

**COURSE DATA****DATA SUBJECT**

**Code:** 36556  
**Name:** Fundamentals of graphic and visual design  
**Cycle:** Undergraduate Studies  
**ECTS Credits:** 6  
**Academic year:** 2025-26

**STUDY (S)**

Degree	Center	Acad. year	Period
1333 - Degree in Audiovisual Communication	Facultat de Filologia, Traducció i Comunicació	2	Second quarter

**SUBJECT-MATTER**

Degree	Subject-matter	Character
1333 - Degree in Audiovisual Communication	Comunicación	BASIC

**COORDINATION**

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**SUMMARY**

Fundamentals of Graphic and Visual Design is a basic course of the Degree in Audiovisual Communication that is part of the subject Communication.

Analysis of the mechanisms and conditions of graphic and visual image design. Understanding and expression of the fundamental elements of composition. Study and analysis of the evolutionary genealogy of the ways of representing the image. Realisation of the elementary principles of composition applied to graphic and visual design.

The course aims to develop a critical understanding of graphic and visual design, addressing its historical evolution, compositional foundations and application of its principles. Through the analysis of images and visual elements, the ability to interpret and create effective designs is encouraged. Key references, compositional techniques, iconicity, visual identity and the professional use of digital tools, including generative AI, are explored. The course enables the student to integrate theory, analysis and creative practice of graphic design in the contemporary environment.

**PREVIOUS KNOWLEDGE****RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE**

There are no specified enrollment restrictions with other subjects of the curriculum.



## OTHER REQUIREMENTS

No other types of requirements are considered.

## COMPETENCES / LEARNING OUTCOMES

### 1333 - Degree in Audiovisual Communication

In terms of creativity, students must be able to take expressive and thematic risks within the framework of availability and in terms of audiovisual communication. They must be able to apply personal solutions and points of view in the development of projects.

Students must be able to apply their knowledge to their work or vocation in a professional manner and have acquired the competences required for the preparation and defence of arguments and for problem solving in their field of study.

Students must be able to communicate information, ideas, problems and solutions to both expert and lay audiences.

Students must be able to deepen their acquired knowledge and to develop and apply these skills in the various fields of audiovisual communication.

Students must have acquired knowledge and understanding in a specific field of study, on the basis of general secondary education and at a level that includes mainly knowledge drawn from advanced textbooks, but also some cutting-edge knowledge in their field of study.

Students must have developed the learning skills needed to undertake further study with a high degree of autonomy.

Students should be able to adapt to technological and socio-occupational changes.

Students should be able to defend a culture of peace and respect for the fundamental human rights within the processes of communication, specifically in regards to equality between women and men in all types of communication (informative, interpretative, semiotic, dialogic and opinion).

Students should be able to experiment and innovate through the understanding and use of the applied methods and technologies.

Students should be able to obtain and select relevant information and sources in order to solve problems and elaborate on strategies.

Students should be able to search for, select, read, interpret and analyse both written and audiovisual texts and documents (analytically, synthetically and critically).

Students should be able to work as a team, communicate their own ideas and integrate themselves into group projects aimed at achieving results.

Students should have initiative, creativity, credibility, honesty, leadership spirit and responsibility, both personally and professionally.



Students should have the capacity and creativity necessary to take expressive and thematic risks within the scope and timeframes of communicative production, applying well-founded solutions and perspectives to the development of projects.

Students should possess the ability to organise and plan their tasks, performing them in an orderly manner and prioritising the journalistic processes in a logical manner.

Students should show solidarity with people across the planet, as well as knowledge of the main cultural currents in relation to individual and collective values and respect for human life.

## DESCRIPTION OF CONTENTS

### **1. Introduction and genealogy of graphic design**

- 1.1. Discussion of the differences between design and art
- 1.2. The profession of graphic design: skills, functions, current context
- 1.3. History and culture of graphic design: key movements and artistic influences
- 1.4. Leading graphic designers

### **2. Components of graphic design**

- 2.1. The digital image and the printed image
- 2.2. Basic elements of graphic design
- 2.3. The golden ratio, the rule of thirds, grids, balance, and visual hierarchy
- 2.4. Levels of iconicity: from the abstract sign to the figurative image

### **3. Design for the media: design in advertising**

- 3.1. Fields of activity. Commercial design strategies. Branding and brand image
- 3.2. Logos: isotype, logotype, imagotype, isologo
- 3.3. The advertising poster

### **4. Design for the media: design in cinema**

- 4.1. The film poster
- 4.2. Designers, adaptations by genre, and historical evolution
- 4.3 Film credits



## 5. Design for the media: design in television

- 5.1. Graphic elements and tools for television. Characteristics and uses
- 5.2. Graphic packaging of a television channel: identity (ident), fly-on, promos, bumpers, and transitions

## 6. Design for the media: design for the web

- 6.1. Formats and structures in a digital environment
- 6.2. UX and UI design
- 6.3. Composition and navigability in web pages

## 7. Generative AI for the design of visual and audiovisual content

- 7.1. Generative AI in the creative process. Use cases
- 7.2. Prompt design and AI-assisted visual strategies
- 7.3. Current image generation tools and their application in graphic design

## Learning outcomes

These contents will be reflected in the following learning outcomes:

- Understand the codes and modes of representation specific to audiovisual communication.
- Identify the social, cultural, and historical relevance of the aesthetic proposals of the audiovisual industries.
- Express intentionality in the use of images.
- Apply original solutions in the development of audiovisual projects.
- Develop creative or research work.
- Design persuasive visual strategies.
- Apply resources and procedures for graphic ideation.
- Create elements of corporate identity.
- Design scenographic elements.
- Analyze the relevance of creativity in images.

## WORKLOAD

### PRESENCIAL ACTIVITIES

Activity	Hours
Theory	30,00
Computer classroom practice	30,00
<b>Total hours</b>	<b>60,00</b>

### NON PRESENCIAL ACTIVITIES

Activity	Hours
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Attendance at other activities	0,00
Individual or group project	40,00
Independent study and work	30,00
Preparation of lessons	0,00
Preparation for assessment activities	20,00
Resolution of case studies	0,00
<b>Total hours</b>	<b>90,00</b>

## TEACHING METHODOLOGY

### On-site activities

The in-person teaching will follow these methodologies:

- **Master Lecture:** This course establishes the theoretical, aesthetic, and historical foundations that constitute the basis for a deep understanding of the Fundamentals of Graphic and Visual Design. The lecturer provides students with a framework necessary to interpret and produce graphic and visual content with meaning and coherence. This type of presentation promotes the assimilation of key principles, which are essential for decision-making in the creative and communicative process of graphic design.
- **Case Study and Analysis:** This allows students to observe, analyze, and reflect on existing visual solutions in print, digital, and audiovisual media. Analyzing real-life examples facilitates the recognition of compositional strategies, symbolic resources, representation techniques, and application contexts. This exercise promotes an analytical and critical attitude, enabling students to base their decisions on learning from professional references.
- **Classroom Presentation and Group Work:** This group work reproduces the collaborative dynamics of the professional environment. Shared projects encourage the exchange of ideas, consensual decision-making, and the integration of technical and conceptual knowledge in the practice of graphic design. The results can be presented through classroom presentations. This way, the argumentation of graphic proposals is practiced, and the subsequent feedback enriches the learning process.
- **Debates and seminars:** These provide opportunities for dialogue, reflection, and the exchange of ideas around conceptual, ethical, and cultural issues in graphic design. This methodological approach stimulates critical thinking, especially in a context where authorship in the digital age or the impact of artificial intelligence on visual creativity are transforming the technical, ethical, and cultural dimensions of graphic design.

### Off-site activities

Students will engage in the following non-presential (out-of-class) activities:

- **Individual or group work:** These activities are oriented toward the practical and reflective application of the syllabus. Individual work allows for a deeper understanding of specific aspects of the subject and fosters autonomy and analytical skills. Furthermore, group work promotes collaborative learning, and in the Fundamentals of Graphic and Visual Design course, this focus is on the development of practical projects linked to contexts close to professional reality.



- **Independent study and work:** This includes content review, self-directed practice, and in-depth study through supplementary materials. Guided readings and viewings, analysis of visual and audiovisual materials, and exploration of digital resources reinforce the topics covered in class and contribute to a more solid and comprehensive understanding of the subject.
- **Preparation of assessment activities:** This is conceived as a training process that goes beyond merely verifying knowledge. It involves reviewing, integrating, and applying the content covered throughout the course. This preparation provides students with the opportunity to demonstrate their progress and consolidate the learning they have acquired.

### Educational innovation

This course is part of the educational innovation project PIII-3896177 "Artificial Intelligence in Communication – Iacom" and follows the activities approved by the Service for Continuing Education and Innovation (SFPIE), which include: promoting digital skills, especially those related to the effective, ethical, and responsible use of AI tools; strengthening the development of students' critical thinking and intellectual autonomy, especially concerning the use of AI; and fostering teaching collaboration across different subjects and degrees.

### Sustainable Development Goals

This subject takes into account the following Sustainable Development Goals in particular:

- **SDG 4, Quality education.** Target 7, that students acquire the theoretical and practical knowledge necessary to promote sustainable development, human rights, gender equality, the promotion of a culture of peace and non-violence, global citizenship and the appreciation of cultural diversity, and the contribution of culture to sustainable development.
- **SDG 5, Gender equality.** Target 1, end all forms of discrimination against all women and girls everywhere.

## EVALUATION

The general grading system will follow the Regulation of evaluation and grading of the Universitat de València for bachelor's and master's degrees, approved by the Governing Council on May 30, 2017 (ACGUV 108/2017).

### Assessment in the first examination period

The assessment in the first examination period will be carried out in the following way:



- **Final written exam (30%):** This will consist of a theoretical and practical exam at the end of the semester. This part of the assessment can be retaken in the second session.
- **Assessment of attitude and participation in class dynamics (10%):** This assessment is conducted continuously. Particular emphasis will be placed on regular attendance and the completion of individual classroom assignments. This part of the assessment cannot be retaken in the second session.
- **Assessment of technical learning (60%):** This part includes the development of six graphic and visual design practices. This part of the assessment can be retaken in the second sitting.

To pass the course, a minimum grade of 5 out of 10 must be obtained in the Final written exam and the Assessment of technical learning. If either of these two parts does not reach the minimum grade, the course will be considered failed, and the corresponding part (or parts) must be retaken in the second sitting. In this case, the average of both grades will not be calculated, even if the grade is equal to or greater than 5, and the final grade will be the grade for the part failed.

### Assessment in the second examination period

The assessment in the second examination period will maintain, if applicable, the grades obtained in the blocks passed in the first examination period. The evaluation of the blocks failed or not presented will be carried out in the following way:

- **Final Written exam (30%):** This will consist of a theoretical and practical exam within the period stipulated by the institution.
- **Assessment of attitude and participation in class dynamics (10%):** This cannot be retaken in the second sitting. The grade obtained in the first examination session will be maintained.
- **Assessment of technical learning (60%):** Passing this part requires submitting six graphic and visual design exercises. A specific period will be open (from the end of the first-semester exam period until two days after the second-semester exam) for students to submit their work through the Virtual Classroom.

If the student does not obtain a minimum grade of 5 out of 10 on the Final written exam and the Assessment of technical learning in the second sitting, the subject will be considered a failed grade. The two grades will not be averaged, even if they are equal to or higher than 5, and the final grade will be the grade for the part failed.

### Considerations

- Spelling and grammar correction will be required for both the exam and all other tests, exercises, and written assignments. Each mistake will result in a reduction in the grade obtained, which may be as low as a fail.
- If plagiarism is found in an assessment project, it may be graded with a numerical grade of zero, regardless of any disciplinary proceedings that may be initiated and, if applicable, any sanction that may be imposed in accordance with current legislation.
- Intellectual honesty is vital in academic communities and for the fair evaluation of student work. All work submitted in this course must be of original authorship. Work that involves fraudulent collaboration or composition aided by artificial intelligence (ChatGPT or others) will not be accepted, unless its use is part of the course content and authorised by the teaching staff.



## REFERENCES

### Basic references

- Guarniz Izquierdo, Eduardo (2023). *El gran libro de Photoshop*. Marcombo.
- Guarniz Izquierdo, Eduardo (2021). *El gran libro de Illustrator*. Marcombo.
- Inglis, Theo (2024). *Diseño gráfico: La guía definitiva del diseño gráfico contemporáneo y su historia*. Blume.

### Additional references

- Caldas, Sara (2021). *La paleta perfecta para diseño gráfico e ilustración. Combinaciones de colores, simbolismo y referencias culturales*. Hoaki Books.
- Dacre, Richard (2021). *Carteles de cine: la historia del cine a través de los carteles*. Librería Universitaria de Barcelona.
- Glaser, Jessica (2010). *Ejercicios de diseño gráfico: Cuaderno práctico*. Gustavo Gili.
- Lupton, Ellen (2011). *Pensar con tipos: Una guía clave para estudiantes, diseñadores, editores y escritores*. Gustavo Gili.
- Wheeler, Alina y Meyerson, Rob (2025). *Diseño de marcas*. Anaya Multimedia.