

**COURSE SYLLABUS**

Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Creative Pitching	COMM 403	VII	Theory 2	Practice 4	4	10
Course Type	Compulsory Course	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Elective	Other
	Yes	-	-	-	-	-
Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate/ Doctoral (Second /Third Cycle)	
	-		Yes		-	

Language of Instruction	English
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Course Instructor(s)	Korhan Akbaytogan	E-mail : korhan.akbaytogan@arucad.edu.tr  Office : 1069 Printmaking Studio		
Course Objectives	This course enables students to <b>explore</b> and <b>generate</b> creative ideas across various areas of media production, <b>formulate</b> content aligned with different media formats, and <b>demonstrate</b> effective presentation techniques. Throughout the course, students will <b>apply</b> knowledge of content creation processes, <b>develop</b> original concepts, and <b>construct</b> presentations that communicate their creative vision. By engaging in hands-on projects, they will <b>analyze</b> , <b>synthesize</b> , and <b>evaluate</b> their work and that of others, gaining a comprehensive understanding of the end-to-end production process from ideation to presentation.			
Course Learning Outcomes	Students will able to:	Teaching Methods	Evaluation Methods	
	Analyze and adapt to advanced project briefs by identifying client needs, target audience insights, and strategic goals.	Scenario-based assignments	Project Evaluation	
	Develop and construct both basic and advanced presentations tailored to different pitching contexts.	Step-by-step presentation building exercises	Project Evaluation	

	<b>Apply</b> storytelling techniques to structure persuasive and emotionally engaging presentations.	Narrative-building activities	Project Evaluation
	<b>Generate</b> creative ideas by practicing lateral thinking and 'out of the box' strategies for compelling design pitches.	brainstorming	Project Evaluation
	<b>Formulate</b> on-location pitching solutions by analyzing physical environments and tailoring content delivery accordingly.	Fieldwork simulations	Project Evaluation
	<b>Design</b> mock-ups and <b>construct</b> pre-print presentation materials that reflect high-quality production standards.	Studio sessions with hands-on mock-up crafting and material exploration.	Project Evaluation
	<b>Utilize</b> a range of media—including promotional items, packaging, and social media reels—to strengthen creative pitching strategies.	Mixed-media production workshop	Project Evaluation
	<b>Create</b> emotionally resonant presentation experiences by strategically combining visual design, storytelling, and persuasive elements.	Emotional mapping exercises, critique rounds	Project Evaluation
<b>Course Content</b>	This course equips students with the ability to <b>analyze</b> complex project briefs, <b>develop</b> persuasive presentation strategies, and <b>apply</b> storytelling techniques to effectively pitch creative ideas. Students will <b>generate</b> innovative concepts through lateral thinking, <b>formulate</b> on-location solutions tailored to real-world environments, and <b>design</b> high-quality pre-print mock-ups. Emphasis is placed on the strategic use of diverse media—such as promotional items, packaging, and social media reels—to <b>enhance</b> message delivery. By the end of the course, students will <b>create</b> emotionally compelling and visually engaging presentations that demonstrate a mastery of the pitching process across various platforms and formats.		

COURSE OUTLINE/SCHEDULE			
Week	Topic	Implementation (theory/practice)	Required Reading, Preliminary preparation
1	Introduction to Creative Pitching. Introduction of the DIY Craft based <b>Social Awareness Project</b> . Introduction of the Pitch objectives, historical background, concepts, theories and related research methods. Discussion on related history, and theories of visual communication; Arts and Crafts, D.I.Y. and Maker's Culture.	T/P	Lester, P.M. (2020) <i>Visual Communication : Images with Messages</i> . Lex Publishing.  Eboch, D. & Aguado, K. (2018). <i>The Hollywood pitching bible</i> . Sherman Oaks, California: ScreenMaster Books  Korn, P. (2013). <i>Why we make things and why it matters : the education of a</i>

			<i>craftsman</i> . Boston: David R. Godine, Publisher.
2	Pitching project DRAFT plan and brainstorming. Crafter Manifesto presentations and discussions. Formulating the projects' draft plan.	T/P	<a href="https://www.mediamatic.net/en/page/15216/crafter-manifesto">https://www.mediamatic.net/en/page/15216/crafter-manifesto</a> <a href="https://makezine.com/">https://makezine.com/</a> Lester, P.M. (2020) <i>Visual Communication : Images with Messages</i> . Lex Publishing. Korn, P. (2013). <i>Why we make things and why it matters : the education of a craftsman</i> . Boston: David R. Godine, Publisher.
3	Visual style research and Draft plan presentation. Skills to transform creative and innovative ideas into graphic, photographic, typographic, illustrative, 2 and 3-dimensional, animated and interactive visual expressions will be discussed.	T/P	Lester, P.M. (2020) <i>Visual Communication : Images with Messages</i> . Lex Publishing. Witham, S. (2007). <i>Print and production finishes for promotional items</i> . Mies Hove: RotoVision.
4	Visual Identity Design V.I.D. Industrial print production techniques presentation and lecture will take place. Promotional items and paper engineering presentation and lecture.	T/P	Lester, P.M. (2020) <i>Visual Communication : Images with Messages</i> . Lex Publishing. Witham, S. (2007). <i>Print and production finishes for promotional items</i> . Mies Hove: RotoVision.
5	Presentation session of the research on Movements. Utilising research and communication methods in the related fields. Utilising Paul Lester's "6 perspectives" in presentation.	T/P	Lester, P.M. (2020) <i>Visual Communication : Images with Messages</i> . Lex Publishing. Weinschenk, S. (2011). <i>100 things every designer needs to know about people</i> . Berkeley, CA: New Riders.
6	Pitching presentation session and roleplaying	T/P	Weinschenk, S. (2011). <i>100 things every designer needs to know about people</i> . Berkeley, CA: New Riders.
7	Pitching presentation session and roleplaying	T/P	Weinschenk, S. (2011). <i>100 things every designer needs to know about people</i> . Berkeley, CA: New Riders.
8	<b>MIDTERM:</b> Main projects' draft planning assignment submission: Visual Identity Design, manifesto, research topics, and Primary Pitch presentation	T/P	
9	Conceptual Poster design and print production utilising the principles and elements of basic design. Utilising the tools, methods and techniques and computer software required for visual communication design. Lecture on Lecture about Gig	T/P	Hayes, C. (2009). <i>Gig posters : Rock show art of the 21st century</i> . Philadelphia San Francisco, CA: Quirk Books Distributed in North America by Chronicle Books.

	posters, print production and color separation		
10	Conceptual Poster design and print production continues. Utilising the tools, methods and techniques and computer software required for visual communication design.	T/P	Hayes, C. (2009). <i>Gig posters : Rock show art of the 21st century</i> . Philadelphia San Francisco, CA: Quirk Books Distributed in North America by Chronicle Books.
11	Sample D.I.Y. workshop for infographics. Infographics poster design. Producing innovative and original design ideas that reflect abstract and concrete concepts by emphasizing creativity. Defining the problems, solving the problems, planing the infographic poster design. Interpreting universal visual culture and associate the ties of symbols.	T/P	Lupton, E. (2006). <i>DIY: design it yourself: a design handbook</i> . Princeton Architectural Press.  Liu, Y. & Dong, Z. (2015). <i>Visual storytelling : infographic design in news</i> . Mulgrave, Victoria, Australia: The Images Publishing Group.
12	Sample D.I.Y. workshop for infographics. Infographics poster design. Producing innovative and original D.I.Y. works that reflect abstract and concrete concepts by emphasizing creativity. Establishing the connection between design and aesthetic values.	T/P	Lupton, E. (2006). <i>DIY: design it yourself: a design handbook</i> . Princeton Architectural Press.  Liu, Y. & Dong, Z. (2015). <i>Visual storytelling : infographic design in news</i> . Mulgrave, Victoria, Australia: The Images Publishing Group.
13	Sample D.I.Y. workshop for infographics Infographics poster design. Creating design visuals that emphasize aesthetics in design processes. Performing research, planing, implementing and reporting during the D.I.Y.project phase.	T/P	Lupton, E. (2006). <i>DIY: design it yourself: a design handbook</i> . Princeton Architectural Press.  Liu, Y. & Dong, Z. (2015). <i>Visual storytelling : infographic design in news</i> . Mulgrave, Victoria, Australia: The Images Publishing Group.
14	Pitching and Project presentation video design for social media. Utilising practical skills in various commercial and creative contexts, including graphic and audiovisual multimedia design. Design technologies in developing and changing media environments will be discussed.	T/P	Weinschenk, S., & Weinschenk, G. (2024). <i>100 things every presenter needs to know about people</i> . The Team W, Inc.  Eboch, D. & Aguado, K. (2018). <i>The Hollywood pitching bible</i> . Sherman Oaks, California: ScreenMaster Books
15	Pitching and Project presentation video design for social media. Utilising practical skills in various commercial and creative contexts, including graphic and audiovisual multimedia design.	T/P	Weinschenk, S., & Weinschenk, G. (2024). <i>100 things every presenter needs to know about people</i> . The Team W, Inc.  Eboch, D. & Aguado, K. (2018). <i>The Hollywood pitching bible</i> . Sherman Oaks, California: ScreenMaster Books
16	Finalising all projects in unity for Pitching. Archiving, printing, mockup preparation.	T/P	

17	<b>FINAL:</b> Pitching portfolio presentation and exhibition	T/P	
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<b>Required Course Material(s) / Reading(s) / Text Book(s)</b>	<p>Lester, P.M. (2020) <i>Visual Communication : Images with Messages</i>. Lex Publishing. (P93.5 .L47 2014)</p> <p>Geel, J. (2018). <i>Pitching ideas : make people fall in love with your ideas</i>. Amsterdam: Bis Publishers. (HF 5718.22 .G445 2018)</p> <p>Eboch, D. &amp; Aguado, K. (2018). <i>The Hollywood pitching bible</i>. Sherman Oaks, California: ScreenMaster Books. (PN1995.9 .M29 2013)</p> <p>Weinschenk, S. (2011). <i>100 things every designer needs to know about people</i>. Berkeley, CA: New Riders. (NK1520   .W45 2016)</p> <p>Weinschenk, S., &amp; Weinschenk, G. (2024). <i>100 things every presenter needs to know about people</i>. The Team W, Inc.</p>
<b>Recommended Course Material(s)/ Reading(s) /Other</b>	<p>Korn, P. (2013). <i>Why we make things and why it matters : the education of a craftsman</i>. Boston: David R. Godine, Publisher.</p> <p>Lupton, E. (2006). <i>DIY: design it yourself: a design handbook</i>. Princeton Architectural Press.</p> <p>Hayes, C. (2009). <i>Gig posters : Rock show art of the 21st century</i>. Philadelphia San Francisco, CA: Quirk Books Distributed in North America by Chronicle Books.</p> <p>Liu, Y. &amp; Dong, Z. (2015). <i>Visual storytelling : infographic design in news</i>. Mulgrave, Victoria, Australia: The Images Publishing Group. (PN4784 .P5   .Z246 2015)</p> <p>Witham, S. (2007). <i>Print and production finishes for promotional items</i>. Mies Hove: RotoVision.</p>

ASSESSMENT		
Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	40
Quiz	-	-
Assignment	-	-
Project	-	-
Field Study	-	-
Presentation / Seminar	-	-
Studio Practice	-	-

Other	-	-
<b>Contribution of Final Examination/Final Project/ Dissertation to the Final Grade</b>	1	60
<b>TOTAL</b>		100

CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES						
	PROGRAMME LEARNING OUTCOMES	Level of Contribution (1- lowest/ 5-highest)				
		1	2	3	4	5
1	Knows the historical development of the field of communication, basic concepts, theories and research methods.					x
2	Knows the principles and elements of basic design.					x
3	Knows the history, theories and theorists of visual communication.					x
4	Knows advanced practical skills in various commercial and creative contexts, including graphic and audiovisual multimedia design.					x
5	Knows national and international ethical rules, standards and legal documents on communication and visual communication design.					x
6	Able to use the tools, methods and techniques and computer software required for visual communication design applications.					x
7	Able to produce innovative and original works that reflect abstract and concrete concepts by emphasizing creativity					x
8	Has the knowledge and skills to transform creative and innovative ideas into graphic, photographic, typographic, illustrative, 2 and 3-dimensional, animated and interactive visual expressions.					x
9	Applies visual communication design techniques with design technologies in developing and changing media environments.					x
10	Has the competence to create visuals with designs that emphasize aesthetics in design processes.					x
11	Has the competence to define the problem, solve the problem, plan, manage the project and present in the design-based project development process.					x
12	Has the ability to use research methods and techniques in the field of Visual Communication.					x
13	Has the competence to research, plan, implement and report during the project phase.					x
14	Has the competence to establish the connection between design and aesthetic values.					x



15	Has the competence to interpret universal visual culture and associate the ties of symbols with universal visual culture.						X
16	Has the competence to analyze, understand and interpret projects in the field of visual communication design with a critical and independent approach.						X
17	Has the skills and competence to turn their designs into a portfolio document and present them.						X
18	Knows how to integrate and use digital technologies and artificial intelligence-based/ supported design tools creatively and innovatively in visual communication design and production stages.						
19	Evaluates artificial intelligence applications in design studies with a critical approach in terms of aesthetics and originality, and uses them in accordance with ethical rules.						

ECTS / STUDENT WORKLOAD				
ACTIVITIES	NUMBER	UNIT	HOUR	TOTAL (WORKLOAD)
Course Teaching Hour (X weeks * total course hours)	15		6	90
Preliminary Preparation and self- study	15		4	60
Mid-Term	1		50	50
Quiz	-		-	-
Assignment	-		-	-
Project	-		-	-
Field Study	-		-	-
Presentation / Seminar	-		-	-
Studio Practice	-		-	-
Final Examination/ Final Project/ Dissertation	1		50	50
Other	-		-	-
<b>TOTAL WORKLOAD</b>				250
<b>TOTAL WORKLOAD / 25</b>				10
<b>ECTS</b>				<b>10</b>

<b>ETHICAL RULES WITH REGARD TO THE COURSE</b>
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### **Plagiarism Disclaimer**

Detected and undetected plagiarism is a serious offence at any time and it could have devastating effects on your degree result and future professional life.

Plagiarism is easy to avoid if you make sure you thoroughly identify and recognize your sources and do not copy from visual examples, designs or notes taken directly from your sources word for word. The maximum citation limit cannot exceed 20%. Artificial intelligence citations are also considered within this scope. If proven otherwise, the student will fail the course.

### **ASSESSMENT DETAILS AND EVALUATION CRITERIA:**

Final Grades will be determined according to the Course Learning Activities and Final Examination/ Project/ Dissertation Assessment Details as below, and comply with the Education and Examination Regulation set forth by the University.

Students will be given one main project with multiple sub-assignments and research topics during the course. Throughout the course, the related subjects of the discipline will be put into spotlight. Students will need to learn and draw their own roadmap in order to navigate throughout the project. They will be both guided and observed for the necessary craftsmanship. At the end of the course they will be asked to prepare and present both written and visual presentations that will put everything they learn into practice.

70% attendance to courses is compulsory. Health reports belong to 30% absenteeism right.

<b>PREPARED BY</b>	Snr. Inst. Korhan Akbaytogan
<b>UPDATED</b>	12.09.2024
<b>APPROVED</b>	