

## COURSE OUTLINE

• **GENERAL**

<b>SCHOOL</b>	SCHOOL OF APPLIED ARTS & CULTURE		
<b>ACADEMIC UNIT</b>	DEPARTMENT OF GRAPHIC DESIGN & VISUAL COMMUNICATION		
<b>LEVEL OF STUDIES</b>	Undergraduate		
<b>COURSE CODE</b>	N1- 4030	<b>SEMESTER</b>	4th
<b>COURSE TITLE</b>	LETTERING – TYPOGRAPHY IN GRAPHIC COMPOSITION		
<b>INDEPENDENT TEACHING ACTIVITIES</b> <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>	<b>WEEKLY TEACHING HOURS</b>	<b>CREDITS</b>	
	4	6	
<i>Add rows if necessary. The organization of teaching and the teaching methods used are described in detail at (d)</i>			
<b>COURSE TYPE</b> <i>general background, special background, specialized general knowledge, skills development</i>	Special background and skills development		
<b>PREREQUISITE COURSES</b>	Completion of the workshops in Typography I and Graphic Design I (3rd Semester)		
<b>LANGUAGE OF INSTRUCTION and EXAMINATIONS</b>	GREEK		
<b>IS THE COURSE OFFERED TO ERASMUS STUDENTS?</b>	YES (in English)		
<b>COURSE WEBSITE (URL)</b>	<a href="https://eclass.uniwa.gr/courses/GRAF134/">https://eclass.uniwa.gr/courses/GRAF134/</a>		

• **LEARNING OUTCOMES**

<p><b>Learning outcomes</b>  <i>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.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> <li>• <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i></li> <li>• <i>Descriptors for Levels 6, 7 &amp; 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i></li> <li>• <i>Guidelines for writing Learning Outcomes</i></li> </ul>
<p>Drawing on the knowledge gained through the introductory courses in Typography and Visual Communication (3rd Semester) and aided by short lectures at the regular evaluation discussions in class, each student will be able to improve their criteria on how to select typefaces relevant to the context of the project and evaluate their design influences from the European cultural history. The students will then develop their skills in type positioning, choice of style and size in relation to all other graphic elements of the composition. The successive exercises aim to enhance their ability to use typography not only for reading purposes, but also as dynamic tools of visual expression, where both the composition's concept and emotional content is communicated through type forms. Upon completion of the course students will be able to:</p> <p>(interactive video projections),</p> <ul style="list-style-type: none"> <li>• Recognize and direct the importance of typographic elements as a means of visual communication.</li> <li>• Apply and utilize basic design principles regarding form, colour and typographic application.</li> </ul>

- Understand the importance of the graphic designer's role in concept development and the pivotal role of typeface choice in typographic composition.
- Evaluate and utilize the use of typefaces in graphic design applications, using the principles of size, direction, hierarchy etc. in a composition.
- Self-evaluate their project development and evaluate the work of their colleagues.

### 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	Production of new research ideas Project planning and management Respect for difference and multiculturalism
Adapting to new situations	Respect for the natural
Decision-making environment	Showing social, professional and ethical responsibility and sensitivity to gender
Working independently	issues
Team work	Criticism and self-criticism
Working in an international environment	Production of free, creative and inductive thinking
Working in an interdisciplinary environment	Others... .....

- Search, analysis and synthesis of data and information, using the necessary technologies
- Adaptation to new situations (design of special specifications)
- Decision making
- Autonomous work
- Project design and management
- Respect for diversity and multiculturalism
- Exercise criticism and self-criticism
- Promotion of free, creative and inductive thinking
- Group work (The last work is performed by a pair of students)

### • SYLLABUS

#### Theoretical module

During several interactive video projections and commentary, the students come in contact with the historical and aesthetic evolution and application of many Greek and Latin fonts in order to widen their visual experience and understand the many different ways that type communicates a message. They develop better skills and design procedures to reach composition structure and focus on the requirements to complete each defined goal of their exercises.

#### Workshop module

In the workshop the students are expected to apply the broader and specific topics that were analyzed during the lectures and studied by their bibliographical research.

The exercises will train them to make decisions for the correct use of typographic elements in graphic composition, contributing to active and autonomous learning through research and developing skills for collaborative work in group projects.

The use of computers and design programs is essential for their training and completing the projects.. Each week the students present their work and participate in a discussion with each other that expands their inspiration, debating abilities and analytical skills.

After completing the workshop course (13 weeks), each student must submit their complete proposals in digital form.

Performance is evaluated by each student's portfolio quality, attendance and participation during the workshop discussions.

● **TEACHING and LEARNING METHODS – EVALUATION**

<p><b>DELIVERY</b> <i>Face-to-face, Distance learning, etc.</i></p>	<p>Face-to-face</p>	
<p><b>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</b> <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>Presentations on power point and video projections. Training on special software for the design of visual communication projects.</p>	
<p><b>TEACHING METHODS</b> <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.</i></p> <p><i>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></p>	<p><b>Activity</b></p>	<p><b>Semester workload</b></p>
	<p>Lectures</p>	<p>20</p>
	<p>Study &amp; Analysis of Bibliography</p>	<p>20</p>
	<p>E class</p>	<p>10</p>
	<p>Preparation of assignments and interactive teaching</p>	<p>20</p>
	<p>Artistic evaluation and critique of design proposals</p>	<p>80</p>
	<p>Course total</p>	<p><b>150</b></p>

<p><b>STUDENT PERFORMANCE EVALUATION</b></p> <p>Description of the <i>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></p>	<p><b>I. Development of presentation and written skills (30%)</b></p> <p>A. Oral and visual presentation of the final proposition of each project. It includes the research procedures and results , which informed the chosen solution (15%).</p> <p>B. Written presentation of the research and the stages of development for each project (15%).</p> <p><b>Work portfolio (70%):</b></p> <p>Visual presentation of the work in progress and discussion on conceptual issues of the projects.</p> <p>Student evaluation criteria:</p> <ol style="list-style-type: none"> <li>1. Weekly attendance on the workshops.</li> <li>2. Keeping the time schedule (as delineated at the Semester's start).</li> <li>3. Participation of the weekly evaluation of the students' projects</li> <li>4. Assessment of work improvement throughout the course.</li> </ol> <p><i>The evaluation criteria and the time schedule are posted from the start of the course at the UNIWA e-class website. All relevant information is explained in detail at the beginning, as well as, throughout the semester, during the weekly lectures. Upon request, all the information is provided using email or social networks.</i></p> <p><i>All the modules-exercises have the grade percentage for the calculation of the final evaluation.</i></p>
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• **ATTACHED BIBLIOGRAPHY**

<p><b>Greek Sources</b></p> <ol style="list-style-type: none"> <li>1. Katsoulidis, T. (2000), <i>The design of the letter: the Greek writing</i>, Athens.</li> <li>2. Mastoridis, Kl. (2002), <i>Proceedings of the 1st World Conference on Typography and Visual Communication: History, Theory, Education</i>, Thessaloniki.</li> <li>3. Mathiopoulos, G. (2009), <i>Anthology of Greek typography. A brief history of the art of the printed Greek book from the 15th to the 20th century</i>, Heraklion, University of Crete Press.</li> <li>4. Arvanitis, D. (2011), <i>Social Design: Posters for society</i>, Athens, Gramma Publ.</li> </ol> <p><b>International Sources</b></p> <ol style="list-style-type: none"> <li>1. Blackwell, L. (1992), <i>20th Century Type</i>, Laurence King Press.</li> <li>2. Meggs, Ph. (1992), <i>Type and Image: The Language of Graphic Design</i>, John Wiley &amp; Sons.</li> <li>3. Perfect Chr. (1992), <i>The Complete Typographer: A Manual for Designing with Type</i>, Little, Brown and Co.</li> <li>4. Carter, S. (2002), <i>Twentieth Century Type Designers</i>, Lund Humphries.</li> <li>5. De Jong, C. – Purvis, A. - Friedl, Fr. (2005), <i>Greative Type: A Sourcebook of Classic and Contemporary Letterforms</i>, Thames &amp; Hudson.</li> <li>6. Felton, P. (2006), <i>The Ten Commandments of Typography/Type Heresy: Breaking the Ten Commandments of Typography</i>, Jonathan Barnbrook.</li> <li>7. Heller, S. – Ilic, M. (2009), <i>The Anatomy of Design: Uncovering the Influences and Inspirations in Modern Graphic Design</i>, Rockport.</li> <li>8. Shaoqiang, W. (2011), <i>Type Player: Type as Experiment: Type as Image</i>, Ginkgo Press.</li> <li>9. Tselentis, J. et al (2012), <i>Typography, Referenced: A Comprehensive Visual Guide to the Language, History, and Practice of Typography</i>, Rockport Publishers.</li> <li>10. Lynn, L. (ed.), (2012), <i>Typography</i>, Chois Publishing.</li> </ol>
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11. Seddon, T. (2014) *Type Teams: The Principles Behind Perfect Type Face Combinations*, Adams Media.
12. Osterer, H. - Stamm, Ph. (2014), *Adrian Frutiger - Typefaces: The Complete Works*, Walter de Gruyter.
13. Campbell, A. - Dabbs, A. (2014), *Typography Pocket Essentials*, Hachette UK.
14. Samara, T. (2017), *Making and Breaking the Grid, Second Edition, Updated and Expanded: A Graphic Design Layout Workshop*, Rockport Publishers.
15. Samara, T. (2018), *Letterforms: Typeface Design from Past to Future*, Rockport Publishers.

**Periodicals:**

1. [www.archivesofdesign.gr](http://www.archivesofdesign.gr)
2. [www.grdmagazine.gr](http://www.grdmagazine.gr)
3. [www.ggda.gr](http://www.ggda.gr)
4. [www.designmag.gr](http://www.designmag.gr)
5. [www.printmag.com](http://www.printmag.com)
6. [www.baselinemagazine.com](http://www.baselinemagazine.com)
7. [www.typographica.org](http://www.typographica.org)
8. <https://www.behance.net>
9. [https://greekfontsofociety-gfs.gr/assets/pdfs/greek\\_letters/TakisKatsoul.pdf](https://greekfontsofociety-gfs.gr/assets/pdfs/greek_letters/TakisKatsoul.pdf)