



Frances Rich School
of Arts, Humanities
and Social Sciences



Student Handbook

BA (Hons) Graphic Communication Design

2015 edition / Updated Fall 2026

Award title

BA (Hons) in Graphic Communication Design

Frances Rich School of Arts, Humanities and Social Sciences

Deree – The American College of Greece

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1 Welcome to the Graphic Communication Design Programme

1.1. Message of the Dean

Dear students,

At a time when the rise of technology and artificial intelligence is beginning to put into question the very concept of humanity and the potential for creative human expression, an Arts Education takes center stage in any higher education institution that caters to the present while looking to the future. At ACG, we provide a wholistic arts education through programs that combine theoretical knowledge with practical training. A faculty of distinguished academics and professionals will guide you to explore your creative potential; they will nourish your "out-of-the-box" thinking and challenge you to consider human experience through multiple points of view. Your in-class education will be complemented through extracurricular events, such as performances, masterclasses and workshops conducted by domestic or foreign artists and professionals. Our aim is to cultivate your imagination, mental flexibility and resilience, skills that will contribute to your well-being and future success as individuals and engaged citizens.

Wishing you a great academic experience,

Helena Maragou, PhD

Dean, Frances Rich School of Arts, Humanities, and Social Sciences

1.2. Message of the Department Chair

Welcome to the vibrant and dynamic world of the Graphic Communication Design programme at the Department of Arts and Creative Industries at Deree – the American College of Greece. We are thrilled to embark on this exciting journey with you, fostering creativity, innovation, and a passion for evidence-based design.

The programme is designed to ignite your imagination, challenge your design boundaries, and equip you with the skills needed to thrive in the ever-evolving landscape of visual communication design. From mastering the principles of design to exploring cutting-edge digital tools, our dedicated faculty of active professionals and academics is committed to guiding you through a comprehensive and updated curriculum that blends theory with hands-on practice.

In our commitment to fostering innovation, creativity, and social relevance, the approach is anchored in evidence-based and methodical design. We believe that by grounding creative endeavors in this methodical approach, we aim to transcend the ordinary, pushing the boundaries of design to create solutions that not only captivate aesthetically but also address real-world challenges.

Join us in this journey where thoughtful design meets tangible impact, and together, let's shape a future where innovation, creativity, and social relevance converge harmoniously.

Marina Emmanouil, PhD

Chair, Department of Arts and Creative Industries

1.3. Academic Calendar

<http://www.acg.edu/academics/college-calendars>

1.4. Key Contacts

- American College of Greece: +30 210 600 9800
- Department Chair: Marina Emmanouil, memmanouil@acg.edu , Office: 912A, ext. 1491
- Programme Coordinator: Melina Constantinides, mconstantinides@acg.edu Office: 912A, ext. 1491
- Frances Rich School of Arts, Humanities and Social Sciences - Dean's Office: frs@acg.edu ext. 1456
- Academic Advising Office: dc.adv@acg.edu ext. 1431
- Student Success Centre: ssc@acg.edu ext.1326, 1333
- Registrar's Office: registrar@acg.edu ext. 1331, 1328, 1449, 1445
- Validation Office: validation@acg.edu ext. 1428
- Student Affairs: studentaffairs@acg.edu ext. 1197, 1442
- Student Government: dc.sgorg@acg.edu ext.1373
- Library helpdesk: libraryreference@acg.edu ext. 1434, 1267
- SASS: sass@acg.edu ext.1273, 1276
- Study Abroad Office: studyabroadoffice@acg.edu ext. 1029, 1412
- Career Office: career@acg.edu ext. 1313, 1316
- ACG Counseling Center (Educational Psychologist): ext. 1080
- ACG Health & Wellness Center: ext. 1193, 1093, or 1500

1.5. Keeping in Touch

Academic and administrative staff at ACG use your student email address to contact you. It is important that you check this account regularly. You can forward emails from your student email address to a preferred personal email address. However, spam filters needed by the College mean that emails sent from external email addresses may be delayed, blocked or deleted. It is, therefore, important that your student email address is the only email address that you use to contact College staff.

We will inform you of cancelled classes / activities / course notices as soon as possible. This will be via Blackboard, an email to your student email address or, if urgent, via the mobile phone number on our contact records.

Please make sure that you inform the Registrar's Office whenever you change your address and contact details. This will ensure we can always contact you in an emergency, and that you receive any important College communications that we may need to send you.

2 Studying at the Graphic Design Communication Programme

2.1. Programme Philosophy and Mission

Introduction

In this handbook you will find useful information that concerns your studies at Deree-ACG as a Graphic Communication Design major. The handbook, in combination with the Deree-ACG catalogue, which further explains academic regulations and gives module descriptions, will direct you through the programme. Courses and prerequisites may be subject to change during the year. Therefore, it is recommended that you keep abreast of such changes. Our faculty members are always available to advise you on any academic matters.

The structure of the major is modeled on distinguished universities in the United States and the UK, allowing students to strive not only for academic but also professional excellence. Faculty members from a number of departments teach in this interdisciplinary programme. With excellent credentials and diverse backgrounds, they are equipped to help students acquire skills and apply their learning to productive future pathways.

The American College of Greece (ACG) is a non-profit US institution. The educational system at Deree-ACG is based upon that of US institutions of higher learning. The school provides its students with a quality education of a standard equivalent to that of the most respected colleges and universities in the United States by virtue of the College's accreditation by NECHE, the oldest accrediting body in the United States.

In 2010, Deree-ACG entered into a partnership with The Open University of the U.K., the largest university in Europe, for the purpose of program validation. All undergraduate programs offered at Deree-ACG are validated by The Open University, UK (www.open.ac.uk/validate).

Degree-seeking students entering Deree-The American College of Greece (Deree-ACG) are required to register for both the US, NECHE accredited bachelor's degree, and the European - UK award validated by the Open University. The following may be exempted from this rule: a) Students pursuing parallel studies at the Greek University/TEI, b) Transfer students who have transferred 92 US credits or above applicable to their program, c) Readmitted students who have interrupted their studies before 2010 will have the option of pursuing only a Deree US degree. Students who wish to be considered for these exemptions must petition the Committee on Academic Standards and Policies (CASP) through the Student Success Center during the first month after their initial registration at Deree.

Mission

The mission of the BA (Hons) in Graphic Communication Design is to expose students to a comprehensive, rigorous curriculum that will integrate theory, creative process and new technologies. By developing creativity, methodical thinking, critical and conceptual thinking, and communication skills, the program will enable students to become successful, versatile practitioners in a global environment, or pursue further academic studies in the field of graphic design and visual communication design.

2.2. Programme Learning Goals

- Use conceptual, practical and technology-based tools, for the creation of innovative design solutions for a variety of media (print, digital, environmental)
- Exhibit knowledge of the history and contemporary issues and trends in the field and demonstrate understanding of the historical and contemporary social, cultural, and technological contexts of graphic communication design.
- Develop, evaluate, and defend creative concepts.
- Produce excellent written and oral presentations including portfolio presentations.
- Demonstrate self-motivation and the capacity to work independently or as part of a team.
- Retrieve, synthesize, evaluate, visualise and communicate information.
- Demonstrate an understanding of the ethical contexts relevant to the discipline.

2.3. Description of the Graphic Communication Design Programme and Courses

The Graphic Communication Design Programme at Deree – The American College of Greece, was launched in September 2015 under the Visual Arts and Art History Department until 2022. From January 2023 until September 2024, the programme operated as a standalone department under the title Graphic Design. Following a recent restructuring, it now functions as a programme within the Department of Arts and Creative Industries, alongside the Visual Arts and Cinema Studies programmes. The change in title from Graphic Design to Graphic Communication Design reflects an expanded understanding of the discipline, acknowledging the growing importance of communication design strategies, interdisciplinary practices, and the integration of design across multiple analogue and digital platforms.

The programme's renaming Graphic Communication Design reflects these disciplinary shifts, signalling a focus on multi-modal communication as it applies to the design field, strategic thinking, and research-informed practice. This includes an emphasis on evidence-based design decision-making, ensuring that students learn to ground creative choices in research, data, and user insights. This change aligns with global trends in leading design institutions and strengthens the pathway to postgraduate study. More specifically, curriculum priorities address:

- **Design Thinking and human-centred methodology:** Reinforcement of methodological learning through dedicated courses and a seminar series, supporting research-informed problem solving and multi-modal communication.
- **Strengthening digital competencies:** Expansion of digital courses and introduction of digital literacy at earlier levels, with a dedicated course tailored to Graphic Communication Design students.
- **Reinvesting in traditional methods:** Continued support for analogue practices, including printmaking, intaglio, and etching, enabling tactile, material-based learning alongside digital workflows.
- **Coherent progression across levels:** Curriculum structure ensures smooth progression

from foundational through advanced content, eliminating gaps in essential knowledge and skills.

- **Expanded postgraduate pathways:** Senior thesis proposal and senior thesis project explicitly support progression into advanced study and research-oriented careers, complementing professional practice preparation.

The revised Graphic Communication Design programme continues to meet the expectations of relevant international professional and industry bodies, including design associations and accreditation frameworks and the [QAA](#) UK quality Code, by ensuring graduates develop the knowledge, skills, and attributes expected of contemporary design professionals. Curriculum enhancements, such as the integration of research-informed and evidence-based design decision-making, digital and traditional competencies, human-centered design methodologies, and professional practice projects, directly support the competencies emphasized by professional bodies. Furthermore, the program's focus on reflective practice, multi-modal communication, and interdisciplinary awareness aligns with industry standards for employability, ethical practice, and lifelong learning. Internationally, the program aligns with standards of organizations such as AIGA (American Institute of Graphic Arts), Icoграда / International Council of Design, and Design Management Institute (DMI), which emphasize design thinking, multi-modal communication, human-centered practice, and professional competencies.

Curriculum revisions support these priorities. Overall, these changes position the programme to cultivate designers who are reflective, agile, and future-ready—equipped to navigate complex communication ecosystems while maintaining a strong foundation in craft, methodology, research, and critical inquiry.

In all three Levels, the programme combines courses on practical and theoretical skills and competencies. It draws from different disciplines at Deree - ACG (Visual Arts, Communication, Information Technology and Management). Additionally, students benefit from a Liberal Education curriculum which focuses on essential competencies that an educated person should possess today.

- In Level 4, students are introduced to: important visual literacy concepts and contexts; concepts and theories relating to visual communication; evidence-based design; methodical design; visual arts and digital skills; and important graphic communication design basics, workflows, and practices.
- In Level 5, students develop an understanding of the historical context of graphic communication design underpinned by theory; they further enhance their creative skills and engage in evaluation, creation, and application of specific graphic communication design competencies.
- In Level 6, students acquire more focused skills and emphasis is given on research, conceptual thinking, and presentation of creative projects through specialized graphic communication design modules.

Through a rigorous curriculum which emphasizes communication, research, analytical, creative and portfolio development skills, the programme prepares students for successful postgraduate study and professional practice. It takes a holistic approach in terms of integrating different areas like print media, digital media, environmental graphic communication design, and related disciplines such as Visual Communication Design, Advertising, Visual Arts, Management and Information Technology. This makes Graphic Communication Design graduates capable and flexible to face today's professional needs.

2.4. Programme Learning Outcomes

Upon completion of the Graphic Communication Design Programme, students will be able to demonstrate:

Knowledge and Understanding:

- Knowledge of concepts, theories and methodologies related to graphic communication design, mass media and visual culture.
- Understanding of the evolution of graphic communication design within the historical, cultural, social and technological contexts of the 19th–21st centuries.
- Critical awareness of the professional areas where graphic communication design is applied (corporate identity, branding, packaging, publications, environments, advertising, web, and interactive media).
- Effective use of terminology used in graphic communication design and related fields.
- Understanding the critical context of contemporary graphic communication design.
- Knowledge of ethical and copyright issues related to graphic communication design.
- Ability to apply color theory, drawing principles and concepts, and composition.

Cognitive skills:

- Formulate a language for the critical examination of graphic design and visual communication.
- Develop, and discuss analytically – in written or spoken form – ideas and concepts based on research and design theories.
- Interpret and evaluate visual information and the role of graphic communication design within the communication process.
- Demonstrate understanding of how graphic communication design works across different media.
- Demonstrate the ability to undertake visual or theoretical research; retrieve, organise, analyse, and synthesise information.

Practical and Professional Skills:

- Interpret a design brief, identify the problem/challenge, and propose solutions.
- Formulate a design idea from research, conception, to final execution on a variety of media.
- Utilise the appropriate materials, mediums, techniques, and tools to create a comprehensive body of work.
- Apply digital media and new technologies for the completion of projects.
- Create a portfolio to present a body of work.

Key Transferable Skills:

- Demonstrate proficiency in presentation skills.
- Demonstrate the ability to undertake research and create an argument.
- Demonstrate the ability to manage a project from its initial stage to its completion.

- Demonstrate the ability to work independently or as part of a team, with open-mindedness.
- Demonstrate the ability to communicate in written or spoken form and express critical judgement.
- Demonstrate ability to work in a digital environment and utilize new technologies.

3 Programme Structure

- The US bachelor's degree programme is awarded with a total of 121 US credits and consists of: The Liberal Education curriculum (43 US credits). Under Liberal Education, Graphic Communication Design (GD) students will be required to take the Art History survey course AT 1001 History of Art II (History of Art from the Middle Ages to the present).
- Required (related disciplines): 30 credits (10 modules)
- Graphic Communication Design concentration: 42 credits (14 modules)
- Electives: 6 credits

3.1. Liberal Education

Core Courses	22 US credits
WP 1010 – LE Fundamentals of Argumentation	3
WP 1111 – LE Argument Through Research	3
PH 1004 – LE Character Education	3
STEM – one course from the approved LE list	3
HC 2300 – Professional Communication	3
ITC 2039 Principles in Multimedia and Web Design <i>or</i> equivalent computer literacy course *	3
Natural Science with Lab – one course from the approved LE list	4
LE Electives	21 US credits /42 ECTS
Cluster #1: Aesthetic Expression – one course <i>Required:</i> AT 1001 History of Art II	3
Cluster #2: Human Experience in Context – two courses from two different disciplines	6
Cluster #3: Society and Community – two courses from two different disciplines	6
Cluster #4: Environment and Sustainability – one course	3
Cluster #5: The Business World – one course	3
Total	43 credits

**May be fulfilled through appropriate academic evaluation*

The programme shares some courses with the following programmes: Visual Arts (six modules), Communication (three modules), Information Technology (two modules plus one prerequisite Computer Information Systems course which is offered in the Liberal Education curriculum and is mandatory for all students in the undergraduate division), and Management (one module). In order to gain a BA (Hons) in Graphic Communication Design, you will need to obtain 360 UK credits (120 credits per level).

3.2. Level 4

Compulsory modules Level 4	Credit points
GD 2001 Visual Literacy	15
GD 2426 Typography Basics	15
AR 2003 Drawing I	15
GD 2225 Printmaking	15
AR 2017 Digital Image	15
GD 2020 Digital Tools and Creative Workflows	15
GD 2127 Design Thinking Fundamentals	15
GD 2428 Principles and Elements of Graphic Design	15

Certificate of Higher Education in Graphic Design: 120 credits

3.3. Level 5

Compulsory modules Level 5	Credit points
GD 3311 History and Theory of Graphic Design	15
AR 3104 Drawing II	15
GD 3535 Motion Design	15
GD 3235 Design Thinking and Design Research	15
GD 3538 Flexible Identity Systems	15
GD 3636 Advanced Typography	15
ITC 3051 UX & Interaction Design	15
GD 3232 Digital Illustration	15

Diploma of Higher Education in Graphic Design: 240 credits comprising 120 at Level 5 and 120 at Level 4

3.4. Level 6

Compulsory modules Level 6	Credit points
GD 4543 Contemporary Design Issues in Design Practice	15
GD 4645-3D Design for Graphic Communication	15
GD 4848 Digital Product Design	15
GD 4841 Experiential & Environmental Design	15
GD 4849 Kinetic Typography	15
GD 4847 Branding Ecosystems	15
GD 4742 Senior Thesis Proposal	15
GD4840 Senior Thesis Project	15

BA Ordinary: 300 credits (60 credits in Level 6).

Required courses in Level 6: GD 4841 Experiential & Environmental Design, GD 4848 Digital Product Design, GD 4847 Branding Ecosystems and GD 4849 Kinetic Typography.

4 Academic Staff – Graphic Communication Design Programme

4.1. The Faculty

4.1.1. Graphic Communication Design courses

Courses in the Graphic Communication Design programme are taught (in alphabetical order) by:

Melina Constantinides

Graphic Communication Design Programme

MA Visual Communication Design – Central Martins College of Art and Design, London (1996); BA Graphic Design - Deutsche Höhere Lehranstalt für Graphic und Werbung (1994); BA Computer Science – Hellenic Open University (2023)

Melina Constantinides is a Visual Communication Designer. Drawing on over a decade of experience in the advertising industry, she embarked on a transformative journey in 2007, establishing *Busy B*. The heart of *Busy B* lies in a modest specialization – branding, naming, and design, with a touch of expertise in packaging, print, and digital applications. It has been a journey marked by learning and growth. The focus remains on delivering thoughtful and effective creative services, to contribute positively to the branding landscape. She has been the recipient of awards spanning a diverse array of categories, including recognition from the Ermis Awards, EVGE, and the Greek Ministry of Development.

Since 2020, Melina has been a member of the Graphic Communication Design Programme at Deree - ACG, bringing a wealth of industry experience to academia. Her research interests are focused on exploring the use of strategy and design research and management for addressing social and business challenges in innovative, creative, responsible, and efficient ways.

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Marina Emmanouil

Graphic Communication Design Programme

PhD in Design History, Royal College of Art, UK (2013); MA in Design History, Royal College of Art, UK (2004); BA (Hons) in Graphic Design (2.1), University of Hertfordshire (2001); Diploma in Classical Ballet and Modern Dance (Greek Ministry of Culture) (1999)

Dr. Marina Emmanouil holds a PhD and an MA in the History of Design (RCA, UK), and a BA(Hons) in Graphic Design (UK). Her background is multi-disciplinary including also studies in Dance (Greece) and Special Education (Learning Problems and Impairments) at Leiden University (The Netherlands). Her main research and teaching include the practice, history and theory of visual communication design/graphic design, design research methodology, design education, participatory design and co-design. With her social design practice, she contributed to the development of accessibility programs for visually impaired people in the museum in Greece, UK and the US. Previously, she was Assistant Professor at Ghent University (Belgium), Department of Industrial Systems Engineering and Product Design (2017-2023), where she co-

founded the design.nexus research group (leading the Design Education pillar), supervising several Master's and Doctoral students. She was the Project Manager of the Erasmus+ KA2 'T-CREPE' project (2019-23). Before this, she was a Senior Lecturer at Izmir University of Economics (Turkey) at the Visual Communication Design department (2010-2017), where she was also the Coordinator of the Graduate School for the MDes in Design Studies programme. She has authored/co-authored more than 50 publications in indexed academic journals (e.g., *Design Issues*, *International Journal of Arts and Design Education*, *Co-design*) and conference proceedings and was invited to review papers in academic journals. Dr. Emmanouil is currently Associate Professor and the Chair of the Arts and Creative Industries Department at Deree - ACG.

memmanouil@acg.edu

Stefanos Koltsidopoulos

Graphic Communication Design Programme

MA in Computer Imaging and Animation - London Guildhall (Metropolitan) University, UK (1999); PGDip in Design for Interactive Media, Middlesex University, UK (1996); BA in Visual Communication Design, Middlesex University, UK (1995)

Stefanos Koltsidopoulos is a professional illustrator, animator, visual development artist, and character designer based in Athens, Greece. Through a career spanning over 20 years, he has worked as an animator, animation director/supervisor, visual designer, and art director/supervisor for 2D/3D animated films for the advertising industry and for TV. Furthermore, he has worked on numerous projects ranging from storyboarding and character/concept design to commercial illustration for print and online/mobile content, as well as children's books and media. Having extensive experience and knowledge of traditional and digital media, he has successfully provided a wide variety of illustration styles to a diverse range of projects and commercial clients worldwide. He is a part-time illustration Instructor in the Graphic Communication Design Programme at ACG since 2021.

skoltsidopoulos@acg.edu

Effie Koukia

Graphic Design Department

MA Product Design (Edinburgh College of Art, The University of Edinburgh, UK 2014; MSc/BEng Product & Systems Design Engineering, University of the Aegean, Greece 2013)

Effie is a brand and experience designer leading projects across the hospitality, lifestyle, culture, and F&B sectors. She studied Product and Systems Design Engineering at the University of the Aegean and continued her studies at Edinburgh College of Art, University of Edinburgh. Her academic research in product design has been presented at the London Design Festival and recognised by the Design Council UK ("Ones to Watch 2014", "Spark Innovation 2014"). With extensive experience across the UK and Greece, Effie has worked with renowned design agencies and on projects for leading brands and organizations. Her work has received international and domestic recognition, including awards from the Type Directors Club NY, ADC*E, European Design Awards, Ermis Awards, and MEGA EVGE. Effie's approach is grounded in a deep understanding of systems and a firm belief in the power of collaborative design to create timeless, future-proof experiences.

EKoukia@acg.edu

Alexandros Kyritsis

Graphic Communication Design Programme

MSc Digital Design & Branding, Brunel University London, UK (2015); MEng Mechanical Engineering, The University of Western Macedonia, Greece (2013)

Alexandros is a brand and digital designer dedicated to delivering high-quality, refined large-scale visual identities, and digital experiences. He has been involved in a diverse range of projects for Shell, Ikea, Visa, Ford, Ferrari, MLB, and GOV UK. Alexandros holds an MSc in Digital Design & Branding from Brunel University London and an MEng in Mechanical Engineering from the University of Western Macedonia. With experience at leading agencies in both London and Athens, he has received a diverse range of awards from The Drum Experience Awards, Campaign, and Awards. Since 2022, he has been teaching Digital Design at Deree - The American College of Greece.

akyritsis@acg.edu

Marios Stamatis

Graphic Communication Design Programme

MFA in Fine Art from Goldsmiths University of London, UK (2018); BA in Graphic Design from Camberwell College of Art, UK (2013); BSc in Management and Business Administration from the University of Macedonia, Greece (2010)

Marios Stamatis is an artist, designer and educator based in Athens. He holds an MFA in Fine Art from Goldsmiths University of London, a BA in Graphic Design from Camberwell College of Art, and a BSc in Management and Business Administration from the University of Macedonia. He is a recipient of the Stavros Niarchos Foundation Artist Fellowship ARTWORKS 2022 and was awarded the Young Book Designers Award in 2021, the EBGE for Digital Applications in 2021 and the Startpoint Prize in 2018. He has presented his work internationally and has participated in various artist residency programmes. His work has been featured in publications and platforms such as artforum and ofluxo. Between 2016-2018 he has been a Visiting Lecturer at Camberwell College of Arts. He was the Associate Curator at Assembly Point gallery, and co-founder of the independent artist-run project space changing room in London. He is currently teaching at the Frances Rich School of Arts, Humanities and Social Sciences at the American College of Greece and is the cofounder of the creative practice *Studio Precarity*.

mstamatis@acg.edu

Kalliopi-Evangelia Stavroulia

Graphic Communication Design Programme

PhD in Virtual Reality, Cyprus University of Technology (2020); MSc in Design and Development of Computer Games and Interactive Technologies, Cyprus University of Technology / University of Cyprus (2016); Master of Arts in Education (Education Sciences), Roehampton University of

London & the ASPETE (2010); HBA In international and European Studies, Panteion University of Athens (2007)

Dr. Kalliopi-Evangelia Stavroulia holds a Ph.D. in the field of Virtual Reality (VR) from the Department of Multimedia and Graphic Arts of the Cyprus University of Technology. She holds an MSc in the Design and Development of Computer Games and Interactive Technologies from the Cyprus University of Technology and the University of Cyprus (2016). She also holds a Master of Arts in Education (Education Sciences) with distinction from Roehampton University of London and The Higher School of Pedagogical and Technological Education-ASPETE (2010). Between 2003-2007, Kalliopi completed a bachelor's degree in international and European Studies at Panteion University of Athens. Kalliopi possesses significant experience as a research associate and project manager, having successfully led the implementation of numerous EU-funded projects, including Erasmus+ projects, Horizon2020, and Norway Grants. She has participated in several workshops, seminars and conferences and her work has been published in journals, edited books, and conference proceedings.

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Katerina Symiakaki

Graphic Communication Design Programme

MA Innovation Management, University of the Arts London – Central Saint Martin's, UK (2010); BSc in Marketing Management, The American College of Greece, Greece (2000)

Katerina Symiakaki studied Marketing Management at Deree College and worked in Marketing within the coffee industry in Greece for several years. Following an MA in Innovation Management at the University of Arts - Central Saint Martins, she worked in Global Marketing, Innovation, Strategy and Design on the client and agency side in London where she gained great experience working with big brands within the spirits industry. She is a senior professional with 17 years of experience in driving brand love and achieving business growth. She has solid experience in effectively communicating, influencing and building strong relationships with a win-win mentality. During the last few years has moved back to Athens to enrich her academic career in design thinking and build a second career in the field of nutrition and wellness.

ksymiakaki@acg.edu

4.1.2. AT – Art History courses

In alphabetical order, the Arts History courses are taught by:

Christos Asomatos

Dr. Christos Asomatos, a scholar in the History of Art, completed his Ph.D. at the University of Glasgow in 2020, exploring "The Social Turn: Artistic Legitimacy and the Origins of Politicisation." His MLitt (2014) focused on "Relational Art: Participation in the New Economy," and his MA (2013) delved into "Andy Warhol through the Disappearance of the Artistic Hand." Holding a BA in Recording Arts from SAE Institute, Athens (2009), he received teaching accolades, currently instructing at Deree – The American College of Greece. With a rich teaching history, he's contributed to courses at the University of Glasgow and Chalkida Art Workshop. His scholarly contributions include guest lectures and publications.

casomatos@acg.edu

Angeliki Pollali

Angeliki Pollali received her PhD in Art History and Theory from the University of Essex, her MA in Art History from Columbia University and her BA in History from Deree-The American College of Greece. She has published on Renaissance architectural theory and has co-edited an anthology on Francesco di Giorgio Martini (2011). She has organized sessions and given papers in the annual conferences of RSA (Renaissance Society of America), CAA (College Art Association) and EAHN (European Architectural History Network). Her research interests include architectural history and theory of the Italian Renaissance; gender studies; historiography and methodology of art history.

apollali@acg.edu

Ana S. González Rueda

Dr. Ana S. González Rueda is an accomplished scholar with a diverse educational background. She earned her PhD in Museum and Gallery Studies from the School of Art History at the University of St Andrews (2014-2019). Her thesis, "Inherent Pedagogies: Critical Approaches to Exhibition Making in the 2000s," was supervised by Karen Brown and Catherine Spencer, examined by Simon Sheikh (Goldsmiths) and Sam Rose (St Andrews). Ana holds an MA in Curating Contemporary Art from the University of Essex (2011-2012), with Distinction, and a BA in Art History from Universidad Iberoamericana, Mexico City (2004-2008). Her academic journey is enriched by prestigious grants and awards, including the Decolonising the Archives Research Residency at the University of the Arts London and the Deviant Practice Research Grant from Van Abbemuseum. She has contributed significantly to the field, evident in her publications.

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Nicolette Trahoulia

Nicolette Trahoulia received a Ph.D. from Harvard University in Byzantine Art. Her subspecialties are African and Islamic Art. Nicolette Trahoulia has been teaching art history at Deree since 1999. She teaches courses on the art of the Medieval West, Byzantium, Islam, and Africa, as well as on feminist theory in art history. She has published on Byzantine art from the tenth to fourteenth centuries, exploring such issues as the interface between oral performance and illustrated books, the culture of the Byzantine palace, and the role of art as critical commentary, both religious and political.

trahoulia@acg.edu

4.1.3. AR – Visual Arts courses

In alphabetical order, the Visual Arts History courses are taught by:

Dionisis Christofilogiannis

Dionisis Christofilogiannis graduated from the School of Arts of Cluj Napoca in Romania. Founder of DL Projects (2012-13) and artist/coordinator of the White House Biennial (2013-15). Solo shows at the Muzeul de Artă Cluj-Napoca, Nakagawa Gallery Tokyo and recently in Athens "HOME(less)" Felios Collection, curated by Konstantinos Argianas (2015). Recent group exhibitions "Tirana Open 1" curated by Elian Stefa, Tirana (2015), "The Kennedy Bunker" in Berlin curated by Nicos Charalambidis (2014), "Uber-Bodies" at Hydra School Projects curated by Dimitrios Antonitsis (2014), "The Red and White flag Project" parallel on Biennale4 Thessaloniki (2013), "SelfConcious" curated by Sotirios Bahtsetzis (2013), "Civilisation (genres and cases)" curated by Alexios Papazacharias (2013), "Lustlands, Vol.II – On The Great Eastern (after Andreas Embiricos)", curated by Nadja Argyropoulou and Lakis and Aris Ionas (The Callas), Thermissia Argolidas, Peloponnese (2013). He has co-curated several exhibitions, including the "In the Studio" at Kunsthalle Athens (2013), "I fought the X and the X won" at the National Museum of Malta and Romania (2011), "The Cutting Edge" in Romania (2011). Set designer in Romania National Theaters of Timisoara, Cluj Napoca, Braila with Razvan Mazilu and in National Theater of Athens with Robert Wilson.

DChristofilogiannis@acg.edu

Zoe Hatziyannaki

Zoe Hatziyannaki studied photography, BA Hons in Visual Communication, in Kent Institute of Art & Design, UK and completed MA and (practice-based) PhD with funding from the Greek State Scholarships Foundation, in Goldsmiths College, University of London. Her work has received a Jerwood Photography Award (2006) and a NEON grant for solo exhibition (2018). She is part of the Depression Era collective and a co-founder of A-DASH project space in Athens. Her work focuses on space and its relation, with time seeking to suggest that space is not static, but a shifting reality transformed along with society and our ever-changing perceptions. Based mainly on Deleuze's theories, she is investigating the multiple dynamic connections between diverse notions which construct and deconstruct space such as the near and the far, nature and culture, private and public, the outside and the inside. Her effort is to realize space and time as an incessant flow of production of relations and thus abandon fixed positions and categories.

Recent selected exhibitions: +9, Iera Odos, Athens 2019, *Photography in Crisis* Depression Era (retrospective), Slought, Philadelphia US 2019, *The Tourists* Depression Era, Unseen, Amsterdam 2018, *The Past of Things to Come*(solo), A-Dash, Athens 2018, *The Decline of Heroes* Depression Era, Culturescapes, Antikenmuseum, Basel 2016, *(IM)Material Gestures*, Fondazione Sandretto Re Rebaudengo, Turin 2016, *TEN Visual Cultures*, The Showroom Gallery, London 2015, *Depression Era*, Benaki Museum, Athens 2014, *Secrets & Crises* (solo), Ileana Tounta Centre of Contemporary Art, Athens 2013, *To Have & Have Not*, Noorderlicht Photo Festival, Gronningen 2013. www.zoehatziyannaki.com

ZHatziyannaki@acg.edu

Dimitris Ioannou

Dimitris Ioannou studied Painting at the Athens School of Fine Arts (1994-99) and did his postgraduate studies in Fine Arts (MFA with distinction) at Pratt Institute, New York (2000-02) with a scholarship by the Onassis Foundation. At the beginning of 2005, he took part in a residency programme at USF Verftet, Bergen, Norway. He has had four solo exhibitions and numerous notable group exhibitions. The latest ones include: *'The VELVET Invention [in search*

of the anti-giraffe: 10 years and counting], Ten Velvet Years Festival, Romantso, Athens, 2015, 'CMYK series: The Collection, 1999-2013', Ileana Tounta Contemporary Art Center, Athens, 2013 (solo show), 'Contemporary Treasures (Part II)', Ileana Tounta Contemporary Art Center, Athens, 2013, 'CHROMA III', Volt Gallery, Bergen Kjøtt, Bergen, Norway, 2012. Art Projects and presentations of his work have been published in various publications. He has been teaching in the undergraduate Visual Arts programme of Deree since the Spring of 2015. He has also been teaching Visual Arts in the IB programme since 2011. He has also worked as an illustrator, web designer, and Photoshop instructor for several years. A portfolio of his work can be viewed at www.dimitrisioannou.net

Dloannou@acg.edu

Georgia Kotretsos

Georgia Kotretsos, Associate Lecturer, is a visual artist/writer based in Athens, Greece. In her early teens, she moved to South Africa while the abolition of Apartheid was underway. She later attained a BFA Degree from the Durban Institute of Technology, in KwaZulu Natal, (2000). In 2002, Kotretsos moved to Chicago where she completed her MFA Degree at The School of the Art Institute of Chicago on a Full Merit Scholarship (2004). In her work, she primarily focuses on and critiques the conformity of seeing by studying liberating and anarchic approaches of looking to support that seeing is site-specific and audience members accountable for their art knowledge. Her practice is research-based and whether it is manifested as an artwork, a text, a performance, or an interview, it always encourages speculative approaches to how knowledge is produced by resisting its traditional and historical acquisition. In 2015, Kotretsos was awarded the NEON Creativity Grant for the realization of her solo in Munich entitled "OPEN ARTISTS STUDIO FOUNDATION". Last year she was nominated for the Future Generation Art Prize, The Victor Pinchuk Foundation, Kiev, Ukraine, and for the Follow Fluxus 2014 Residency and Grant in Wiesbaden, Germany. She has exhibited her work in over 70 group exhibitions in Greece, as well as abroad and she has had seven solo shows.

Residencies: Implode (2015), in Evoia, Greece; [L'appartement22](#) (2014) in Rabat, Morocco; [La Kunsthalle Mulhouse](#) (2013); [Arteles Residency Program](#) (2011); [Summer Studio Program Residency in Chicago at the School of the Art Institute of Chicago](#) (2010); and she has been accepted to attend the [ISCP Residency](#) in New York. Finally, Kotretsos will conclude on this year's residencies and exhibition in Switzerland. Previously, Kotretsos had co-founded [Boots Contemporary Art Space](#), St. Louis MO, USA and further founded and edited the [Boot Print](#) journal (2006-10). Between 2009-13 Kotretsos served as a columnist for the PBS Arts feature Art:21 with her monthly column [Inside the Artist's Studio](#). From 2013-14, her column was being published by [LABKULTUR.TV](#) in Germany.

gkotretrsos@acg.edu

Irini Miga

Irini Miga (b. Larissa, Greece, lives and works in Athens and NY) is an interdisciplinary artist and educator. Prior to joining the Deree Visual Arts Program in September 2022, Irini Miga taught art at the School of the Arts - Columbia University and the

Drawing Center in New York City. Miga studied art at London's Central Saint Martin's College, earned a BFA from the Athens School of Fine Arts, and an MFA in Visual Arts from Columbia University in New York. She has been honored with awards and scholarships from organizations such as the Fulbright Foundation, the Stavros Niarchos Foundation, the Greek State Scholarship Foundation (IKY), and Columbia University in New York. Miga has participated in highly competitive and internationally acclaimed Art Residencies such as the Skowhegan School of Painting and Sculpture, the Workspace Program at the Lower Manhattan Cultural Council (LMCC) in New York City, the Open Sessions program at The Drawing Center in New York City, The Fountainhead Residency in Miami, The Bemis Center for Contemporary Arts, The Watermill Center and more. She has been nominated for the DESTE Prize (GR), the HYAM-Young Mediterranean Artistic Scene Prize (FR), the Rema Hort Mann Foundation New York Prize (USA), and more. Her work is held in collections such as the European Central Bank Collection in Frankfurt, the Dakis Ioannou Collection / DESTE Foundation for Contemporary Art, Athens, and other private collections around the world. Irini Miga is exhibiting her work internationally. Find more about her work at: irinimiga.com

imiga@acg.edu

Jennifer Nelson

Jennifer Nelson, Associate Professor, Programme Coordinator of the Visual Arts programme, received an MFA from University of California, Los Angeles with a specialization in New Genres. Jennifer Nelson engages in acts of social and ecological choreography through a cross-disciplinary performance and art practice. She is committed to the playful realignment of social spaces through collective initiative, and to the transformative possibilities of the individual act. Among many influences, her work has been significantly shaped by her direct personal experience with disruptive or transitional world choreographies like the 1989 San Francisco earthquake, the fall of the Berlin Wall, the media aftermath of September 11th, and currently, the austerity measures in Athens. With the birth of her son in 2011, she finds increased urgency to work on choreographies of resilience, and sustainability. Nelson danced with the Feld Ballet in New York and the Ballet du Grand Théâtre in Geneva, Switzerland, and studied New Genres at the San Francisco Art Institute and UCLA.

Jennifer Nelson has exhibited in museums including the Los Angeles County Museum of Art, the Kunsthalle Düsseldorf, the National Museum of Contemporary Art, Athens, and the Galeri Nasional in Jakarta Indonesia. In 2003, JN was a Guggenheim Fellow for Visual Arts. Recent projects have been on the streets of Athens with the Guerrilla Optimists, and in collaboration with men in Korydallos, a maximum-security prison in Greece.

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4.1.4. IT – Information Technology courses

The IT courses are taught by:

Ilias Hotzoglou

Ilias Hotzoglou is currently enrolled in a PhD programme at Lancaster University (*"E-Research and Technology Enhanced Learning"* Program). He holds an MSc in Information Management from the University of Sheffield. He has attended a number of conferences/workshops and holds certificates as Microsoft Office Specialist and on Web Page Design and Development (EEDF). He has also published in the International Journal of Knowledge Society Research (IJKSR).

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5 Description of Modules – Compulsory and Option Modules

5.1. Level 4

GD 2020 Digital Tools & Creative Workflows

Introduction to digital environments and creative systems for visual communication. Understanding creative tools as systems. Critical experimentation with digital processes and visual interpretation of concepts across screen-based media. Emphasis on visual thinking and multisensory perception. Engagement with industry digital tools and emerging technologies (Artificial Intelligence). Critical and ethical perspectives on contemporary digital culture and emerging technologies (AI, GenAI). Studio projects developing visual awareness, conceptual thinking, and core skills in visual communication. 3/1/3

GD 2127 Design Thinking Fundamentals

Introduction to Design Thinking as methodology and mindset in design practice. Human-centered, evidence-based research in graphic design. Core Design Thinking tools, rapid prototyping and user testing. Foundation for collaborative practice and empathy. 3/1/3

GD 2428 Elements & Principles of Graphic Design

Introduction to the foundations of graphic communication design through theory and practice. Exploration of Gestalt principles and basic semiotics. Focus on composition, perception, and intentional visual form. 3/1/3

GD 2001 Visual Literacy

An investigation of a variety of visual structures as they appear in contemporary cultures through art, design and media. Visual rhetoric and visual meanings are examined through critical texts and creative practice. 3/0/3

GD 2426 Typography Basics

Typography examined through basic principles, structure, and legibility. Focus on its role in contemporary graphic design and its use as a functional, expressive, and communicative tool. The course addresses typographic decision-making, from form to layout, and introduces visual narrative in typography. Emphasis is given to sequencing in visual communication. Establishing a basis for more advanced typographic practice. 3/1/3

GD 2225 Printmaking

Introduction to printmaking as a creative and expressive tool within art and design practice. Focus on hands-on experimentation with accessible, low-tech techniques. Exploration of texture, layering, and composition through analogue processes. Integration of printmaking

methods into visual communication and personal expression. Emphasis on process, materiality, and reflection. 3/1/3

AR 2003 Drawing I

Traditional and contemporary concepts of drawing and visual structures. Free hand drawing and sketching, geometric and organic form, contour, shading, scales analogies, as well as computer aided projects. Use of all drawing tools to produce images with varieties of media. 3/1/3

AR 1017 Digital Image

Students will learn basic photography techniques and gain a thorough knowledge of Photoshop. Issues relating to memory, truth and the digital image, authorship and the concept of the amateur, and the unprecedented proliferation of images will be investigated. Students will learn a basic history of the recorded image and explore current image strategies on the web and through the use of mobile phones. Concepts for image analysis and compositional meaning will be learned. 3/1/3

5.2. Level 5

GD 3311 History and Theory of Graphic Design

Chronological survey of graphic design movements, technologies, and regional developments from the Industrial Revolution II to today. Thematic/Theoretical inquiry into social design, gender, nationalism, modernism, postmodernism, sustainability, and emerging media. Critical study of canonical and marginalised practices beyond Euro-American narratives, spanning commercial, civic, and social design. Critical analysis of artefacts and texts embedded in theory. 3/0/3

GD 3235 Design Thinking and Design Research

Design Thinking as a structured approach to complex problem-solving in visual communication design. Design research for in-depth inquiry, analysis and synthesis. Human-centred, creative, and methodical processes guiding decisions. Focus on understanding users, contexts, and systems. Application of insights to develop meaningful design outcomes. 3/1/3

GD 3232 Digital Illustration

Exploration of image-making as visual communication, from concept to realization. Application of illustration within editorial, and graphic design contexts. Development of a personal visual language through experimentation and creative authorship. Focus on composition, storytelling, and narrative imagery. Use of contemporary digital tools and hybrid techniques for expressive and conceptual outcomes. Engagement with current industry trends, emerging styles, and contemporary illustrators. 3/1/3

GD 3636 Advanced Typography

Advanced exploration of typography within visual communication design. Investigation of typographic solutions across diverse contexts. Emphasis on functional clarity and visual expression. Combination of traditional, experimental, and custom-made typography. Focus on hierarchy, legibility, and adaptability for print-based applications. Strategic use of typography to achieve clear and context-appropriate communication. 3/1/3

ITC 3051 User Experience and Interaction Design

User experience principles, methods and tools; Human-Computer Interaction models; interaction design guidelines and techniques; wireframes and prototypes; human factors and ergonomics. 3/0/3

GD 3538 Flexible Identity Systems

Explores identity as a flexible, adaptive visual system shaped by strategic decision-making. Moves from static compositions to dynamic, multi-platform communication. Emphasizes grid logic, modular structures, and variable design frameworks. Integrates logotype design, research, typography, and strategic design thinking across print, digital, motion, and spatial media. Focuses on audience insight, ethical considerations, and contemporary practices in designing responsive, purposeful identity systems. 3/1/3

AR 3104 Drawing II

Further exploration of traditional and contemporary concepts of drawing and visual structures. Visual rhythm and dynamics, complex compositions, perspective, as well as computer generated projects are seen as an aid to understand the image as a creation. Prerequisite: AR 1003. 3/1/3

GD 3737 Motion Design

Creative experimentation and critical approaches to time-based graphic design systems. Typographic, compositional, system-based structures, and visual language in motion. Design thinking methodologies applied to motion design processes. 3/1/3

5.3. Level 6

GD 4543 Contemporary Issues in Design Practice

Exploration of the critical issues shaping contemporary design. Topics include ethics, technology, inclusivity, and sustainability. Engagement in rigorous research and use of critical thinking. Synthesizing diverse perspectives to inform and guide design. Developing responsible, inquiry-led design practices. 3/1/3

GD 4841 Experiential & Environmental Design

Exploration of how graphic design functions at human scale and environmental contexts. Analysis of human behaviour in relation to build environments, how users move through space, make decisions, and process information. Development of systems that guide, inform, and engage users. Emphasis on research-driven design methodologies. Integration of exhibition design, branded environments, user journey mapping and advanced wayfinding. 3/1/3

GD 4847 Branding Ecosystems

Exploration of branding ecosystems as integrated systems of research, strategy, and design. Focus on visual identity systems across diverse touchpoints and audiences. Emphasis on research, analysis, and strategic planning as foundations for brand creation. Attention to packaging design as a key brand touchpoint and final design outcome. Consideration of sustainability and ethical dimensions in contemporary branding practice. 3/1/3.

GD 4645 3D Design for Graphic Communication

Advanced application of three-dimensional design within contemporary graphic communication. Graphic and spatial design integration. Hands-on projects using industry tools. Concept-driven visual experiences. Designing for digital platforms and XR environments. 3/1/3

GD 4848 Digital Product Design

Exploring contemporary digital product design through systemic, cross-platform frameworks shaping today's product ecosystems. Applying systems thinking to understand interfaces, platforms, and services within interconnected environments, this course builds on UX foundations to develop the visual and graphic design systems that shape the aesthetic, identity, and coherence of digital products. It investigates advanced interface design methods, including interaction patterns, design systems, and multimodal user journeys, through a graphic design-led and research-driven practice. Maintaining a user-centered perspective, students examine behavioral patterns, evolving digital behaviors, and the designer's shifting role within interdisciplinary environments, while integrating AI-assisted tools into contemporary workflows to create coherent, adaptable digital experiences across products, platforms, and services. 3/1/3

GD 4849 Kinetic Typography

Building on typographic fundamentals and advanced principles. Typography as time-based media. Designing and animating type for dynamic communication. Applying typographic principles in time and space. Practice motion design software workflows. Understanding how movement shapes meaning. Enhancing audience engagement through animated type. 3/1/3

GD 4742 Senior Thesis Proposal

Emphasis on the early stages of the design thinking methodology on specific design topic. Focus on inquiry, research, and problem definition. Primary and secondary research methods. Literature reviews and critical analysis. Stakeholder and contextual analysis.

Framing and reframing research or design questions. Data collection and analysis for conceptual development and inquiry-led design. Development of early design project direction. 3/1/3.

GD4840 Senior Thesis Project

The course builds on the foundation of Senior Thesis Proposal and guides students through the later stages of the design thinking process. Students learn to develop and refine design concepts through ideation, prototyping, user testing, iteration, and evaluation. By applying research methods to inform design decisions and translating analysis into tangible outcomes, students also learn to synthesize and communicate their work effectively in written and visual formats. The course culminates in the final realization of the project and a public exhibition, presenting both design outcomes and the written component. 3/1/3.

5.4. Progression from Level to Level

All modules are assigned one of the three level designations (Level 4, Level 5, level 6) according to the increasing demands being placed upon students as they undertake learning at higher levels.

Students must first complete all Level 4 modules before they take Level 5 modules and must have complete half of Level 5 modules before they take Level 6 modules.

Students who have entered the College as of Fall 2011 must follow the above rule without any exception.

Students need to work closely with their advisors before their registration in order to select the correct modules and avoid any delay in their graduation.

Learning accredited at each level will reflect the student's ability to:

Level 4

Develop foundational knowledge of visual literacy, design principles, typography, composition, and the historical, cultural, and ethical contexts of graphic communication; apply research-informed and human-centred approaches to define problems, generate and evaluate ideas, and reflect on design decisions; use fundamental analogue and digital skills to produce and present visual outcomes clearly and professionally; communicate effectively, work independently and collaboratively, respond constructively to feedback, manage workloads and deadlines, and take increasing responsibility for learning and development.

Level 5

Develop an informed understanding of graphic design as a systems-based and contextual practice across print, digital, interactive, and time-based media; analyse defined communication problems using research, precedent, and critical frameworks; synthesise concept and form into coherent design systems across multiple touchpoints; apply appropriate intermediate-level tools, workflows, and visual strategies; communicate and

document design rationale effectively; work independently and collaboratively, manage iterative processes and feedback, and demonstrate professional responsibility, ethical awareness, and reflective practice.

Level 6

Demonstrate a systematic and critical understanding of contemporary graphic design across print, digital, spatial, interactive, and time-based contexts; critically analyse complex communication problems by integrating research, theory, user needs, and strategic objectives; formulate, realise, and defend original, ethical, and socially responsible design strategies across multiple platforms and touchpoints; apply advanced professional tools, workflows, and standards to manage complex projects autonomously from concept to resolution; communicate effectively with specialist and non-specialist audiences, collaborate constructively, and demonstrate initiative, adaptability, professional responsibility, and critical reflective practice.

6 Exit Awards

6.1. Certificate of Higher Education in Graphic Communication Design (120 credits)

In accordance with the Framework for Higher Education Qualifications, the Certificate of Higher Education in Graphic Communication Design (CertHE) is awarded to students who have completed 120 credits at Level 4 (eight 15-credit modules). Upon completion of Level 4, students will have foundational knowledge of visual literacy, design principles, typography, composition, design thinking, and analogue and digital creative practices. They will also understand the historical, cultural, contextual, and ethical considerations that inform graphic communication design.

More specifically, upon completion of Level 4, students will demonstrate knowledge and understanding of:

- Foundational principles of visual communication, including visual literacy, composition, perception, Gestalt theory, semiotics, and the construction of visual meaning (GD 2001 Visual Literacy; GD 2428 Elements & Principles of Graphic Design).
- Fundamental typographic terminology, classification, hierarchy, composition, and context-appropriate use of type (GD 2426 Typography Basics).
- Design Thinking as a human-centred and research-informed approach to creative problem solving (GD 2127 Design Thinking Fundamentals).
- The technological, historical, cultural, and ethical contexts of visual communication, art, design, and digital media (GD 2001 Visual Literacy; GD 2020 Digital Tools & Creative Workflows; AR 1017 Digital Image).
- The role of analogue processes, materials, drawing, image-making, and printmaking within visual communication and creative practice (AR 2003 Drawing I; GD 2225 Printmaking).

In addition, they will have the following cognitive skills:

- Observe, analyse, and interpret visual and design-related information, including the relationships between form, context, signs, and meaning (GD 2001 Visual Literacy; GD 2428 Elements & Principles of Graphic Design; AR 1017 Digital Image).
- Define basic design problems and develop user-focused ideas through research, observation, Design Thinking methods, and feedback (GD 2127 Design Thinking Fundamentals).
- Generate and evaluate visual ideas through structured experimentation with composition, typography, drawing, digital processes, and printmaking (GD 2020 Digital Tools & Creative Workflows; GD 2225 Printmaking; GD 2426 Typography Basics; GD 2428 Elements & Principles of Graphic Design; AR 2003 Drawing I).
- Reflect critically on creative processes, material and technical choices, and design outcomes (GD 2020 Digital Tools & Creative Workflows; GD 2127 Design Thinking Fundamentals; GD 2225 Printmaking).

Furthermore, they will have the following practical and professional skills:

- Apply fundamental design skills across analogue and digital media using drawing, typography, image-making, composition, and printmaking processes (AR 2003 Drawing I; AR 1017 Digital Image; GD 2020 Digital Tools & Creative Workflows; GD 2225 Printmaking; GD 2426 Typography Basics; GD 2428 Elements & Principles of Graphic Design).
- Use introductory-level digital tools and creative workflows to develop, manipulate, organise, and prepare visual material for appropriate outcomes (AR 1017 Digital Image; GD 2020 Digital Tools & Creative Workflows).
- Produce visual outcomes demonstrating control of form, typography, image, texture, hierarchy, composition, and material (AR 2003 Drawing I; AR 1017 Digital Image; GD 2225 Printmaking; GD 2426 Typography Basics; GD 2428 Elements & Principles of Graphic Design).
- Present and document design work clearly and professionally, explaining conceptual intent, design decisions, processes, and outcomes (GD 2001 Visual Literacy; GD 2020 Digital Tools & Creative Workflows; GD 2127 Design Thinking Fundamentals; GD 2225 Printmaking; GD 2426 Typography Basics; GD 2428 Elements & Principles of Graphic Design).

They will also have the following key and transferable skills:

- Communicate ideas effectively through visual, written, and oral means (GD 2001 Visual Literacy; GD 2020 Digital Tools & Creative Workflows; GD 2127 Design Thinking Fundamentals; GD 2225 Printmaking; GD 2426 Typography Basics; GD 2428 Elements & Principles of Graphic Design).
- Work independently and collaboratively and respond constructively to feedback through studio practice, critique, and user consultation (GD 2020 Digital Tools & Creative Workflows; GD 2127 Design Thinking Fundamentals; GD 2225 Printmaking; GD 2426 Typography Basics; GD 2428 Elements & Principles of Graphic Design).
- Manage time, creative processes, files, and workloads to complete project requirements and meet deadlines (GD 2020 Digital Tools & Creative Workflows; GD 2127 Design Thinking Fundamentals; GD 2225 Printmaking; GD 2426 Typography Basics; GD 2428 Elements & Principles of Graphic Design).
- Develop confidence, self-reflection, and responsibility for their learning and creative development (GD 2001 Visual Literacy; GD 2020 Digital Tools & Creative Workflows; GD 2127 Design Thinking Fundamentals; GD 2225 Printmaking; GD 2426 Typography Basics; GD 2428 Elements & Principles of Graphic Design).

Intermediate Level

The Intermediate Level includes the Diploma in Higher Education in Graphic Communication Design and the Bachelor's Ordinary (non-Honours) Degree in Graphic Communication Design.

6.2. Diploma of Higher Education in Graphic Communication Design (240 credits)

In accordance with the Framework for Higher Education Qualifications, the Diploma of Higher Education in Graphic Communication Design (DipHE) is awarded to students who have completed 240 credits, comprising 120 credits at Level 4 (eight 15-credit modules) and

120 credits at Level 5 (eight 15-credit modules). Upon completion of Levels 4 and 5, students will have acquired a broader understanding of graphic communication design as a system-based and contextual practice across print, digital, interactive, and time-based media; a deeper understanding of research-informed and design-thinking approaches; and further competencies in studio and professional practice.

In addition to the Learning Outcomes acquired at Level 4, upon completion of Level 5, students will demonstrate deeper knowledge and understanding of:

- Graphic communication design as a system-based and contextual practice across print, digital, interactive, and time-based media (GD 3232 Digital Illustration; GD 3538 Flexible Identity Systems; GD 3636 Advanced Typography; GD 3737 Motion Design; ITC 3051 User Experience and Interaction Design).
- The historical, theoretical, technological, social, and cultural frameworks shaping contemporary graphic communication (GD 3311 History & Theory of Graphic Design).
- Typography, identity systems, interaction, and motion as integrated components of visual communication (GD 3538 Flexible Identity Systems; GD 3636 Advanced Typography; GD 3737 Motion Design; ITC 3051 User Experience and Interaction Design).
- Research-informed and Design Thinking approaches to understanding users, contexts, and systems and addressing defined communication problems (GD 3235 Design Thinking and Design Research; GD 3538 Flexible Identity Systems; ITC 3051 User Experience and Interaction Design).

In addition, they will have the following cognitive skills:

- Analyse design problems, users, and contexts using research findings, precedent analysis, historical and theoretical frameworks, and appropriate data-collection methods (GD 3235 Design Thinking and Design Research; GD 3311 History & Theory of Graphic Design; GD 3538 Flexible Identity Systems; ITC 3051 User Experience and Interaction Design).
- Evaluate design strategies and outcomes in relation to audience, medium, context, usability, and communication objectives (GD 3232 Digital Illustration; GD 3538 Flexible Identity Systems; GD 3636 Advanced Typography; ITC 3051 User Experience and Interaction Design).
- Synthesise research findings, contextual factors, and project constraints into coherent design criteria, concepts, and systems (GD 3235 Design Thinking and Design Research; GD 3311 History & Theory of Graphic Design; GD 3538 Flexible Identity Systems).
- Generate, develop, and critically evaluate design ideas through experimentation, prototyping, critique, user feedback, and iterative development (GD 3232 Digital Illustration; GD 3235 Design Thinking and Design Research; GD 3538 Flexible Identity Systems; GD 3636 Advanced Typography; ITC 3051 User Experience and Interaction Design).

Furthermore, they will have the following practical and professional skills:

- Apply specialised design skills across digital illustration, visual identity, typography, interaction, motion, and drawing (GD 3232 Digital Illustration; GD 3538 Flexible Identity Systems; GD 3636 Advanced Typography; GD 3737 Motion Design; ITC 3051 User Experience and Interaction Design; AR 3104 Drawing II).
- Use industry-standard digital tools and workflows to produce illustrations, interface prototypes, identity systems, advanced typographic compositions, and motion graphics (GD 3232 Digital Illustration; GD 3538 Flexible Identity Systems; GD 3636 Advanced Typography; GD 3737 Motion Design; ITC 3051 User Experience and Interaction Design).
- Produce visual communication outcomes demonstrating control of composition, narrative, typography, image, identity, interaction, motion, and material (GD 3232 Digital Illustration; GD 3538 Flexible Identity Systems; GD 3636 Advanced Typography; GD 3737 Motion Design; ITC 3051 User Experience and Interaction Design; AR 3104 Drawing II).
- Present and document design work clearly and professionally, supported by research, process development, critical evaluation, and appropriate design terminology (GD 3232 Digital Illustration; GD 3235 Design Thinking and Design Research; GD 3311 History & Theory of Graphic Design; GD 3538 Flexible Identity Systems; GD 3636 Advanced Typography).

They will also have the following key and transferable skills:

- Communicate design ideas, research findings, critical arguments, and creative concepts effectively through visual, written, and oral means (GD 3232 Digital Illustration; GD 3235 Design Thinking and Design Research; GD 3311 History & Theory of Graphic Design; GD 3538 Flexible Identity Systems; GD 3636 Advanced Typography).
- Work independently and collaboratively, responding constructively to critique, user feedback, and iterative testing (GD 3232 Digital Illustration; GD 3235 Design Thinking and Design Research; GD 3538 Flexible Identity Systems; ITC 3051 User Experience and Interaction Design).
- Manage time, project development, and digital workflows to achieve individual and collaborative project outcomes (GD 3232 Digital Illustration; GD 3235 Design Thinking and Design Research; GD 3538 Flexible Identity Systems; GD 3636 Advanced Typography; GD 3737 Motion Design; ITC 3051 User Experience and Interaction Design).
- Exercise judgment and develop responsibility, confidence, and critical self-reflection in relation to their learning and design practice (GD 3232 Digital Illustration; GD 3235 Design Thinking and Design Research; GD 3311 History & Theory of Graphic Design; GD 3538 Flexible Identity Systems; GD 3636 Advanced Typography; ITC 3051 User Experience and Interaction Design).

6.3. Bachelor of Arts Ordinary in Graphic Communication Design (300 credits)

In accordance with the Framework for Higher Education Qualifications, the Bachelor's Ordinary (non-Honours) Degree in Graphic Communication Design is awarded to students who have completed 300 credits (twenty 15-credit modules), comprising 120 credits at Level 4, 120 credits at Level 5, and a minimum of 60 credits at Level 6. Upon completion, students

will have acquired more focused skills in graphic communication design, further abilities in critically evaluating concepts and evidence, and greater competency in developing and presenting creative projects through specialised graphic communication design modules.

In addition to the Learning Outcomes acquired at Levels 4 and 5, upon completion of 60 credits at Level 6, students will demonstrate deeper knowledge and understanding of:

- Specialised areas of contemporary graphic communication design, including experiential and environmental design, branding ecosystems, digital product design, and kinetic typography (GD 4841 Experiential & Environmental Design; GD 4847 Branding Ecosystems; GD 4848 Digital Product Design; GD 4849 Kinetic Typography).
- Graphic communication design as an integrated practice operating across spatial environments, brand touchpoints, packaging, digital platforms, interfaces, and time-based media (GD 4841 Experiential & Environmental Design; GD 4847 Branding Ecosystems; GD 4848 Digital Product Design; GD 4849 Kinetic Typography).
- Research-informed, user-centred, and systems-based approaches to the development of graphic communication design solutions (GD 4841 Experiential & Environmental Design; GD 4847 Branding Ecosystems; GD 4848 Digital Product Design).
- Ethical, sustainable, accessible, and audience-focused considerations within contemporary graphic communication design practice (GD 4841 Experiential & Environmental Design; GD 4847 Branding Ecosystems; GD 4848 Digital Product Design; GD 4849 Kinetic Typography).

In addition, they will have the following cognitive skills:

- Analyse complex communication problems through research into spatial contexts, markets, audiences, cultures, user behaviour, and digital systems (GD 4841 Experiential & Environmental Design; GD 4847 Branding Ecosystems; GD 4848 Digital Product Design).
- Develop strategic and contextually appropriate solutions for environmental, branding, digital product, and time-based communication projects (GD 4841 Experiential & Environmental Design; GD 4847 Branding Ecosystems; GD 4848 Digital Product Design; GD 4849 Kinetic Typography).
- Evaluate design solutions in relation to usability, accessibility, audience perception, brand identity, ethical considerations, sustainability, and communicative impact (GD 4841 Experiential & Environmental Design; GD 4847 Branding Ecosystems; GD 4848 Digital Product Design; GD 4849 Kinetic Typography).
- Critically reflect on design processes and outcomes to assess their effectiveness across different environments, platforms, audiences, and media contexts (GD 4841 Experiential & Environmental Design; GD 4847 Branding Ecosystems; GD 4848 Digital Product Design; GD 4849 Kinetic Typography).

Furthermore, they will have the following practical and professional skills:

- Develop coherent graphic communication systems across spatial, print, packaging, digital, interactive, and time-based applications (GD 4841 Experiential & Environmental Design; GD 4847 Branding Ecosystems; GD 4848 Digital Product Design; GD 4849 Kinetic Typography).

- Apply appropriate research-led methodologies and professional workflows to the development of wayfinding systems, brand ecosystems, digital products, and kinetic typographic compositions (GD 4841 Experiential & Environmental Design; GD 4847 Branding Ecosystems; GD 4848 Digital Product Design; GD 4849 Kinetic Typography).
- Integrate typography, identity, materiality, movement, interaction, and information hierarchy into specialised graphic communication design outcomes (GD 4841 Experiential & Environmental Design; GD 4847 Branding Ecosystems; GD 4848 Digital Product Design; GD 4849 Kinetic Typography).
- Present specialised design solutions using relevant professional tools, frameworks, presentation standards, and system-level documentation (GD 4847 Branding Ecosystems; GD 4848 Digital Product Design; GD 4849 Kinetic Typography).

They will also have the following key and transferable skills:

- Communicate complex design ideas, strategies, systems, and outcomes effectively through visual, written, and oral means (GD 4841 Experiential & Environmental Design; GD 4847 Branding Ecosystems; GD 4848 Digital Product Design; GD 4849 Kinetic Typography).
- Apply research, analysis, and critical judgment to recommend appropriate solutions to defined communication problems (GD 4841 Experiential & Environmental Design; GD 4847 Branding Ecosystems; GD 4848 Digital Product Design; GD 4849 Kinetic Typography).
- Manage specialised graphic communication design projects and use appropriate professional tools and workflows to develop coherent outcomes (GD 4841 Experiential & Environmental Design; GD 4847 Branding Ecosystems; GD 4848 Digital Product Design; GD 4849 Kinetic Typography).
- Demonstrate critical reflection and professional responsibility when addressing audience needs, accessibility, ethical considerations, sustainability, and communicative impact (GD 4841 Experiential & Environmental Design; GD 4847 Branding Ecosystems; GD 4848 Digital Product Design; GD 4849 Kinetic Typography).

7 Assessment and Feedback

7.1. Assessment

Assessment Strategy and Procedure

Although courses may employ assessment instruments that perform only a diagnostic or formative function, credit for the completion of a course can only be obtained on the basis of one or more summative assessments. A summative assessment provides a measure of the extent to which a student has achieved the intended learning outcomes of a module. The assessment of a student's academic performance requires a judgment of the quality of his or her work.

In all cases, this assessment is governed by criteria which are explicit and communicated to students. The assessment methods for each module are included in the module syllabus and made known to the student through a) the course information packet which is given to all students on the first day of classes and b) postings on Blackboard.

The program uses a variety of summative assessments which directly connect to the Learning

Outcomes and measure the mastery of students' knowledge and understanding, cognitive, creative as well as technical and practical skills. Mark schemes are used for each type of summative assessment which comprise a number of criteria for testing the degree to which the students have achieved these outcomes. There are usually two summative assessments per semester/session module: a midterm and a final, each contributing a percentage toward the overall grade in the module.

More information on the assessment strategy of the College is given in Appendix A. The general grading criteria employed by the College are set out in Appendix B.

Examination Regulations and Procedures

Examination regulations apply to in-class assessments, such as examinations, work presentations, portfolio reviews, etc., for all students registered in Deree courses and aim at promoting academic honesty through appropriate conduct. More information on procedures for exam security and invigilation is provided in Appendix A.

Student Identity

Students must carry with them their Deree ID card in the examination room. For details on Checking of Student Presence Procedure, please visit *myACG*.

Entering and Leaving the Exam

Students who arrive late may be admitted to the exam, but no additional time will be given. Students should be allowed to enter and take the exam up until a quarter of the allotted time has passed. Students should not be allowed to leave before a quarter of the allotted time has passed. Students should bring as little as possible to the examination room. Any bags, books, notes, should be placed underneath the chair. Food and drink (including coffee) are not permitted in the exam room except for clear bottles of water.

Exam Conduct

Students should bring their own pens, pencils, approved calculators, and other materials needed for the examination. All exams should be written legibly in black or blue ink. Pencil may only be used for diagrams, graphs, etc. Exam answers written in pencil are not acceptable. Entry/leaving an exam should be done as quietly as possible.

Mobile Phones and Electronic Devices

Mobile phones and electronic devices must be switched off – not on “silent” – in clear view and placed underneath the chair. If students use or attempt to use their phone / electronic device during the exam it will be regarded as a disciplinary offence. Students will be held responsible if their mobile phone / electronic device rings / vibrates during the exam. Any student caught using Bluetooth or any electronic device in the exam will be asked to leave immediately and will face disciplinary action.

Student Answers/Examination Paper

All answers must be legibly written on exam paper provided by the exam proctor. Students are not permitted to write answers on the question paper. Students must clearly cross out any (rough) work that is not to be graded. If extra exam paper is needed, it will be provided by the exam proctor. The only paper that can be used is the paper provided by the College and should all be returned to the proctor at the end of the exam.

Return of Exam Papers

Students must put the exam question paper and all answer papers together and submit both to the exam proctor. Failing to do so will result in failure in the exam.

Assessment Schedule

Please note the exam/assessment periods in the academic calendar and make sure that you are available during that period.

Examination Schedule

The examination schedule is published on *myACG*. Please keep checking for updates.

Coursework

Where a module is wholly or partly assessed by coursework, the submission date and method of submission will be clearly stated on the Course Information Packet circulated to students by the instructor on the first day of classes and posted on the course Blackboard container.

When you submit an assignment it is important that you ensure the following information is on the assignment front sheet:

- Your name
- Year and semester
- Name of the instructor for whom the assignment has been done
- Name of the module for which the assignment has been done

Your responsibilities:

- Keep a record of your work
- Keep copies of all assignments
- Ensure your work is handed in within the deadlines.

Each piece of assessed work will receive a mark and feedback. The method and form of feedback for each module will depend on the assessment method.

7.2. External Examiner

The External Examiner assures that you are assessed fairly in relation to other students on the same programme and that your award is of the same standard as similar programmes offered by other UK higher education institutions.

The External Examiner for this programme is: TBA

Academic Society Advisors provide an oral summary of External Examiners' reports in the first Academic Society General Assembly meeting after each Board of Examiners.

Information on the External Examiner's report could be provided by your Programme Coordinator upon request.

7.3. Giving your Feedback about this Programme

We are keen to work with you to enhance your learning experience in the Programme. Opportunities for you to give feedback to us formally include student participation in the Programme Committee, the Academic Society, Student Course Evaluation Questionnaires, Senior Exit Surveys, meetings with the Dean, meetings with the Academic Vice President.

Informal feedback is also welcome at any time either via your instructor or your Programme Coordinator.

Frances Rich School of Arts, Humanities and Social Sciences Programme Committee

The Frances Rich School of Arts, Humanities and Social Sciences Programme Committee is responsible for the routine monitoring of programmes, including the consideration of student feedback, performance data and external examiners' reports. Proposals approved by the Committee are forwarded to the Deree Curriculum Committee and Academic Council. The Programme Committee is chaired by the Academic Dean of the School. Committee membership includes all Department Chairs, Programme Coordinators and the Director of the Validation Office, as well as the president of each student academic society. This ensures that the student community has a voice in decisions about curriculum, teaching and learning, and the development of the Frances Rich School of Arts, Humanities and Social Sciences.

Graphic Design Student Academic Society

The Graphic Communication Design Society is open to Graphic Communication Design Majors and Minors. Minors cannot be candidates for the Governing Body. The members of the governing body are elected annually. It is important for every Graphic Communication Design major to actively participate in society. The society invites guest speakers and organizes panel discussions, field trips, volunteer events, exhibitions, general assemblies and much more.

Student Course Evaluation

Student evaluations of courses and instructors are administered by the Office of the Registrar at the end of each academic term. The online course evaluation system is easy, convenient, secure, anonymous, and confidential. The course evaluation system is administered by the Registrar's Office. Information about the course evaluation system is available through the college website or by emailing registrar@acg.edu.

Senior Exit Survey

Student feedback comprises an integral part in the continuous development and success of Frances Rich School of Arts, Humanities and Social Sciences programmes.

The aim is to identify areas of good practice as well as areas that need improvement. The collected feedback is held anonymously and securely and serves solely the purpose of continually improving the programmes and services offered by Frances Rich School of Arts, Humanities and Social Sciences.

We listen to our Students and Graduates

The Graphic Communication Design programme obtains student feedback in a number of ways.

- Graduating students complete a Senior Exit Survey as part of their final advising appointment in the programme. The survey includes questions on student satisfaction with the education provided by the programme they attend and with their overall College experience at Deree-ACG. Specifically, the survey solicits feedback on (1) programme quality, (2) attainment of programme goals, (3) programme structure and content. The survey is accompanied by an exit interview administered by the Programme Coordinator. A report is generated by the Head and the results are analyzed and discussed by the Graphic Design staff.
- While teaching specific modules, instructors discuss with students' individual concerns which may arise. During designated office hours held by all members of staff, students

are invited to address any difficulty related to the course material, the assigned readings, and their assignments/projects.

- The Graphic Communication Design staff meets at least once during the semester with the entire body of the Graphic Design students. Academic issues are discussed, and students provide their feedback on the programme and individual concerns and suggestions.
- The governing body of the Graphic Communication Design Student Academic Society is encouraged to provide continuous informal feedback.

All the above is discussed during Programme team meetings and the staff identifies the appropriate course of action for improvement and relative changes in any aspect of the programme.

Finally, students complete online course evaluation questionnaires at the end of each semester. The online course evaluations are part of ACG's commitment to excellence in teaching and learning. The online course evaluation system is easy, convenient, secure, anonymous, and confidential.

What Happens with your Feedback about this Programme?

Your feedback helps us to continually enhance this programme. You can find out what actions have been taken in response to your feedback through your academic society, student government, Programme Coordinator or instructor.

Student feedback is used in a variety of ways, including:

- Improvement of methods of Teaching and Learning
- Module Leader Reports
- Annual Performance Evaluation of academic staff.

7.4. Getting Feedback on your Assessed Work

The College has committed to a two-week turnaround for feedback. Each module handbook will provide you with specific guidelines on the turnaround for feedback.

7.5. How do I Get my Results?

Results from module assessments and decisions on progression to the next level or awards (if you are in the final level) are available from *myACG*. Results normally appear within ten working days after the end of the examination period. Marks on individual assessments are not finalized until the Board of Examiners' meeting (the meeting where your end of year outcome will be decided). If you are unsure about when you might receive your results or have queries relating to your results, you may contact your module instructor via email.

7.6. Issues with Assessment

If you are experiencing problems which are adversely affecting your ability to study (called 'mitigating circumstances'), then you can apply to CASP to appeal providing some form of evidence of your circumstances to verify your request.

Examples of acceptable extenuating circumstances include:

- Bereavement
- Illness
- Hospitalization
- Transport cancellation, where this may be evidenced
- Court attendance
- Serious family illness where the impact on the students' ability to undertake assessment may be demonstrated
- Accident

The following are not acceptable extenuating circumstances:

- Holidays
- Weddings
- Family celebrations
- Printing problems
- Computer failure, corrupt USB sticks
- Financial problems
- Work related problems
- Accommodation issues
- Mis-reading assessment arrangements.

Late Submission

You must submit work by the deadlines set in the course outline. Work submitted late will be penalized in line with the following tariff: Submission within 6 working days: a 10% reduction for each working day late down to the 40% pass mark and no further. Submission that is late by 7 or more working days: submission refused, mark of '0'. A working day is defined by the partner and submission after the deadline will be assumed to be the next working day.

No Oral Presentation with/without online Submission

In case students do not deliver their oral (in-class) presentation on the designated day, certain penalties apply (even if there is on-time submission of the digital work on the official online learning platform). Points are deducted from the main Rubric criterion: 'Overall Presentation', and specifically, from the sub-criterion of 'Oral Presentation and Slides'. The respective percentage of the total percentile of the specific criterion will be considered as '0'). Upon availability of the instructor, students may have up to 6 days to deliver the presentation to the instructor at another time. The daily penalty for late presentations applies in the grade.

Resits

In the case of an initial failure of one or more assessments in a course, you have the right to be reassessed in (i.e. resit) the element that you have failed. This reassessment will normally be scheduled prior to the commencement of the following semester. Only one resit per assessment element is allowed in each module. The maximum grade you can obtain for the reassessed component of the course is a pass (Grade C – 40%). If you fail the resit, you will not receive the credit for that course (and you fail the course).

Academic Appeals

Students registered in a validated programme, may appeal against a decision of the Board of Examiners. Students' rights of appeal are limited to two grounds:

- either that the candidate's performance in an assessment was adversely affected by illness or factors which s/he was unable, or for valid reasons unwilling, to divulge before the Board of Examiners reached its decision
- or that there has been a material administrative error, an assessment was not conducted in accordance with the current regulations for the program or special arrangements formally agreed, or that some other material irregularity relevant to the assessment has occurred.

Disagreement with the academic judgment of a Board of Examiners in assessing the merits of an individual element of assessment does not constitute grounds for an academic appeal. Responsibility for the submission of documentary evidence in support of the appeal rests with the student.

Appeals must be submitted in writing to the Registrar no later than 14 days following the publication of Examination Board results. All appeals must be submitted in writing to the Registrar by the end of the second week of the following session/semester.

On receipt of the appeal, the Registrar informs the Programme Coordinator and Academic Council (through the Chief Academic Officer) and submits to them all relevant evidence and correspondence.

The Academic Dean will undertake an initial assessment of the validity of the appeal and advise the student accordingly. In the light of this advice, the student should decide whether s/he wishes to proceed with the appeal. Alternatively, the student may decide to withdraw his or her appeal and/or lodge a complaint in accordance with the College's complaints procedure. The subcommittee of the Academic Council will hear the appeal. The appellant may be called to appear before the subcommittee. The subcommittee may also require the Chair of the Board of Examiners to appear separately before it. The appellant and the Chair of the Board will not be present when the subcommittee considers the evidence and formulates its decision. The subcommittee must inform the student and the Board of Examiners of its decision within seven days of the hearing. The student has the right to subsequently appeal to the President in writing against the decision of the subcommittee. If the appellant wishes to contest the President's decision s/he has the right to lodge an appeal with the Open University. The student will obtain contact details for the President and the *Open University* at the Student Success Center.

The Registrar's Office will keep records of outcomes for all appeals cases. The Academic Council will receive annual summary reports regarding all appeals received by the College.

Academic Offences & Breaches of Academic Integrity

According to the College Catalog (pp.56-57): "An academic offence (or breach of academic integrity) includes any action or behavior likely to confer an unfair advantage, whether by advantaging the alleged offender or by disadvantaging another or others. Examples of such misconduct are unauthorized use of Generative Artificial Intelligence tools, including chatbots, such as Chat GPT, and other tools, such as paraphrasers, to generate and / or rewrite material, plagiarism, collusion, cheating, impersonation, supplying false documentation, use of inadmissible material and disruptive behavior during examinations. Responsibility for

reviewing breaches of academic integrity is held by the Committee on Standing and Conduct (COSC). According to College policy all student tests and assignments are submitted through a plagiarism detection software called Turnitin.” Please consult the College Catalog for details.

Responsibility of the students

Maintaining academic integrity is a fundamental aspect of your educational journey to ensure an honest and fair academic environment. Your commitment to take examinations, write papers and carry out assignments based on your genuine work and without improper or unauthorized assistance will contribute to the cultivation of a culture of academic integrity. Offenses against academic integrity refer to any actions or behaviors likely to confer an unfair advantage, whether by advantaging the alleged offender or by disadvantaging another or others that compromise the fairness and honesty of the educational process.

Examples of such actions include:

- Unauthorized use of Generative Artificial Intelligence tools, including chatbots, such as Chat GPT, and other tools, such as paraphrasers, to generate and / or rewrite material.
- Plagiarism is the act “of using another person's ideas or work and pretending that it is your own” (Cambridge Dictionary) without proper citation or credit.
- Cheating involves unauthorized and improper use of information, assistance, materials, or sources during exams and/or other assignments.
- Fabrication refers to the unauthorized creation or alteration of data, sources, or information in an academic activity such as invented data, and more.
- Mis-presentation refers to providing false information such as false citations of resources.
- Collusion involves inappropriate collaboration with others when individual work is required by the instructor.
- Impersonation refers to having someone else take the exam or complete an assignment representing you.
- Multiple submissions of the same work more than once are a violation of academic integrity.

Upholding academic integrity is a commitment to your personal and professional growth, contributing significantly to shaping your character, ethical values and integrity as tomorrow’s professionals. Your role is crucial in shaping an academic environment that incorporates the principles of academic integrity and promotes learning that is built on honesty, diligence and personal effort.

Use of Generative Artificial Intelligence tools in the preparation of assessments

Specifically for the Use of AI, the College Catalog 2023-24 (p.216) defined the following: Use of Generative Artificial Intelligence tools in the preparation of assessments Unauthorized use of Generative Artificial Intelligence tools, including chatbots, such as Chat GPT, and other tools, such as paraphrasers, to generate and / or rewrite material is strictly prohibited. This act constitutes deliberate cheating and falls under the category of academic misconduct. Any student found to have committed academic misconduct will be reported to the Committee on

Academic Standing and Conduct (COSC) and be subject to the penalties specified in the Regulations for validated awards of The Open University for Institutions offering Dual Awards, (Appendix 9, Schedule of Student Academic Misconduct Penalties). These penalties aim to uphold the principles of academic integrity and maintain a fair and equitable learning environment for all students.

Positional Statement of AI Use in the Graphic Communication Design Programme

Generative AI (GenAI) can be a good assistant when you use it responsibly. It can help you explore new possibilities, spark ideas, and organize your thinking. But it cannot replace your own design process. You are expected to stay in full control of your concept, design direction, and final outcome.

In line with the College's AI policy, you must take full authorship of all final design work. Because design is iterative and research-based, you are allowed to use AI tools in specific stages of the Design Thinking methodology / design process (Discover, Define, Develop, Deliver) for your courses. However, any AI use must be clearly documented in your sketchbook/online journal and reflected critically. Final deliverables must always be your own work—authored, developed, and executed by you.

The Programme's detailed positional statement on AI use, is provided in Appendix 1 (available on each course container on Blackboard). Some basic guidelines on how you may use Generative AI following the Design Thinking methodology, specifically the Double Diamond - or 4D's - model of the UK Design Council, are as follows:

1. Discover

In the Discover stage, you can use GenAI to support your desk research. AI can help you spot design trends, gather background information, summarize articles, and even generate research questions. It's also useful for brainstorming and mind mapping, giving you prompts to explore new directions. But remember: these are just tools—you're not limited to AI. Your instructors will let you know which design methods can be first performed by you and then by AI. Crucially, any primary research, like interviews, surveys, observations, or design probes, must be done directly by you with real users—AI cannot replace this.

2. Define

During the Define stage, AI can help you organize and synthesize your research, cluster insights, and spot patterns. You might use it to draft affinity diagrams, decision matrices, or possible problem framings. But the interpretation and final design challenge must come from you. AI can support clarity, but it cannot replace your critical thinking. The core design problem must always be defined by you, not by AI.

3. Develop

In the Develop stage, you can use AI for ideation, early concept development, and visualization support. This might include generating prompts for sketches, exploring stylistic variations, or using AI to prototype ideas. You may use AI-generated or ready-made material only if you clearly modify it and it supports your own work. The final concept must be your original idea—you remain the lead in the creative process and the direction of your design.

4. Deliver

During the Deliver stage, AI can play a small role in refining concepts or offering inspiration—like testing variations, polishing details, or exploring presentation options. However, AI-

generated or stock material cannot be part of your main design outcome. Only minimal, clearly modified AI elements can be included, and only as supporting parts. Your final concept, visuals, and presentation must fully reflect your own thinking, decisions, and execution.

7.7. Academic Misconduct and Penalties

Charges against a student for violating academic integrity may originate from any source: a faculty member, an administrator, a staff member, a fellow student, or from the community at large. The charges are to be submitted in writing to the chair of the Committee on Standing and Conduct. If a member of the Committee originates the charge, then that member will be recused from the decision-making process, and any other process related to the case, other than those related to the role of complainant/witness (see Appendix D – Regulatory Framework).

Independently of the assessment decisions made by the Board of Examiners on offences pertaining to validated courses/programs, the Committee on Standing and Conduct is empowered to consider a wider range of sanctions that might be applied when a student is found guilty of a breach of academic integrity.

For a full list of sanctions, please consult the College Catalogue.

7.8. Complaints Procedure

Complaints are specific concerns about the provision of a course / module or a program of study or related academic or non-academic service. When appropriate, a complaint is first resolved through informal discussion with the party / office directly involved. If not resolved at that level, a formal complaint is submitted by the student to the Registrar's Office within 14 days from the day the outcome of this discussion is made known to the student. Upon receipt of the complaint, the Registrar forwards the complaint with all relevant documentation to a panel consisting of the Chief Academic Officer, the Academic Deans and the Dean of Students.

Depending on the nature of the complaint, the academic Dean or Dean of Students will undertake an initial assessment of the validity of the complaint and advise the student accordingly. In the light of this advice, the student should decide whether s/he wishes to proceed with the complaint.

In the event that the student decides to proceed with the complaint, a subcommittee of the Academic Council will be convened no later than three weeks after receiving the student's decision. The membership of the subcommittee shall not include any member of faculty or the administration who has been involved in the complaint or who is a member of the relevant Board of Examiners.

The subcommittee of the Academic Council will hear the complaint. The appellant may be called to appear before the subcommittee. The subcommittee may also require the relevant member of faculty and/or Administration to appear separately before it. The appellant and any member of staff against whom the complaint has been made will not be present when the subcommittee considers the evidence and formulates its decision. The subcommittee must inform the student and the Chair of the Board of Examiners (if the complaint concerns a validated course/program) of its decision within seven days of the hearing. The student has the right to subsequently appeal to the President against the decision of subcommittee. If the appellant wishes to contest the President's decision s/he has the right to lodge a complaint

with the Open University. The student will obtain contact details for the President and the Open University at the Student Success Center.

The Registrar's Office will keep records of outcomes for all complaints cases. The Academic Council will receive annual summary reports regarding all complaints received by the College.

8 Programme Resources

8.1. Library Resources

John S. Bailey Library provides extensive print, electronic and audio-visual resources in support of the College's academic programmes. The attractive, quiet and modern environment offers an ideal setting for students to study, conduct research, connect with peers, or read for pleasure.

Students, faculty, and staff have access to a large collection of print and non-print resources including 129,000 books, 132,000 e-books, more than 12,500 academic journals and newspapers and more than 2,200 educational films and CDs. These resources and other research tools are accessible through the library website (library.acg.edu) on campus as well as remotely.

An array of media services is also available to students and faculty. The Deree Media Centre houses the library's audio-visual and multimedia collections and provides equipment for viewing and listening. Moreover, the Media Centre offers assistance to students and faculty in integrating the latest audio-visual technologies into their research.

For resources not readily available, the library offers document delivery services through the union catalogue of serials of the *National Network of Academic and Scientific Libraries*. Pay-per-article and document delivery services are also available from OCLC, partner AMICAL libraries, *The British Library*, as well as through a variety of vendors and publishers.

The print audio-visual and electronic collections are organized according to international cataloguing rules. All library functions, including cataloguing, acquisitions, circulation, reserves and the public access catalogue are managed through an integrated library automation system. The web-based public access catalogue is accessible to anyone through the Internet. Library holdings are also listed in OCLC's *WorldCat* database.

All library collections are enriched throughout the academic year in close collaboration with faculty in accordance with the developing needs of each academic area. Online resources are carefully evaluated by librarians, faculty and students through trial and benchmarked against other peer international and US libraries supporting similar programmes.

In addition to a wide range of resources, the library offers to incoming students training sessions in information discovery and research. Students learn how to use the library website to access, select, evaluate and effectively use information resources. Moreover, in collaboration with faculty, special training sessions are organized for the needs of specific courses or disciplines. The reference desk is staffed throughout the day by specially trained personnel who can assist students and faculty in using the library and its various resources.

The library provides 28 computer workstations, viewing and listening stations, ample space for studying, individual study carrels and comfortable seating. A wireless network allows users to access all electronic resources from their laptops, tablets or hand-held devices.

Printing and photocopy facilities are also available.

8.2. Library Help

Your Programme liaises with JS Bailey Library staff to ensure physical and electronic information resources for your subject are available. Library staff are available to support you personally and will work with you throughout your time at the College.

If you have any questions about using the Library, such as logging-in, printing or using our various databases you can get help:

- from the front desk on the ground floor of the JS Bailey Library
- online: <http://library.acg.edu/help>
- by phone: +30 210 600 9800 ext. 1434

The JS Bailey Library's website library.acg.edu provides access to thousands of resources and information about Library services. You can also access key services via your smart phone or tablet.

8.3. Multimedia resources

- Maclab: A dedicated Maclab space with Apple computers and updated software is available to use for respective courses.
- Microsoft Office.
- Blackboard platform.
- Turnitin Plagiarism Detection software.

8.4. Information Resources and Technology

Information technology is integral to all aspects of academic life at The American College of Greece, including teaching and learning, research and creative endeavors, outreach, administration, and student life. The systems and services impact virtually every aspect of campus life and are central to the academic enterprise as well as administrative processes. As the provider of technology and technology services at The American College of Greece, the Information Resources Management (IRM) department is committed to technology innovation consistent with the College's strategic plan. The IRM Department consists of the following divisions:

- Administrative computing: refers to computing applications that support administrative processes that are institution-wide. Its purpose is to improve the capability to cost-effectively manage ACG's resources and serve the administrative needs of faculty, student, and staff constituents.
- Academic computing: consists of information technology tools, methods and services which allow faculty to improve their teaching and provide an enhanced learning environment for students.

Academic Computing

Systems and services for which Academic Computing is responsible includes the following:

Instructional Technology

A specialised online course management system, ACGBoard, based on Blackboard CMS, is used in courses to enhance the student experience and support the instructional program.

Through ACGBoard, students can access online course materials and interact with the instructor and other students in the class. ACGBoard is widely used at ACG to enhance and support classroom teaching.

The services that can be accessed through Blackboard include the following:

- Access course materials (including text, images, video, audio).
- Access quizzes and surveys.
- Set and receive assignments.
- Communicate with students through online discussions, real-time chat and an interactive whiteboard.
- Track student progress and manage grades.
- Provide feedback to students.
- Access to electronic textbooks.

Since Spring 2014, the College has initiated a pilot program to introduce electronic learning resources to a number of undergraduate courses. Students registering for these courses have received the required textbook(s) in an electronic format (e-book) along with various other electronic course materials, accessed through Blackboard. The adoption of e-books, introduced Deree students to new learning methods based on interactive, enhanced content and searchable electronic resources. Appropriate faculty and student guides on how to access and use this new service have been created.

Interactive collaboration and sharing

The Programme has acquired a site license of *VoiceThread*, an interactive collaboration and sharing tool that is proven to enable users add images, documents and videos and to which other users can add voice, text, audio and video comments. The tool could be accessible through Blackboard and is currently being evaluated by a selected group of faculty members.

Appropriate training is provided to all students during the first semester of classes and also a thorough user manual is available. Faculty specialized training is provided to all new college faculty as part of their college induction program. Additional more focused training on specific features (e.g. Wikis) are organized throughout the semester.

8.5. Student Software

Microsoft Student Advantage

The IT department of The American College of Greece is providing Microsoft Office 365 Pro Plus to all registered students at no cost via the Microsoft Student Advantage program. This agreement between ACG and Microsoft allows the College to provide current students with the latest version of full Office at school and at home. The license to use the software is provided and validated to all students through the college email system (@acg.edu).

Microsoft e-Academy

The College's Microsoft campus agreement requires that the e-academy Electronic License Management System (ELMS) is made available to all students of the ACG community. ELMS is a web-based management system which easily enables students to download Microsoft software and use it for educational purposes. The use of ELMS for the management and distribution of software in the Academic Alliance Program is made available by Microsoft and e-academy (Microsoft partner) as a student benefit, free of charge. Students may use the software that is provided through ELMS for non-commercial purposes including instructional use, research and/or design, development and testing of projects for class assignments, tests or personal projects.

The Technology Enhanced Classroom initiative at ACG enables instructors and students access, tools and resources available beyond the traditional classroom. Classrooms are equipped with IT resources designed to extend and broaden the learning experience. From faculty lectures to student presentations, users are able to display multimedia and web enabled information throughout the ACG network of technology enhanced classrooms. All classrooms are equipped with a ceiling mounted video projection system specifically designed to meet the requirements of each classroom environment. A projection screen provides an ideal viewing surface for data or video, displaying clear, bright images.

Every classroom features a teaching station that is specially designed to house the room's technology. The teaching station also features a retractable keyboard and mouse tray, along with a built-in LCD monitor, which provides the ability to display the same image on both the built-in monitor and projection system, thus allowing instructors to maintain eye contact with students. A VCR/DVD/Blue Ray player that incorporates high quality video in the classroom is also provided. The system is complemented by the latest sound amplifier technology and wall mounted speakers. All classrooms are connected to ACG's high speed backbone and some of them also offer wireless connectivity. Training for maximum use of equipment in Technology Enhanced classrooms is provided by Media Center staff.

Media Centers

The Media Centers at The American College of Greece support the instruction and research needs of ACG's faculty, students, staff and alumni by providing facilities, collections and expertise for researching, viewing and producing a wide range of media. The Centers provide equipment and expertise for producing video for classroom and extracurricular projects. Digital cameras, camcorders and audio recorders are available for loan to support the academic community. Multimedia stations are available for editing audio and video, scanning

and manipulating images, and creating presentations. Workshops (offered on demand during the term) provide instruction on multimedia hardware and software available in the Center. The Center's media collection comprises more than 1,000 DVDs and 1,500 videotapes, as well as audiotapes, CDs, and CD-ROMs on a wide variety of subjects.

The Media Center has equipment and support for digitizing and editing audio, video and images. This facility is also equipped to repair, duplicate, transfer, and convert the presentation of media materials into the most popular audio and video formats. The Media Center serves several locations on all campuses, including Deree's Main Building and the Communications Building.

8.6. Design Studio Policy

Classroom 201, located in the Main Building, is a dedicated teaching space for Graphic Communication Design students. The room includes cabinets for temporarily storing student work, stationery supplies, and a small reference library containing books, design magazines, and other educational materials. These resources are available for consultation within the space and are not available for borrowing.

The **MacLab** at Pierce (PC 911) is another dedicated teaching space for Graphic Communication Design students. It is equipped with Macintosh computers and operates with an open-day policy. Students can book a workstation and make use of the MacLab facilities outside of their scheduled teaching hours. During open sessions, invigilators are present to ensure the smooth operation of the space and to serve as a point of contact for reporting any technical issues related to the computers.

The **OPEN x Design Lab**, located in Pierce (PC 912B), is a multi-functional co-creation space. Students may use it for extracurricular activities, research purposes, student meetings and assemblies, as well as exhibitions. The Lab envisions a culture of co-creation that dissolves boundaries between art, design, research, and immersive technologies, inspiring the next generation of makers and thinkers in (digital) design and the creative arts. It expresses an open, exploratory, and cross-disciplinary approach to design and creative inquiry. The Lab hosts Research Fellows (faculty and advanced researchers) and Research Assistants (graduate or undergraduate students) working on specific projects within the Lab's thematic areas.

A team of Student Ambassadors or Interns participates in the day-to-day life of the Lab, assisting in workshop facilitation, public engagement, and communication. They act as liaisons between the student body and the Lab, contributing ideas for projects, events, and outreach activities. The inclusion of students in planning and decision-making processes embodies the Lab's ethos of *designing with* rather than *for* others.

Internal collaboration within The American College of Greece ensures that the Lab operates as a transdisciplinary platform, connecting departments, programs, other labs and student communities. These internal collaborations create a networked environment where research, teaching, and creative practice intersect, fostering integrative learning and innovation.

The lab provides support to the Programme's graduate studies by providing hands-on experience with immersive, user-centred, and experience-driven design methods in extra-curricular activities. The program will directly engage with the **IDEA Hub**, which is developing a shared equipment pool—including VR headsets, high-resolution projectors, and other immersive technologies—to enable experimental and practice-based learning.

The Lab is equipped with essential tools to support collaborative design and initial research activities:

- **Co-creation toolkits** – sets of collaborative materials and methods (such as cards, templates, prompts, and prototyping tools) used in workshops, studios, and participatory design sessions to support collective idea generation, immersive exploration, experiential learning, and interactive prototyping.
- **3 VR headsets** – enabling immersive exploration, experiential learning, and interactive prototyping.
- **1 High-resolution projector** – supporting presentations, visual storytelling, and spatial mapping exercises.
- **1 Digital Camera**
- **Laptop** – used for project coordination, design software, and research documentation.
- **1 Personal Computer (Mac)** - used for project coordination, design software, and research documentation.
- **1 External hard drive** – for secure data storage and sharing among team members.
- **Co-creation toolkit** for introducing Science to Secondary Education – comprising analog and digital tools for sketching, prototyping, and ideation sessions.
- **Scanning and printing tools** – enabling rapid prototyping and production of 2D design ideas.
- **3D Printer.**

8.7. Art Studio Policy

Art Studio 203 is open daily from 9:00 a.m. to 8:00 p.m. The studio facilities are available to all students registered in GD or AR courses. Students may work on their projects in the studios whenever no scheduled classes are taking place. During the academic semesters and sessions, the studios are also available on Saturdays from 8:00 a.m. to 8:00 p.m.

Students are expected to maintain a clean and orderly studio environment. All studio areas must be cleaned after use. Any paint stains on drawing boards, stools, chairs, tables, or floors should be carefully wiped off after work is completed.

The studio now also includes a printmaking area, equipped with a dedicated cabinet containing materials for etching, linocut, and other low-tech printmaking methods. Students using these facilities should follow the same rules for cleaning and returning materials, ensuring all surfaces and tools are left in good condition.

Unless otherwise specified, students must de-install sculptures and other installation works

within one day of presenting their project. When installations are created in the studio, students are responsible for returning the space to the condition in which they found it, including repairing surfaces and repainting if necessary.

Basic studio supplies such as drawing boards, paper clips, paper towels, brush detergent, pins, tapes, glues, selected markers, and colored pencils are provided by Deree. These materials are stored in a designated cabinet and must remain in the studio.

The studio also contains assorted hand tools stored in a cabinet. Students are responsible for maintaining the equipment and returning all tools to their proper location after use. If any tools are missing or damaged, students should notify an instructor immediately. Broken tools can pose safety risks and should not be used until they are repaired.

For project documentation and presentations, a video camera and tripod can be checked out from the Visual Arts Office and/or the Media Center. Students must sign up in advance to reserve this equipment.

Additional presentation equipment, including a video projector, DVD player, and speaker system, is stored on a cart in the faculty office. This equipment may be requested for project presentations or installations. Students must complete a short training session on the proper use of audio-visual equipment before using these resources.

At the end of the spring semester, the studios are cleaned and repainted. Students are responsible for removing all of their works and materials from the studio. No works or materials should remain in the space after the de-installation date of the annual exhibition.

Student Works - Storage

Student works may be stored in the Programme's dedicated storage space on campus for up to one year to support potential exhibitions or other events. Students are encouraged to submit print-based work, clearly labeled with their name and course details, for archival purposes. Instructors can also assist students in organizing their work for graduate school applications or professional portfolios. Graduates may collect their works earlier if needed for job applications. After one year, students may claim their works by submitting a written request to the programme administration. Physical works not claimed within this period will remain in storage indefinitely only in digital format for archival and display purposes, including future retrospective exhibitions. Students who do not wish their works to be retained, either physically or digitally, must inform the administration in writing.

Moving materials on and off of campus by car

A list of all matriculated Graphic Communication Design students is submitted to the Central Deree Gate each semester. Graphic Communication Design students can drive their cars to the entrance of the Center of the Arts Building in order to bring in or take out heavy and/or bulky materials. Contact the Programme Coordinator for more information.

Design materials and printing shops

Students are advised to purchase stationery and other design materials for the purposes of the class content. A limited number and type of stationery is available in 201 for all students. Discounts for printing their work is offered at selected printing shops. Information about this is provided through the GCD Society announcement board.

[OPEN X Design lab](#) - 912B

The Open X Design Lab is a research-focused space that supports interdisciplinary design research, experimentation, and co-creation. It is also available for extracurricular activities, student meetings, exhibitions, workshops, and printing, providing a flexible environment for the wider ACG community to engage with design research and practice.

Printing Facilities – 912B

Students may print their final project work in Room 912B (OPEN X Design Lab). Among other equipment, the lab is equipped with a plotter, an A2 printer and an A4 printer.

Printing will operate through a credit-based system. Each student will be allocated a specific number of printing credits, while printing cards will be managed by the faculty members responsible for the relevant lab courses. Further information regarding printing credits, costs, and procedures will be announced once the system has been finalised.

Students must schedule their printing in advance. Printing should not be left until the final day—or the final hours—before a submission, as access to the printers and completion of the work cannot be guaranteed at short notice.

The lab is intended for printing final project outcomes, rather than high-volume documents. Multi-page presentations, booklets and similar materials must therefore be printed through an external printing service.

Adobe licenses

Students enrolled in the Graphic Communication Design programme have access to Adobe Creative Cloud applications on the computers available in the Graphic Design Mac Lab. Adobe licences are centrally managed by ACG and must be used in accordance with the College's IT policies.

Students who wish to use Adobe Creative Cloud applications on their personal computers must purchase an individual licence independently. They may use their ACG student email address to access Adobe's student discount.

The FRSFPA Arts Festival

Organized by the Frances Rich School of Arts, Humanities and Social Sciences, the Arts Festival is a major project for all School's programs. It features exhibitions, music, theatre, art history, graphic design and dance events and it runs for about ten days during the spring semester. For further information visit the website or e-mail at:

fineperformingarts@acg.edu

Gallery and Exhibitions

Student exhibitions can take place in the small gallery space on the ground floor of the Center for the Arts building or the main ACG Gallery located in the basement of the John S. Bailey Library.

Design Professionals presentations

Graphic design and visual communication design professionals and academics are invited to present their works / case studies during class hours or activity hour, and exchange working experience with the students.

Studio Visits

Studio visits to the most important Athens based graphic design agencies, with guided office tours, work presentations and discussions with design professionals, are organized.

Workshops/ Seminars

Workshops and seminars are organized in the context of the Programme's curriculum needs with external guests, and the annual Frances Rich Arts Festival.

8.8. Work-Related Activities

While you may gather a great deal of information in your courses, there is no substitute for direct experience in a professional environment. Work-related activities allow you to get "hands-on" experience and, therefore, constitute a pertinent learning tool.

Internships provide opportunities for the development of practical skills in contexts where professional criticism is both immediate and constructive. They also furnish you with opportunities to observe and understand connections between coursework and skills needed to perform effectively in a professional environment. Internships aid in the identification of knowledge and skills essential to doing well in a particular profession, give you the opportunity to demonstrate your professionalism and, therefore, increase the credibility of your degree. In addition, because the internship experience requires a great deal of personal responsibility, it enhances your professional confidence and provides an important step in your personal and professional maturation process.

The industry placement is in essence your first step towards a professional career. It gives you valuable experience in preparation for employment, provides entry into a professional network, and occasionally leads directly into employment opportunities. Contacts made through the internship can be invaluable sources of information for securing eventual employment.

8.9. Opportunities for Graduates

The Graphic Communication Design major will provide you with a solid background for graduate work in this field. Career opportunities include work in design companies, branding and advertising agencies, design consultancies, Web design companies, publishing houses and many more. The range of creative professions includes all kinds of design services for the private, public, or cultural sector. Freelance work, self-employment in own Graphic Design studio and academic careers are some of the additional options.

Furthermore, the critical and analytical skills that Graphic Communication Design students acquire as undergraduates as part of their liberal arts education qualify them to work in fields not strictly related to graphic design.

9 Where to Get Help

9.1. Downloading College Forms

All standard student forms are available online on www.acg.edu as well as on *myACG* → *Student Resources* → *Forms*

9.2. Academic Advising

The Academic Advising Office aids students in choosing and completing their academic programs. The advising staff provides academic advice and information to undergraduate students, advising all first-year students, some second-year students, and transfer students; support for academic staff advisors; and resources for all students in need of academic advice. Once students have declared their major, they participate in an advising program that uses academic staff as advisors to handle the responsibility of advising on academic and career-related matters.

International students have an additional non-academic international student advisor who assists them in their efforts to adjust to the new culture and supports them in obtaining any student visas and residence permits required by Greek law.

All students are assigned an academic advisor responsible for assisting them in gaining the greatest benefit from their educational experience at the College. Good academic advising is a vital part of the learning process and an integral part of the basic teaching function of the College.

Effective academic advising provides specific aid to students in considering and completing academic programs, but it goes beyond mere course scheduling; it includes planning, decision making, implementation, and evaluation of academic, personal, and career-related matters, and exploration. The College assigns all entering students a First-Year advisor from the Office of Academic Advising. Thereafter, the advising program is faculty-based and fosters personal contact between students and faculty. Department Chairs and Programme Coordinators act as educational consultants. For matters related to course scheduling over the three levels, students are advised to contact the official Advisor of the Graphic Communication Design Programme and Programme Coordinator: Melina Constantinides (mconstantinides@acg.edu)

New incoming students and continuing Deree-ACG students are required to consult every semester and during the announced advising period with an advisor at the Office of Academic Advising. International students have an additional non-academic international student advisor who assists them in their efforts to adjust to the new culture and supports them in obtaining any student visas and residence permits required by Greek law.

Student success is measured through academic performance and other methods of instructor evaluation. At-risk populations are rigorously supervised by the Academic Advising Office.

Advisors never make decisions for students. Their overriding objective is to assist students in developing the maturity required to make their own choices and to be responsible for the consequences of those choices.

All Graphic Communication Design students, prospective students as well as students from other majors interested in taking Graphic Communication Design courses, can arrange advising meetings with Melina Constantinides, e-mail: mconstantinides@acg.edu.

Office hours are posted in the beginning of the semester through the official Blackboard online platform.

A portfolio of prior design or art/design work is not required for entry into the degree. However, if students have existing work, it is encouraged to bring it to the first meeting. Reviewing any prior work helps instructors/advisors provide more tailored guidance and support student's learning path from the outset.

9.3. Student Academic Support Services

SASS is open daily and offers academic assistance to all Deree-ACG students through individual learning facilitation sessions and/or workshops. SASS learning facilitators are peers who assist students in improving and strengthening academic study skills.

- SASS assists students with any academic task in all disciplines
- SASS offers strategies that help students become insightful readers, effective critical thinkers, and independent learners
- SASS enhances academic skills through workshops on study methods.

To make an appointment, drop by, call or email SAS: JSB Library main level, Rooms 231 – 234. Tel: 210 600-9800, Ext: 1273; Email: sas@acg.edu

9.4. Office of Student Affairs

The Office of Student Affairs is dedicated to promoting student development and continually improving the quality of student life. Through extra-curricular activities the College strives to provide students with opportunities parallel to the classroom experience that are consistent with its educational values, such as presentations, lectures, excursions, debates, theatrical plays, blood drives, happenings and events. The students are encouraged to explore personal and professional goals by participating in clubs, societies, organizations and athletic teams. All the student groups have an advisor, or coach, who is knowledgeable in the subject area, monitors their activity, attends their general assemblies and supports the group during the year.

9.5. Student Success Centre

The Student Success Centre supports students by offering comprehensive, integrated services in the areas of academic advising, OU validation issues, student records, registration, and payments in a one-stop area. The Student Success Centre aims to create the optimum conditions so that students can follow the path to academic success. Students may visit the Student Success Centre to pay a bill, request a certificate, obtain a form, arrange to bring a visitor on campus, obtain their transcript, see an academic advisor, ask about OU validation, change a course, and obtain or replace their student ID. The SSC web page has been set up to reflect the one-stop concept of the Centre and includes information from different

Programmes. It may be accessed from the “Quick Links” on the ACG homepage (www.acg.edu) and it allows students to print forms or view the academic calendar, academic policies, final exams schedule, course schedule, graduation instructions, major requirements, frequently asked questions (FAQs), the e-mail directory, and financial aid and international student information.

9.6. Disability Status and Provisions

Students are responsible for alerting the Educational Psychologist to a known or suspected disability and/or learning difference, and for providing relevant documentary evidence if available. The Educational Psychologist suggests actions to be taken to accommodate such cases, having ensured that there has been full consultation with faculty in the Programme(s) responsible for the assessment of that student. The accommodation is approved by the Committee on Disability and Learning Differences. This action must be endorsed by the Chair of the relevant Board of Examiners in the case of the validated award. Information, guidance and support are provided to all disabled students who declare their disabilities. Students with disabilities and learning differences may be eligible for special accommodations, such as extra time for examination completion, and receive support and educational counseling from the Educational Psychologist on campus.

9.7. Career Services

The Office of Career Services offers centralised, comprehensive and coordinated career development, through appointments, sessions and workshops, building relationships and longstanding collaborations between students/alumni and potential employers. In the past three years the Office has expanded the quality of the services offered by acquiring a Career Services Manager tool, *Goinglobal*, as well as the handling of the international internship positions and the work study positions, transforming it thus into a hub for career-related issues. The Office moved dynamically to the era of social media utilizing Facebook and *LinkedIn*. The variety of programs and services offered to students and alumni include: counselling sessions about career advising and graduate studies advising; an online test which identifies strengths and personality preferences aiming to assist the students in their selection of a major; *Goinglobal*, a tool offering job openings abroad; skills workshops about job search and job interview techniques; Career networking events; Career Days where the students have the opportunity to have a short interview with a company representative; International Internship program.

9.8. Study Abroad

The Study Abroad Programme not only brings US and international students to Athens, but it also sends Deree students to several partner universities in the US and other countries. The International Internship and Study Abroad Program combines and provides a first-of-its-kind career and academic program in Greece and is open to all undergraduate students. Students have the opportunity to intern with a leading multinational company abroad and follow this up with a semester of study with an international partner university. The College is proud to be partnering with a select number of institutions that span the globe such as Northern Arizona University, Mercy College, Texas A&M, Kingsville, University of Utah, the American University

in Cairo, and Richmond – The American International University in London, to name a few.

10 What to do if you...

10.1. ... are absent for more than one day

You must notify your instructor(s) if you are absent for more than one day. If you are going to apply for Mitigating Circumstances you will need to provide written evidence of the reason for your absence.

10.2. ... are ill

If you are absent through illness on the day of an examination or assignment deadline and you intend to apply for mitigation, you must also provide us with details and any available evidence as soon as possible. Contact the Student Success Centre to get a copy of the appropriate Mitigating Circumstances form.

10.3. ... have a comment, compliment or complaint

We are committed to providing quality, student-centered experience for all our students. We welcome comments and compliments from students, and find them valuable for on-going improvements. Comments and compliments about your course can be raised with your instructor(s) and/or Programme Coordinator. If you have a specific complaint about an act or omission of the College you may be able to make a formal complaint in writing under the Complaints Procedure.

10.4. ... are considering withdrawing from the course

You must consult with your advisor if you wish to defer your studies, withdraw from a course, or transfer registration from one course or award (major) to another.

Applications for deferral, withdrawal or transfer should then be lodged with the Registrar's Office. Applications are subsequently considered by the Committee of Academic Standards and Policies (CASP). CASP decisions are governed by the following regulations:

- Students are permitted to change a course within the first two days of teaching.
- Beyond this period, students may withdraw from a course within the first two weeks of teaching whilst retaining the right to re-enroll in the said course in the future.
- Changes after this deadline will only be considered in exceptional circumstances. Students shall not be permitted to withdraw and then subsequently re-enroll in a course after the submission or completion of the first summative assessment.

10.5. ... need a reference letter

If you need a reference letter from one or more of your instructors, fill in the Reference Request Form from *myACG* (→ *Student Resources* → *Forms*), stating the reason why you need the reference, as well as the number of hard and/or electronic copies requested.

11 Other Relevant Policies

11.1. Attendance Policy

All students are required to attend 80% of instructional class time. Some programmes may impose a stricter attendance requirement.

Absence from a class does not exempt a student from completing the work for that class.

Students who have exceeded the allowed threshold of absences will be referred by the instructor to the Registrar's Office. The Registrar will in turn inform the Committee on Academic Standards and Policies which, in the light of any evidence of extenuating circumstances supplied by the student, will decide whether the student must withdraw from the course (and receive an F grade).

11.2. Student Punctuality Policy

It is the responsibility of students to be in class on time, and the responsibility of instructors to begin their class on time and end it on time. Students are considered absent and will be recorded as such, if they arrive in class 10 minutes (or more) later than the scheduled class starting time.

Individual instructors reserve the right to have a more stringent policy, provided that this policy is listed in the Course Information Packet.

11.3. Turnitin Policy and Student Guidelines

The College is using *Turnitin* software to assist in the detection of plagiarism and use of AI tools. If a case of cheating is proven, disciplinary procedures will be followed. More information about the College's *Turnitin* Policy can be found in Appendix F.

Guidelines for Student Use of Turnitin:

- Students are only permitted to submit their own work and only for assignments created by Deree faculty for Deree courses.
- Students are not allowed to submit the work of others.
- Students are not allowed to have their own work submitted by others.
- Students are responsible for submitting assignments to *Turnitin* on time.
- Students are required to submit only Word files to Turnitin.
- Work submitted to *Turnitin* remains in a large database of papers against which future papers are scanned.

11.4. Transfer of credits

Students who transfer must be in Good Academic Standing at their previous institution.

Students who wish to transfer from US institutions must have a cumulative index (CI) or overall Grade Point Average (GPA) of 2.75 or above. Transfer students must contact the Academic Advising Office and the Validation Office after they are admitted to the College.

11.5. Evaluation of Transfer Credits

The transfer credit process begins immediately after the student's first registration and only after the student has submitted both the official transcript(s) and the course syllabi or descriptions of substantial length from official publications of the institution. Course syllabi may be required for a better evaluation of the student's completed prior academic work. All submitted documents not in English or Greek must be accompanied by certified English or Greek translations and must be submitted to the Validation Office before the end of the student's first semester. The assessment process of the student's prior academic work will be completed no later than two months (excluding vacation period) after the student has submitted a complete folder of the required documents as stated above.

Students cannot be granted credit (or be exempted from) courses at Level 6 and/or for more than 4 courses (i.e. 12 US credits or 60 UK credits) at Level 5. All transfer credit requests are handled by the Validation Office.

11.6. Credit by Assessment for Professional Experience

Credit by assessment may be earned for experiential learning (professional experience) by experienced professionals* who wish to begin or complete their studies. Such credit may fulfill up to 36 US credits required for a degree.

No credit by assessment can be awarded for Level six (6) courses, except for validated internship courses.

No credit by assessment can be awarded for more than four (4) Level 5 courses.

The method of assessment, the number of credits to be earned as well as the course(s) for which experiential credit will be given will be decided by the relevant academic Programme(s) depending on the disciplines for which credit has been requested. The academic Programme of the student's declared major will report the results of the assessment to the relevant School Dean for approval. The Office of the Dean will send the final approved evaluation to the Registrar's Office.

*Students must submit an application in order to take advantage of the Credit by Assessment program. The application includes an updated resume and a statement that describes knowledge and skills gained through experience-based learning and how they relate directly to course(s) for which credit requested. Students may also submit certificates of training, work samples, and other documents appropriate as evidence of equivalent to college learning.

Once the application is approved a fee of 90 Euros per credit hour to be assessed will be charged to the student.

11.7. Student matriculation

For the US NECHE accredited degree students have the right to complete their studies in

accordance with the educational programs and requirements in effect at the time they were first admitted to the College. The maximum period of matriculation for a US NECHE accredited degree is 10 years.

If the degree requirements should change during the student's period of studies at the College, the student may choose to complete those degree requirements in effect upon entry or any other set of requirements introduced subsequently and prior to graduation; all the specified requirements for the particular degree chosen must be met.

Students must observe all current prerequisites for courses. Students may stay informed about current prerequisites/co-requisites of courses by consulting annually the latest online College Catalog.

Re-admitted students are required to follow the program requirements in effect of their re-admission.

11.8. Safety, Health and Wellbeing

The College committed to providing a vibrant and sustainable working environment that values wellbeing and diversity. This commitment exists alongside our wider legal and moral obligations to provide a safe and healthy working environment for our staff, students and members of the public who may be affected by our activities.

Disabled Students

You are expected to declare any disability that would affect your safety in the event of a fire or earthquake, e.g. hearing impairment or the use of a wheelchair. Disabled students must declare their disability, to the College, for it to be taken into consideration.

Accident and Incident and Reporting

All accidents and incidents and dangerous occurrences must be reported and recorded by College staff. In case of accident or medical emergency, you need to contact the College nurse. ACG First Aid Protocol and Medical Emergency Flow Charts are given in Appendix E and are also available on Blackboard.

Smoking

No smoking is permitted in any of ACG buildings; if you do smoke outside our buildings, please make sure that you stand at least five meters from building entrances and boundaries.

12 List of Appendices

Appendix 1: Available on Blackboard.

Appendix A: Teaching and Learning Strategy, Assessment Strategy, Procedures for Exam Security and Invigilation - available on Blackboard.

Appendix B: Programme Specification – available on Blackboard

Appendix C: Grading Criteria - [Undergraduate Online Catalogue](#)

Appendix D: [Undergraduate Online Catalogue](#) (including Regulations for Validated Awards of the Open University)

Appendix E: ACG First Aid Protocol and Medical Emergency Flow Charts – On Blackboard

Appendix F: *Turnitin* Policy – available on Blackboard

Appendix G: [Academic policies](#)