



DES-115: TYPOGRAPHY (FORMERLY ART-125)

Effective Term

Fall 2026

BOT Approval Date

06/12/2025

Discipline

DES - Design

Course Number

115

Course Title

Typography (formerly ART-125)

Short Title

Typography

Credit Status (CB 04)

D - Credit - Degree applicable

Units

Activity Units

3.00

Total Units

3.00

Hours

Activity Contact Hours

96-108

Out of Class Hours Activity

48-54

Total Contact Hours

96 - 108

Total Out of Class Hours

48 - 54

Total Student Learning Hours

144 - 162

Distance Education

Yes

Distance Education

Distance Education Type

Both Fully Online and Hybrid Online

Fully Online Delivery Requirements:

- a. Students must be notified via the college schedule of classes and the syllabus for the class if proctored tests are required for this course
- b. Any planned face-to-face meetings, such as an orientation or study session, must be optional

c. The MSJC curriculum committee requires the use of accessible, asynchronous discussion as a component of every fully online course

Are you using publisher content?

No

Regular Substantive Interaction

Instructor-to-student, student-to-student, and student-to-content contact shall be distributed in a manner that will ensure regular substantive interaction (RSI) is maintained not only weekly but also for the duration of the course. Instructor interactions should be equivalent in time, quality and consistency to the engagement students would receive in a face-to-face course—for example, through announcements, discussion participation, personalized feedback, video messages, or other instructional communications. Instructors are expected to be responsive to student inquiries within a 24-72 hour time frame excluding holidays. RSI will be maintained through a variety of methods:

- Orientation - Students must be oriented to the online and face-to-face portions at the start of the course.
- Announcements - Announcements using the course management system must be posted at least weekly to keep students current on course events, due dates, materials, etc.
- Discussion Forums - Content-related discussion forums within the designated CMS will include appropriate instructor participation and will be initiated and maintained, with timely feedback provided. Instructors are required to monitor the discussions and related activities to provide guidance and direction. Open-ended discussion boards may be used to further learning and interaction.
- MSJC Communication – Instructor will use MSJC-administered communication tools (such as email or the designated CMS communication tools) to regularly communicate with and provide ease of access to students.
- Timely Feedback - Timely feedback on student work will be provided by the instructor, which may include comments and/or rubrics, within the Grades area of the designated CMS.
- Scheduled Meetings – Hybrid and synchronous courses will meet at regularly scheduled times.

ADA Compliance - All course interactions and content must be designed with accessibility in mind and meet ADA requirements.

Catalog Description

This course is an introduction to typography for visual communications design. The class emphasizes the use of typography in the design process, including aspects of analytical and creative design through digital and print media. Students explore the evolution and classification of letterforms and investigate the structure, format, legibility, and expression. (formerly ART-125)

Codes

TOP Code (CB 03)

1030.00* - *Graphic Art and Design

CIP Code

50.0401 - Design and Visual Communications, General.

Repeatability Code

No

Grading Option

Letter grade OR P/NP

Minimum Qualifications

Minimum Qualifications	And/Or
Art (Masters Required)	Or
Graphic Arts	End

Learning Objectives

Learning Objectives

Learning Objective
1. Design projects that show skill in technical lettering for layout and reproduction.
2. Assemble letters that use visual analysis in determining effective spacing, color, weight, and grouping.
3. Examine the epistemology of the letterform through historical uses of communication in various societies and time periods that represent diverse cultures, languages, and traditions.
4. Construct typographic designs that are legible, accessible, and inclusive of diverse audiences. This includes considerations for readability for people with visual impairments (e.g., dyslexia-friendly fonts) or language diversity.

5. Implement typography as a design element that intertwines function and form.
6. Support equitable access to typographic resources and tools, particularly in underrepresented or economically disadvantaged communities.
7. Experiment with various typographical arrangements and page layouts using page layout software.
8. Appraise and assess their own and others' projects for visual effectiveness and the utilization of skills.
9. Recognize typeface usage from different social movements and cultures.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome

1. Students will create letters that utilize visual analysis in determining effective spacing, color, weight, and grouping.
2. Students will plan, compose, and complete abstract design forms using type.
3. Students will use page layout software to produce functional yet creative layouts using image, titles, and body copy.

Content

Course Activity Content

1. Historical Development of Lettering
 - a. Logograms
 - b. Roman Lettering
 - c. Illuminated Manuscripts
 - d. Printing
 - e. Lithography
 - f. Digital
2. Anatomy of Letters (Upper and Lower Case)
 - a. Serif
 - b. Bowl
 - c. Cap Height
 - d. Baseline
 - e. X-height
 - f. Stress
 - g. Ascenders and Descenders
3. Principles of Lettering Design
 - a. Spacing
 - i. Tracking and Kerning
 - ii. Leading
 - iii. Em-space
 - b. Weight, Relationships, and Consistency
 - i. Bold
 - ii. Oblique
 - iii. Italics
 - iv. Condensed
 - v. Book
 - c. Proportional Groupings of Individual Letters
 - i. Body Copy
 - ii. Headlines
 - iii. Grid Use
4. Classifications of Letters and Type
 - a. Black Letter
 - b. Old Style
 - c. Transitional
 - d. Modern

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- e. Script
 - f. Decorative
 - 5. Rendering of Type
 - a. Scaling
 - b. Direction
 - c. Position
 - d. Spacing
 - 6. Grid Systems
 - a. Alignment of Elements
 - b. Margins
 - c. Gutters
 - 7. Book and Magazine Layout
 - a. Paragraph Rules
 - b. Chapter/Section Uniformity
 - c. Pagination
 - d. Headers
 - 8. Digital vs. Print for Body Copy
 - a. Leading
 - b. Tracking and Kerning
 - c. Point Size
 - d. Font Styles
 - 9. Use of Type for Image Creation
 - a. Creating a Value Scale
 - b. Creating an image from TypeForms
 - 10. Development of a Font
 - a. Use of Type Anatomy to Create an Upper and Lowercase Set
 - b. Importation of Vector Art Into Font Generation Software
 - 11. Use of Type in Experimental Compositions
 - a. Paragraphs
 - b. Action Words Through Type Placement
 - c. Type Compositions Through Feeling
 - 12. Practical Use of Display Typefaces
 - 13. Document Layout
 - a. Implementing the Grid
 - b. Type and Paragraph Rules
 - 14. Critiques of Solutions
 - a. Functional Use of Type in a Graphic Layout
 - i. Promotion
 - ii. Information
 - iii. Persuasion
 - b. Printing Process
 - i. Bleed
 - ii. Display
 - iii. File Management
 - 15. Ethical Uses of Typography in Design
 - a. Legality and Copyright
 - b. Cultural Sensitivity
 - i. Appropriation
 - ii. Contextual Uses
 - c. Accessibility in Type Design
 - i. Legibility
 - ii. Contrast Ratios
 - iii. Standards for Software Readers
 - d. Sustainability
 - e. Inclusivity and Representation

- i. Language Diversity
 - ii. Avoiding Stereotypes
 - iii. Typefaces That Are Accessible for People With Disabilities
 - 1. Dyslexia-Friendly Fonts
 - 2. Colors for the Colorblind
- 16. Diversity Topics in Typography
 - a. Global Contributions
 - i. Chinese
 - ii. Thai
 - iii. Arabic
 - iv. Devanagari
 - v. Hebrew
 - vi. Cyrillic
 - b. Indigenous and Regional Writing Systems
 - c. Typography in Social Movements
 - i. Feminist
 - ii. LGBTQ+
 - iii. Civil Rights

Methods of Instruction

Method

Activity

Integration

Students will participate in class activities on various design problems that develop an understanding of using software to achieve a specific design goal by finding fonts, making design decisions, and properly exporting files that visually show understanding of the basic principles of typography. The instructor will give guided demonstrations in software and lectures showing exemplary methods in order for the students to accomplish a stated outcome. These demonstrations use exemplary images to show how software is used to assemble letters that use visual analysis in determining effective spacing, color, weight, and groupings.

DE Adaptations for MOI

Software demonstrations analogous to in-class demonstrations will be recorded on video using screen capture and conform to accessibility standards by captioning and offering proper contrast.

Method

Critique

Integration

In-class critiques, done individually and in groups, of students' work demonstrating well-designed typographical solutions. These will involve the instructor analyzing the design and effectiveness of type in a piece of work.

DE Adaptations for MOI

Critiques will happen with work placed into the discussion board of the CMS and instructors giving feedback within the discussion board, or creating a recorded video of the work with feedback for the individual students in for the group. The videos will be captioned and conform to accessibility standards.

Method

Lecture

Integration

Classroom lectures will delve into the vocabulary and meaning of letterforms, emphasizing their significance in typography and graphic design. We will explore the entire process of creating a design piece tailored for specific audiences, ensuring inclusivity and representation in design choices. Additionally, lectures will highlight renowned designers, their philosophies, and various design styles, all through the lens of diversity, equity, and inclusion (DEI). This approach aims to foster a deeper understanding of how typography can effectively communicate and resonate with diverse communities.

DE Adaptations for MOI

Lectures are given using captioned, accessible videos and posted directly into the CMS.

Method

Projects

Integration

Assign projects in-class using development points that allow for redesign based on critical feedback which fosters creative typographic skills through both functional and experimental creative output.

DE Adaptations for MOI

Projects can be described via a brief (project sheet) as a page in the CMS possibly with an attached accessible video. The stages of the projects will be placed in the discussion boards on the CMS for the instructor as students to post feedback.

Methods of Evaluation**Method**

Class Participation

Integration

Guided in-class student typography activities dealing with methods, techniques and concepts as well as the critique of other student projects completed individually or in groups that appraises and assesses the visual effectiveness and the utilization of skills. Students will always take an approach towards DEI, especially accessibility in Typography.

DE Adaptations for MOE

The CMS should be used to create threaded discussions for responses to assignments, ensuring all accessibility standards are met. The CMS can also facilitate peer reviews for online assignments that are submitted outside of the discussion board. Feedback from students should be done within four days and feedback to students should be one week after last assignment due date.

Method

Portfolios

Integration

Using portfolios as a method of evaluation in a typography class provides a comprehensive approach to assess students' understanding and application of typography principles, as well as their ability to design with accessibility in mind. The portfolio will especially be used to show growth in projects and the student's ability to take feedback and correct their work at the end of the course, synthesizing all of the things they have learned.

Portfolios will be evaluated on the following:

Technical Skills - Assess students on their ability to use typographic elements effectively, including font selection, hierarchy, and composition.

Accessibility Considerations - Evaluate how well students apply accessibility principles, such as using legible typefaces, appropriate contrast ratios, and responsive design. Consider their use of alt text, clear labels, and navigable layouts.

Creativity and Originality - Encourage innovative typographic solutions that consider the diverse needs of audiences, particularly those with disabilities or varying levels of design experience.

Presentation Quality - Evaluate the overall presentation of the portfolio, including organization, clarity, and professionalism, which reflects the principles of good design.



DE Adaptations for MOE

In a fully online class the student should turn in their portfolio to the CMS as a multipage PDF. They will be graded using the same criteria as above and typically have a one week turnaround.

Method

Projects

Integration

These projects will show visual analysis in determining effective spacing, color, weight, and grouping as well as the application of functional/experimental typography that explores the letterform as a design element. Projects can be graded on the following suggested criteria:

Deadline - In design as a practice, deadlines are the most important thing.

Concept - How well did the student take the assignment's directions and come up with something creative?

Directions - Were all the directions in the brief followed?

Style and Aesthetic - Are the elements within typography being utilized correctly and creatively (Form follows Function)?

Technical Proficiency - Is the work accessible and formatted correctly? Did they appropriately use the software well?

Others that the instructor may want that is specific on a project.

DE Adaptations for MOE

Projects will be turned into the assignment area in the CMS usually as a PDF. For projects students should be given an opportunity to do a peer review using the same grading rubric as the instructor. Students should have four days to complete this and the instructor one week after peer reviews are completed.

Method

Quizzes

Integration

Tests/Quizzes on classroom lectures using slides/images and/or demonstrations of typography methods, techniques, and concepts. These tests are given as multiple choice, fill in the blank or short essay answers.

DE Adaptations for MOE

The quizzes will be delivered in the course CMS and try to be as close as possible similar to face-to-face quizzes. Formatting of the quizzes will conform to accessibility standards.

Assignments

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Summative

Assignment

Logotype

Purpose. The primary intention of this assignment is to explore various aspects of an important design principle called integration. Using the first and last initial of your name, you will be integrating those letters with a shape, creating a logo that is unique to you.

Process. This assignment has TWO PARTS, each will last one week.

Step 1. Download the fonts and install them on your computer. If you are working in the lab, they are most likely already installed.

Step 2. Download the template file to begin working in Illustrator.

Step 3. Before you begin watch the lecture on typeshape integration (1.3 part a) which describes this project further and teaches you all the tools necessary to complete it. You will specifically need to know how to convert fonts to outlines, and edit the outlines. Save as a PDF.

Step 4. Watch the next lecture (1.3 part b) on combining shapes and adding design elements. In this we will be focusing on the pathfinder to unite and divide shapes as well as choose fill colors, stroke colors, and graphic styles for your logo. Add in your name somewhere near the logo as you see fit. Save as a PDF

Step 5. Select your favorite logo. Make a new file in Illustrator that is 11x17. Place your logo into this file and make it roughly 5"x 5". Add your name to the logo like in the above examples, choose whatever font, style, and color you want. Save this file as a PDF. Open Adobe Acrobat and merge your three PDFs and submit the assignment AS ONE PDF!. 1st page is your single logo, 2nd page is part 1 of the assignment, 3rd page is your part 2 of the assignment.

Format. Create a 3 page PDF, print, and submit in the first class after the listed due date.

Grading:

10% Deadline

10% Directions

40% on Letter Integration (Page #1)

40% on Exploratory Design Elements (Page #2)

Feedback will be given directly in each rubric section and completed within one week.

How assignment will be adapted in online format

A project brief will be placed directly in the CMS with accessible videos describing project process and tools. The file will then need to be changed to a web-based PDF (smaller file than print) and submitted to the CMS in the assignment area. Grading will be done directly in the CMS.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Typography Writing Assignment: Understanding and Applying Grid Layouts

Assignment Title:

Exploring the Role of Grid Systems in Typography

Learning Outcomes:

Understand the theoretical and practical aspects of grid systems in typography.

Develop the ability to apply grid systems to create organized, aesthetically pleasing, and readable typographic layouts.

Critically reflect on the design process and the role of grids in effective typography.

Objective:

The purpose of this assignment is to help students understand the importance of grid systems in typography design, explore different types of grid layouts, and reflect on how grids influence readability, aesthetics, and the overall structure of a composition. Use the content of the lectures that are in the CMS to drive your research. Accessible links should be placed in the lectures that you can use for extra research.

Assignment Guidelines:

Part 1: Research and Analysis (500–700 words)

Introduction to Grid Systems:

Define what a grid system is in the context of design and typography.

Briefly explain the history of grid systems in design. You may want to explore its origins in print design (e.g., newspapers, books) and how it evolved in modern digital typography.

Types of Grids:

Explain the different types of grid systems (e.g., manuscript grid, column grid, modular grid, baseline grid) and provide examples of when each grid type might be used.

Include visual examples (you can either find or create these) to illustrate the difference between these grid types in typography.

Grids and Typography:

Discuss how grids contribute to the organization and readability of text.

Analyze how grids impact the placement of typographic elements (headings, paragraphs, captions) and how they guide the reader's eye through a layout.

Consider discussing how designers use grids to maintain consistency and structure across different mediums (e.g., print, web).

Part 2: Application and Reflection (300–500 words)

Design a Grid-Based Layout:

Using any design software of your choice (Adobe InDesign, Figma, Sketch, etc.), create a typographic layout using a grid system. Your layout should include at least two different typefaces, multiple levels of hierarchy (headlines, subheads, body text), and images or other design elements.

Include a caption for each grid-based layout, explaining what type of grid you used and why you chose that particular grid structure for your design.

Reflection:

Reflect on the process of designing a layout using a grid system.

Was it challenging or easier than expected?

How did the grid help in organizing the typography and other elements?

Describe any challenges you faced in maintaining readability and aesthetic balance.

How did the grid influence your typographic choices, such as font size, line spacing, and placement?

Formatting Requirements:

Create a format with asymmetrical margins. Make the layout 2 columns. Use a grid system to leave placeholders for images and use images from the texts within your design, one per page.

Use 12-point, readable typeface for the written portion (e.g., Arial, Times New Roman).

Print your work and bring to class. Submit your work as a PDF document for record keeping.

Include images/screenshots of your design with clear labels indicating the grid system used.

Due Date: 1 Week from assignment date

Grading Rubric:

Research and Analysis (40%): You've demonstrated in writing, depth of understanding of grid systems and their application to typography.

Design (40%): Quality of the grid-based layout, adherence to grid principles, and clarity of the grid's impact on typographic structure, use of accessibility in your text.

Reflection (20%): Insightfulness of the reflection and ability to articulate the challenges and benefits of using grid systems.

Grades will be given within each section of the rubric or possibly in your print will be marked up with comments. (For online courses, make sure to download this again as the instructor will put comments directly in your file). Grades will be done within two weeks as this is a more intensive grading process for your instructor.

How assignment will be adapted in online format

Students will use the CMS to upload the assignment, they will not need to print in online classes and the instructor will use the CMS to make comments directly on the file.

Assignment Type

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

This assignment explores how typography impacts Diversity, Equity, and Inclusion (DEI) in design. The goal is to understand how type choices influence accessibility, representation, and inclusivity in communication design.

Instructions:

Read the following articles and reflect on how typography can play a role in promoting or hindering DEI.

"Typography and Inclusivity: How Type Choices Affect Accessibility"

This article discusses how typographic choices—such as size, contrast, and readability—impact accessibility for people with visual impairments, dyslexia, and other disabilities. Pay close attention to typeface legibility and how it can help improve the inclusiveness of digital and printed materials.

"Cultural Representation in Typography: Balancing Tradition and Modernity"

Explore how typefaces are used to represent different cultures. Consider how font choices can perpetuate or combat stereotypes, and reflect on how diverse cultural representation in type design helps create an inclusive visual language.

"Designing for Everyone: The Role of Variable Fonts in Inclusive Design"

Variable fonts are a relatively new technology allowing designers more flexibility with a single typeface. This piece explains how variable fonts can contribute to inclusive design, offering scalability, weight variation, and adaptability that cater to a wide range of users.

"Gender-Neutral Typography: Breaking Gender Norms Through Type"

Discusses how certain typefaces are perceived as gendered (e.g., strong and bold vs. delicate and cursive) and how designers can use neutral or mixed typographic styles to avoid reinforcing gender stereotypes.

"The Ethics of Typography: Who Gets Represented?"

This article focuses on the ethics of type design, questioning who creates typefaces, who is represented in popular typefaces, and how designers can choose fonts that reflect a broader range of experiences and identities.

Write a 500-word reflection on how typography affects DEI. Address the following questions:

How can type choices affect a design's accessibility and inclusiveness?

In what ways do typography choices impact representation and cultural diversity?

What are the ethical considerations for designers when selecting typefaces for a DEI-focused project?
How can variable fonts contribute to inclusive and adaptable designs?

Design Task:

Create a visually interesting PDF with Headline, Subheads (for each of the Questions) and body text that incorporates the principles of DEI through thoughtful typography choices. Be prepared to explain how your typeface selections reflect the goals of accessibility, inclusiveness, and cultural representation.

REMEMBERING TYPE FROM SOCIAL MOVEMENTS (past lecture)

Recreate the write-up using another style of font that mimics those from social movements (the ones that were talked about in lecture). So pretend you want the story to be handouts to a group that are promoting one of the following: a civil rights movement, a feminist movement, LGBTQ+ movement.

Submission:

Format: Written reflection in PDF and HTML format in the CMS.

Grading

10% Deadline

30% Formatting

50% Content (10% per paragraph)

10% Aesthetic for Choices of Fonts

Feedback will be given as part of the rubric and completed within one week.

How assignment will be adapted in online format

This will be uploaded to the CMS with HTML formatting placed directly into the assignment submission and the PDF as an attached file. Grading guidelines are the same as above.

Course Materials

Textbooks

Ellen Lupton (2024). Thinking With Type Princeton Arch. Press. ISBN: 1797226827

Other Resources

Communication Arts Annual (Offered through the Library)

Class Size Information

Class Size

30

Class Size Category

F - Individualized, skills#based instruction/field practice 30

Diversity and Inclusion

Course Design and Materials: Course will incorporate diverse perspectives, authors, and examples that reflect a variety of cultures, identities, and lived experiences. Instructional materials will be reviewed regularly to ensure representation, inclusivity, and alignment with equity-minded practices across disciplines.

Inclusive Learning Environment: Instructors will establish classroom norms and policies that promote respect, civil discourse, and belonging in both online and face-to-face classes. Clear expectations for communication and engagement will support a learning space where all students feel valued and heard.

Accessible Instruction: Course content will be delivered using accessible design. Materials will follow accessibility guidelines within the CMS, including captioned media, readable document formats, and multiple means of engagement to support diverse learning.

Equitable Teaching Practices: Instructors will use transparent and grading criteria, varied assessment methods, and timely feedback to promote fairness and student success. Opportunities for revision, reflection, and multiple demonstrations of learning may be incorporated when appropriate to the discipline.

Culturally Responsive Pedagogies: Instructional strategies will encourage critical thinking about diverse perspectives and systems of power relevant to the course content. Faculty will foster opportunities for students to connect course material to real-world contexts.

Ongoing Reflection and Improvement: Faculty will engage in continuous professional development related to IDEAA principles and reflect on course practices using metacognition to identify opportunities for increased equity, inclusion, and accessibility.

Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.

This course relies heavily on exposing students to as many diverse perspectives in creative endeavors along lines of gender identity, sexual expression, cultural identity, racial identity, etc. We accomplish this by showing students works of art from each of these categories throughout the full spectrum of design history as well as modern cutting-edge designs. Going beyond simply showing these design solutions, students are then required to examine their own personal identity and synthesize original works of art that reflect these values. Students will then communicate to the instructor and to each other how they have responded to these varied examples and identities in their projects.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

Assignments, Instruction, and Content will all be delivered using Universal Design as the main concept. This will entail providing each student with multiple platforms and paths to the information needed to reach the Learning Objectives. This course will use the CMS, printed material, direct instruction, and supplemental instruction to ensure all strategies for learning are addressed. Evaluations will use explicit rubrics which are distributed at the time the work is assigned and where applicable, alternate forms of evaluations such as oral presentation, written presentation, and visual presentation will be applied.

Interactions

Explain how the course will incorporate student-to-student interaction.

Student-to-student contact will be integrated into many class sessions through collaborative instruction and group feedback. This engagement will primarily take place during our formal and informal oral critiques. These are weekly or bi-weekly group critiques which allow students to present their typography projects and receive feedback from their peers. This collaborative setting fosters discussion about design choices, typographic hierarchy, readability, and other typographic elements as directed to study in the project encouraging students to articulate their thoughts and insights.

Students can also be assigned to present on specific typographic styles, designers, or historical movements. This not only deepens their understanding but also encourages interaction as classmates ask questions and share their perspectives.

In the CMS online, discussion boards can facilitate ongoing conversations about typography, enabling students to share resources, ask questions, and critique each other's work outside of class.

Explain how the course will incorporate instructor-to-student interaction.

Instructor to Student interactions will be varied. Lecture presentations on historical and modern design trends with either quizzes or discussion boards, one-on-one instruction during studio sessions, written feedback on completed projects, and skill demonstrations in class or in accessible video format.

Instructors can facilitate hands-on practice sessions where they guide students through specific typography tasks, such as kerning or layout design. This approach allows for real-time questions and support.

Sharing real-world examples of well-crafted typography in various media can help students understand the practical implications of design choices. Instructors can analyze these examples with the class, fostering discussion in person or through discussion boards online.

Explain how the course will incorporate student-to-content interaction.

Student to Content interactions will occur daily in this course as the content is embedded in all activities. Assignments that require students to create typographic designs (such as posters, logos, or book covers) encourage them to apply what they've learned in a practical context. This hands-on experience deepens their understanding of typographic principles and techniques.

Students engage with textbooks, articles, and online resources that cover typography theory, history, and design principles. They analyze the content, highlighting key concepts and reflecting on their implications for design practice.

Lastly, studio time engaging in practice-based workshops provide opportunities for students to experiment with typography using design software. They can engage with content through trial and error, learning from their experiences as they create.

Explain how the course will incorporate student-to-self interaction (metacognitive).

Metacognitive activities in a typography class help students develop awareness of their own learning processes, enhancing their ability to reflect on, evaluate, and adjust their approaches to design and problem-solving.

Asking students to document their design process step-by-step (from brainstorming to final execution) encourages them to reflect on their decisions and the evolution of their work, reinforcing metacognitive skills.

Maintaining a reflective journal (possibly within their portfolio) allows students to document their design processes, thought patterns, and decision-making. They can reflect on what strategies worked, what didn't, and how they can apply these insights to future projects.

Engaging in discussions about design challenges and problem-solving strategies helps students articulate their thought processes and consider alternative approaches, enhancing their metacognitive awareness. Instructors can guide students through structured critique sessions that include questions prompting reflection, such as "What was your thought process behind this layout choice?" or "How did you decide on this typeface?" This encourages deeper thinking about their design decisions.

Key: 231