

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF APPLIED ARTS & CULTURE		
ACADEMIC UNIT	DEPARTMENT OF GRAPHIC DESIGN & VISUAL COMMUNICATION		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	N1-6010	SEMESTER	6th
COURSE TITLE	VISUAL PROMOTIONAL CAMPAIGN		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
LECTURES AND LABORATORY EXERCISES		4	5
<i>Add rows if necessary. The organization of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialized general knowledge, skills development</i>	SPECIAL BACKGROUND		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES (in English)		
COURSE WEBSITE (URL)	https://eclass.uniwa.gr/courses/GD105/		

(2) LEARNING OUTCOMES

Learning outcomes

The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.

Consult Appendix A

- *Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area*
- *Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B*
- *Guidelines for writing Learning Outcomes*

Students are training on visualization of an idea/concept into image. They design the identity of promotional activities, applying branding rules, such as homogeneity, coherence, recognizability, easy to remember visual characteristics.

After the completion of the course the students will be able to:

- Develop creative, critical thinking
- Apply research methodology
- Experiment on innovative design approach
- Visualize concepts in abstract way
- Practice in composition and design cohesion
- Present high quality proposals in a complete, professional presentation
- Experience the values of team work

General Competences

Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?

Search for, analysis and synthesis of data and information, with the use of the necessary technology
Adapting to new situations
Decision-making
Working independently
Team work
Working in an international environment
Working in an interdisciplinary environment
Production of new research ideas

Project planning and management
Respect for difference and multiculturalism
Respect for the natural environment
Showing social, professional and ethical responsibility and sensitivity to gender issues
Criticism and self-criticism
Production of free, creative and inductive thinking
.....
Others...
.....

- Search for, analysis and synthesis of data and information, with the use of the necessary technology
- Adapting to new situations
- Decision-making
- Working independently
- Team work
- Working in an interdisciplinary environment
- Working in an international environment
- Project planning and management
- Respect for difference and multiculturalism
- Respect for the natural environment
- Showing social, professional and ethical responsibility and sensitivity to gender issues
- Production of free, creative and inductive thinking
- Criticism and self-criticism

(3) SYLLABUS

Theoretical module

During the lectures we discuss paradigms of commercial and social campaigns, designed for a company, organization, products, services, etc. Analyze branding principles, such as visualize the values of a brand, differentiate between competitors, psychological status on the public. Review of the greek advertisements, focus on the social-political premises which influence communication strategics, designate design approach, therefore define the brand image. Point out how Gestalt theory supports graphic design. Students understand the role of designer in terms of effective communication, social responsibility and aesthetics. They complete an essay (case study) of 2000 words, taking under consideration the above issues.

Workshop module

Students undertake a research on relative existed campaigns, analyze strategics, come to conclusions and underline the key points upon which they build their method to design a campaign on a specific theme. Learning from the past, becoming innovative. They answer to questions such as, what is the message, how do we address emotionally to the target group, how do we transform the research into visual identity step by step, which is the slogan, teaser, etc. The promotional actions are determined according to the nature of the given subject. (i.e.: poster, brochures, stands, social media, packaging, other social actions, etc).

Students present their progress weekly, followed by critical analysis and feedback. A complete, coherent presentation is required.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face, Distance learning	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Presentations on power point, pdf and video projections. Use of design software and traditional techniques.	
TEACHING METHODS <i>The manner and methods of teaching are described in detail. Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc. The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	Activity	Semester workload
	Lectures	20
	Art workshop	40
	Study and analysis of bibliography	10
	Interactive teaching	20
	Essay writing	15
	Artistic creativity	20
	Course total	125
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	<ol style="list-style-type: none"> 1. laboratory work 50% 2. public presentation 10% 3. art interpretation 20% 4. written work 20% <p>Evaluation criteria for the workshops' projects</p> <ol style="list-style-type: none"> a) Research and creative process b) Innovation, originality c) Abstract visualization of ideas/concepts d) Design coherence e) Structure of presentation f) Quality and quantity of proposals g) Adherence to schedule 	

(5) ATTACHED BIBLIOGRAPHY

Greek sources

1. Αρβανίτης, Δ. 2011, *Social Design, Αφίσες για την Κοινωνία*. Αθήνα: Gramma
2. Κάβουρα, Α. 2021, *Επικοινωνία, Διαφήμιση & Μάρκετινγκ στο ψηφιακό περιβάλλον και ο ρόλος των μέσων κοινωνικής δικτύωσης*, 2nd ed., Αθήνα: Gutenberg
3. Παπαπολύζος, Φ. 1997, *Hellads_– η Ελλάδα μέσα από τη διαφήμιση: 1940-1989*, Αθήνα: Omikron
4. Arnheim, R. 2005, *Τέχνη και Οπτική Αντίληψη*. Αθήνα: Εκδόσεις Θεμέλιο
5. Eco, U. 2019, *Σημειολογία, Μαλλιάρης-Παιδεία*
6. Foster, H. 2013, *Η τέχνη από το 1900*, Εκδόσεις Επίκεντρο
7. Hauser, A. 1984, *Κοινωνική Ιστορία της Τέχνης*, (μτφρ. Κονδύλης Τ.), Αθήνα: Κάλβος,

International Sources

1. Berger, J. 1972, *Ways of seeing: BBC television series*, London: British Broadcasting Corporation and Penguin: https://www.youtube.com/watch?v=0pDE4VX_9Kk
2. Brody, N. 1988, *The graphic language of Neville Brody*, Thames & Hudson
3. Blackwell, L. *The End of Print – The graphic design of David Carson*. Laurence King Publishing
4. Curtis, A. *The century of the self*, BBC production: <https://www.youtube.com/watch?v=unu5qjLQC9g>
5. Fiell, C. & P. 2005, *Graphic Design Now*, Taschen

6. Gray, N. 1986, *A History of Lettering*, Phaidon
7. Noble, I. Bestley, R. 2011, *Visual Research – an Introduction to Research Methodologies in Graphic Design*, Lausanne: AVA Publishing
8. Perfect, C. 1995, *The Complete Typographer: A Manual for Designing with Type*. Rockport Pub
9. Stiny, G. *Shape: Talking about Seeing and doing*, The MIT Press
10. Wang, S. 2011, *Type Player: Type as Experiment, Type as Image*. Gingko Press
11. Wrede, S. 1988, *The Modern Poster*, The Museum of Modern Art

Scientific magazines and web pages:

Hyphen

www.archivesofdesign.gr

www.grdmagazine.gr

www.ggda.gr

www.designmag.gr

www.printmag.com

www.baselinemagazine.com

www.typographica.org

<https://theconversation.com/the-manipulation-of-the-american-mind-edward-bernays-and-the-birth-of-public-relations-44393>

<https://www.apa.org/monitor/2009/12/consumer>

<https://money.howstuffworks.com/10-deceptive-pr-campaigns-in-history.htm#pt2>