R., Day B., Meggs & Maxa. (2015). Typographic Design. Hoboken, New Jersey: John Wiley & Sons. Z246 .C217 2015
16	Narrative Typography - Visual Metaphors & Semiotics. Hand-made typography and Lettering. Assignments.	T/P	Carter R., Day B., Meggs & Maxa. (2015). Typographic Design. Hoboken, New Jersey: John Wiley & Sons. Z246 .C217 2015
17	Final Exam Week	T	

Required Course Material(s) / Reading(s)/ Text Book(s)	Library Catalogue number: McNeil, P. (2017). The visual history of type. London: Laurence King Publishing.Z250.A2 .M36 2017 Carter R., Day B., Meggs & Maxa. (2015). Typographic Design. Hoboken, New Jersey: John Wiley & Sons. Z246 .C217 2015

Recommended Course Material(s)/ Reading(s) /Other	Carter, R., Meggs, P. B., & Day, B. (2011). Typographic design: Form and communication. John Wiley & Sons.
	Cullen, K. (2012). Design elements typography fundamentals : a graphic style manual for understanding how typography affects design. Beverly, MA: Rockport.
	McNeil, P. (2017). The visual history of type. London: Laurence King Publishing.
	Haley, A. (2012). Typography, referenced : a comprehensive visual guide to the language, history, and practice of typography. Beverly, MA: Rockport Publishers.

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		2	28

Mid-Term	1		33	33
Quiz	-		-	-
Assignment	-		-	-
Project	-		-	-
Field Study	-		-	-
Presentation / Seminar	-		-	-
Studio Practice	-		-	-
Final Examination/ Final Project/ Dissertation	1		33	33
Other	-		-	-
TOTAL WORKLOAD	-		-	150
TOTAL WORKLOAD / 25				6
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.

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.

PREPARED BY	Can Friedrich Luckinger
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APPROVED	