Course description

Students in this course will apply the processes and skills learned, and the typographic skills acquired in Design Thinking, Typography I and Typography II to produce a variety of graphic design artifacts such as visual identity development and collateral which may include, but is not limited to, stationery ensembles and poster or book cover designs. Students will explore various graphic illustration styles and continue to explore color theory. Participation in the Sophomore Mid-Point Review is required to pass this course.

Prerequisites

ADES 2500, ADES 2510.

Course objectives

1. Review: communication design process, creative problem solving methodologies, strategy development and iterative thinking, typography terminology, color theory, creative teams.
2. Introduce concept of Graphic Design in practice as a career choice.
3. Engage in expanded use of creative methodologies for conceptual thinking.
4. Develop concepts of target audience identification and ethnographic studies.
5. Engage in strategic brand thinking as it relates to identity development.
6. Produce graphic design collateral that is strategically sound, creatively appropriate and well designed.

Course structure

This class will be extremely demanding in mental focus and commitment involving many hours of out-of-class work. You may expect that 80–90% of class time will be spent in critique and discussion of work completed outside of class. The remaining 10–20% will be spent in in-class work, lecture and demonstration. Student must participate in the Sophomore Mid-Point Review in order to pass this course unless written notification of student’s intention to change major is presented.

Grading & evaluation

Students’ final grades will be a strict average of the exercises, reviews and assignments in the given percentage:

Assignment 1: Book Cover Design Series 30%
Exercise 2a: Identity Development: Phase I—client research process 7%
Exercise 2b: Identity Development: Phase I—brand strategy & brief 7%
Exercise 2c: Identity Development: Phase I—brand look & feel 6%
Assignment 2: Identity Development: Phase II—Visual Identity Development and Design 35%
Assignment 3: Identity Development: Phase III—Extended Collateral Design 15%

Examinations

There will be no examinations in this course.

Student evaluation and assessment

Your final grade will be based on an average of all exercises, and assignments in the given percentages, and affected by attendance (as described in the attendance policy – attached), daily deadline performance and participation.

Mid Point Portfolio Review

You will be required to participate in the Sophomore Mid-Point Portfolio Review at the end of this semester as scheduled in order to pass this class. Failure to present your work for this review will result in a failing grade for the class. If you are unsuccessful through this review and not selected by the faculty for upper division design classes, you may re-take this class and go through the review one more time and re-review at that point.

You should note that it is possible to receive a passing grade for this class but not to be selected for upper division classes through this Mid-Point Portfolio Review process. The portfolio review is an assessment of your overall ability to continue in this program successfully and is not necessarily connected to the grades made in the classes that lead up to the review. For instance: a student who is diligent in his or her endeavors, always meets deadlines, is effective at research processes but is a poor designer may find that a passing grade of C or even a low B is possible for the class, but none-the-less, the lack of design ability will likely keep the student for advancing into junior level classes. The faculty will review and be selecting
only the best work from the top candidates from all sections of 2520 and 2530. If you are not selected after the second review, you may not retake the class for the third time or review again.

Designing Brand Identity by Alina Wheeler

Print Magazine and Communication Arts

You are required to submit work to at least one student design competition (such as the DSVC National Student Show or the Creative Summit for example), and at least one design publication competition (such as Creative Quarterly, CMYK or Graphis). Please check the Communication Design blog, http://unt-comdes.blogspot.com/, for other possibilities. You are required to present proof that you have entered these requirements (a receipt for payment for example) at the Mid Point Portfolio Review. If you have not met the requirements for entering the minimum number of shows/publications by the time of the review, you will not be allowed to move forward in our program until you have proven you have done so.

Risk factor: 2. In level 2 courses, student are exposed to some significant hazards but are not likely to suffer serious bodily injury. In this class those risks are related to x-acto knife usage, adhesives and fumes and repetitive stress injuries related to extended computer use.

Disabilities accommodation

Please notify the instructor if you have a disability that requires accommodation. It is also recommended that you register with the unt Office of Disability Accommodation, University Union, Room 322. The College of Visual Arts and Design Policy on Accommodation is available upon request in the main office (Room 107) of the Art Building. Further questions and problems regarding accommodation may be addressed to the Associate Dean for Academic and Student Affairs, Marian O’Rourke Kaplan, the School Accommodation Liaison Officer, Art Building, Room 111.

Plagiarism

Plagiarism is literary or artistic theft. It is the false assumption of authorship; the wrongful act of taking the product of another person’s mind and presenting it as one’s own. Copying someone else’s writing or art, intact or with inconsequential changes, and adding one’s name to the result constitute plagiarism. Plagiarism will result in immediate failure of the class and may result in expulsion from the university.

Rights & responsibilities

As a student, you have rights and responsibilities within the academic community. See www.unt.edu/esrr for more information.

Emergencies

In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until all an all clear signal is sounded. Follow your teacher’s instructions and act accordingly.

Student evaluation of faculty

The Student Evaluation of Teaching Effectiveness (sete) is a requirement for all organized classes at unt. This short survey will be made available to you at the end of the semester, providing you a chance to comment on how this class is taught. I am very interested in the feedback I get from students, as I work to continually improve my teaching. I consider the sete to be an important part of your participation in this class. You will be notified of the dates for the spring administration of the sete by the university.

The right to change this syllabus with or without notice remains at the discretion of the professor of this course.
Permission to Use Student Work

1 Grant of Permission. I, the undersigned, am a student at the University of North Texas (UNT) and I am enrolled in _________________________(name of course). By my signature below I hereby grant permission to UNT to use, copy, reproduce, publish, distribute or display any and all works created to comply with the requirements of this course in accordance with the terms set forth below. Additionally I consent to the disclosure of the work created in this class as may be accompanied by my name and other personally identifiable information for purposes as set forth below.

2 Scope of Permission. This permission extends to the use of the described work and images of such work: (1) for academic purposes in order to demonstrate examples of student work to current and future UNT students; (2) for public display in the galleries or on the campus of the UNT or on the UNT web site; (3) for promotional materials created by UNT in all forms of media now known or later developed, including but not limited to exhibition catalogues, direct mail, web sites, advertising and classroom presentations. My permission is on-going and will continue until such time as I revoke it by giving UNT three months written notice of revocation to the professor of record for this course. UNT will have three months from the date of my notice to stop all use in accordance with this permission.

3 Certificate of Ownership. I am the owner of all work submitted in accordance with the requirements of the named course and the work is not subject to any grant or restriction that would prevent its use consistent with this permission. All aspects of the work are original to me and have not been copied. I understand that as owner of the work I have the right to control all reproduction, copying and use of the work in accordance with U.S. copyright laws.

4 Privacy Release. I hereby authorize and consent to the release, maintenance and display of my name if necessary and any other personally identifiable information that I have provided in connection with the work and its use in accordance with the terms of this Agreement.

5 Signature. By signing the contract for this course I hereby grant the permissions indicated above. I understand that this grant of permission relates only to the use of the described work. This is not an exclusive right and I may sell, give or otherwise transfer the rights to such work to others on a non-exclusive or exclusive basis.

However, in the event that I do sell, give or otherwise transfer ownership or the exclusive right to use my work to another party, I will notify UNT immediately in writing through the professor of record for this course. UNT will have three months from the date of my notice to stop all use in accordance with this permission.
**Attendance policy**

Good attendance and punctuality are expected for this class and will strongly affect your grades. Roll will be taken at the beginning of every class. You be considered late if you arrive at class after roll has been taken. If you are late, it is your responsibility during that class period to make sure the instructor knows that you are present. You will receive two (2) free tardies. After the first two tardies, every four (4) tardies will equal one (1) unexcused absence.

Only three (3) unexcused absences will be accepted. The fourth unexcused absence will lower your final semester grade by one letter grade. The fifth unexcused absence will lower your grade by two letter grades. The sixth unexcused absence will lower your grade by three letter grades and so on. A total of seven absences, excused or unexcused, will result in you receiving a failing grade (f) for the class.

There are no excused absences for anything but a verifiable death in the immediate family or with a doctor’s note on his/her stationary with a telephone number. The doctor’s note must be presented at the next class.

If you are absent, you are responsible for contacting a class member in order to get any information or assignments that were given in class. The professor will not use any class time to repeat missed lectures or assignments. Do not call the main office or the design to leave the instructor a note that you are missing class for any reason. Under no circumstances should you leave a project with anyone in the design department office unless this has been prearranged with the professor. The dean’s office will not accept any projects.

Cellular telephones should be turned off the minute you step into the classroom. Laptops will only be used during work-in-class days. Facebooking, twittering, text messaging etc. will not be allowed during class.

All projects are due on the day and time given at the beginning of class. No late projects will be accepted for grading. You are responsible for turning in work on time regardless of attendance.

Plagiarism is literary or artistic theft. It is the false assumption of authorship; the wrongful act of taking the product of another person’s mind and presenting it as one’s own. Copying someone else’s writing or art, intact or with inconsequential changes, and adding one’s name to the result constitutes plagiarism. Plagiarism will result in the immediate failure of the class and may result in expulsion from the university.

Disciplinary probation, suspension form the university, expulsion (permanent), or revocation of degree. *(See student guidebook)*

Instructor reserves the right to make adjustments/changes to the course syllabus with or without notice.
AGREEMENT TERMS AND CONDITIONS

I, __________________________, acknowledge that I have read the course syllabus. I understand the course structure, grading, attendance policies, as well as the risk factor rating. I hereby agree to the syllabus, its provisions, and the Permission to Use Student Work.

NAME (print) __________________________ SIGNATURE __________________________ DATE __________

CONTACT INFORMATION:

YOUR UNT E-MAIL ADDRESS (Starting this year, the ComDes program will only use your UNT e-mail address for communication. If you are not in the habit of checking that account, you can set up a proxy and have that e-mail forwarded to the account you do check. Ultimately, however, you will be responsible for arranging that if you want to receive e-mail from the program regarding courses, opportunities, registration, etc.)

YOUR PERMANENT ADDRESS __________________________

YOUR PHONE NUMBER __________________________

YOUR CELL PHONE NUMBER __________________________

May I include your e-mail address and phone number on a class phone list for distribution to the rest of the class?

Please circle: Yes  No
Wednesday, Jan. 19

**OVERVIEW:** General introduction, brief class overview. Lecture about graphic design. What is communication design? Where do graphic design and art direction fit into communication design?

**LECTURE:** The creative process, conceptual image-making, typographic categories, design genres.

**INTRODUCE:** Assignment 1: Book Cover Design Series

**ASSIGN:** Hint fiction selections.

**ASSIGN:** Literary genres. Using the supplied InDesign form, you are required to complete the research finding appropriate visual examples for your genre in the given categories. This must be completed and e-mailed to Eric Ligon at ligon@unt.edu no later than midnight, Thursday, Jan. 20. Please use the following format for the naming convention for both the pdf file you send to Eric and as the subject line for the e-mail. `genre_(number of entry)_(name of genre).pdf` (So, if you are assigned Epic, the file name would be: `genre_9_epic.pdf`)

Friday, Jan. 21

**DUE:** Literary genres research, e-mailed to Eric Ligon at ligon@unt.edu no later than midnight, Thursday, Jan. 20.

**ASSIGN:** Choose a minimum of 10/maximum of 15 literary genres through which you can interpret your story. Write a short sentence or two in support of your decision for each selection.

**Week 2**

Monday, Jan. 24

**DUE:** A minimum of 10/maximum of 15 literary genres through which you have interpreted your story with a short sentence or two in support of your decision for each selection.

**SELECT:** Choose the 7 most apt or interesting genres for retelling your story.

**DEMONSTRATE:** Creative matrices.

**IN CLASS/ASSIGN:** Develop 7 keyword lists (one for each of the genres and for the story as told through that genre). Each keyword list should have a minimum of 30 entries. Highlight the best 20 words for each list.

Wednesday, Jan. 26

**DUE:** Develop 7 keyword lists.

**CRITIQUE:** 7 keyword lists.

**IN CLASS/ASSIGN:** Develop 7 creative visual matrices (15” x 15”)—each 10 words across and 10 words down. Solve every juncture visually by creating (or by forcing) a connection between the two key words. 4 of these matrices are due at the beginning of the next class. (1 hour 30 min. each = 6 hours)

Friday, Jan. 28

**DUE:** 4 creative visual matrices. Critique in class, identifying best possible solutions.

**ASSIGN:** Remaining 3 visual matrices. (1 hour 30 min. each = 4 hours 30 min.)

**Week 3**

Monday, Jan. 31

**DUE:** Remaining 3 visual matrices. Critique in class, identifying best possible solutions. (Bring all 7 matrices to class.)

**IN CLASS:** Select best 5 genres.

**ASSIGN:** 22 (1” x 1½”) revisions for each genre—110 total. (3 min. each = 5 hours 30 min.)

Wednesday, Feb. 2

**DUE:** 22 (1” x 1½”) revisions for each genre. Critique in class.

**ASSIGN:** 10 ¾-size revisions for each genre—50 total. (5 min. each = 4 hours 30 min.)
Friday, Feb. 4

**DUE:** 10 ¼-size revisions for each genre. Critique in class.
**ASSIGN:** 3 ½-size revisions for each genre—15 total. (10 min. each = 4 hours 30 min.)

**Week 4**

**Monday, Feb. 7**

**DUE:** 3 ½-size revisions for each genre. Critique in class.
**ASSIGN:** Final full-size pencil revision for each genre—5 total. (30 min. each = 2 hours 30 min.)

**Wednesday, Feb. 9**

**DUE:** Final full-size pencil revision for each genre. Critique in class.
**ASSIGN:** Final tight pencil for each genre—5 total. (30 min. each = 2 hours 30 min.)

**Friday, Feb. 11**

**DUE:** Final tight pencil for each genre. Critique in class. Select final tight pencil to take to finished super comp.
**ASSIGN:** Single super comp.

**Week 5**

**Monday, Feb. 14**

**DUE:** Single super comp.
**ASSIGN:** Single super comp revisions.
**ASSIGN:** client for Assignment 2.
**READ:** For Monday, Feb. 22, read pages 2-49 in Designing Brand Identity, and come to class with 10 solid questions about your client and/or the reading assignment.

**Wednesday, Feb. 16**

**DUE:** Single super comp revisions.
**ASSIGN:** Single super comp revisions.

**Friday, Feb. 18**

**DUE:** Single super comp revisions.
**ASSIGN:** Mounted, final super comp and 5 tight pencils.

**Week 6**

**Monday, Feb. 21**

**DUE:** Assignment 1: **BOOK COVER DESIGN SERIES**
**OVERVIEW:** Assignment 2: **IDENTITY DEVELOPMENT**—Visual Identity Development and Design
**READ:** pages 102–123 in Designing Brand Identity for next class.
**ASSIGN:** Exercise 2a: **IDENTITY DEVELOPMENT: PHASE 1—client research process**

**Wednesday, Feb. 23**

*Research day, no class. You are expected to meet in your teams.*

**Friday, Feb. 25**

**DUE:** Brief report/presentation for **PHASE 1—client research process.** See assignment for details.
**ASSIGN:** Exercise 2b: **IDENTITY DEVELOPMENT: PHASE 1—brand strategy & brief**
**LECTURE:** Brand Brief, Brand Essence, Value Proposition

**Week 7**

**Monday, Feb. 28**

*Research day, no class. You are expected to meet in your teams.*

**Wednesday, Mar. 2**

**DUE:** Brief report/presentation for **PHASE 1—brand strategy & brief.** See assignment for details.
**ASSIGN:** Exercise 2c: **IDENTITY DEVELOPMENT: PHASE 1—brand look & feel**
**LECTURE:** semiotics and brands
**IN-CLASS:** develop word lists

**Friday, Mar. 4**
**Phase I — brand look & feel.**

**DUE:** 10 visual samples minimum for each of the 9 categories. Critique in class.

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**Week 8**

**Monday, Mar. 7**

**Phase I — brand look & feel.**

**DUE:** revisions to the visual samples minimum for each of the 9 categories. Critique in class.

**Wednesday, Mar. 9**

**PRESENTATIONS:** 4 minutes each. *brand look & feel.*

**Friday, Mar. 11**

**PRESENTATIONS:** 4 minutes each. *brand look & feel.*

**ASSIGN:** Assignment 2: Identity Development: Visual Identity Development & Design start.

**ASSIGN:** read pages 50–65 in *Designing Brand Identity.*

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**Spring Break**

Monday, Mar. 14–Friday, Mar. 18

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**Week 9**

**Monday, Mar. 21**

**DUE:** Creative brainstorming, how to use the information/brainstorming results

**DUE:** read pages 50–64 in *Designing Brand Identity.*

**LECTURE:** identity marks: lettermarks, logotypes, representative symbols, non-representative symbols, combination marks; show samples

**ASSIGN:** lettermarks & logotype typeface exploration — 10 serif, 10 sans serif, 10 alternate type styles (about 4–5 hours)

**Wednesday, Mar. 23**

**DUE:** lettermarks & logotype typeface exploration — 10 serif, 10 sans serif, 10 alternate type styles

**ASSIGN:** 80 creative lettermark thumbnails. Select the 10 most appropriate fonts (serif, sans serif, alternative) to complete the following: 35 sans serif, 35 serif and 10 alternative. Explore figure ground, de-construction, overlap, symmetrical systems & patterns, plus implied 3d. You may include imagery, but at a secondary level. (5 min. each = 4 hours)

**Friday, Mar. 25**

**DUE:** 80 creative lettermark thumbnails.

**ASSIGN:** 30 creative lettermark revisions. (8 min. each = 4 hours)

**LECTURE:** logotypes

**ASSIGN:** 50 logotypes. Using the fonts selected for the lettermarks, explore possible designs and combinations. Must be executed in pencil. Due on Wed, Mar. 30. (5 min. each = 4 hours)

**CREATIVE SUMMIT IN SAN MARCOS, TEXAS — MAR. 26–27**

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**Week 10**

**Monday, Mar. 28**

**DUE:** 40 creative lettermark revisions

**ASSIGN:** 10 creative lettermark revisions with color studies (swatches cut from magazines in relative proportion and placement). (10 min. each = 1 hour 40 min.)

**Wednesday, Mar. 30**

**DUE:** 50 logotypes thumbnails.

**ASSIGN:** 25 logotypes revisions. (8 min. each = 3 hours 20 min.)

**DUE:** 10 creative lettermark revisions

**ASSIGN:** 3 lettermark tight pencils with color. (20 min. each = 1 hour)

**Friday, Apr. 1**

**DUE:** 25 logotypes revisions.

**ASSIGN:** 8 logotype revisions with color studies. (15 min. each = 2 hour)
DUE: 3 lettermark tight pencils with color.
ASSIGN: Final lettermark tight pencil with color.

Week 11
Monday, Apr. 4
DUE: 8 logotype revisions with color studies.
ASSIGN: 3 logotype revisions with color studies. (20 min. each = 1 hour)
DUE: Final lettermark tight pencil with color.
ASSIGN: Any final lettermark tight pencil revisions with color.
LECTURE: representational symbols, non-representational symbols, and combination marks.
ASSIGN: 60 representative symbol thumbnails. Explore concept, forced connection and metaphorical solutions first; ideas are more important than form at this stage. (5 min. each = 3 hours)

Wednesday, Apr. 6
DUE: 3 logotype revisions with color studies.
DUE: 60 representative symbol thumbnails.
ASSIGN: Final logotype tight pencil with color.
ASSIGN: 30 representative symbol revisions. (10 min. each = 5 hours)

Friday, Apr. 8
DUE: Final logotype tight pencil with color.
DUE: 30 representative symbol revisions.
ASSIGN: 10 representative symbol revisions. (15 min. each = 2 hours 30 min.)
ASSIGN: 50 non-representative symbols or combination marks. For non-rep marks, explore semiotics of form, line quality, structure, balance, scale, etc. (5 min. each = 4 hours 10 min.)

Week 12
Monday, Apr. 11
DUE: 3 representative symbol revisions.
DUE: 50 non-representative symbols or combination marks.
ASSIGN: 3 representative symbol final tight pencils. (20 min. each = 1 hour)
ASSIGN: 25 non-representative symbols/combination mark revisions. (8 min. each = 3 hours 30 min.)

Wednesday, Apr. 13
DUE: 3 representative symbol final tight pencils.
ASSIGN: Final representative symbols tight pencil with color.
DUE: 25 non-representative symbols/combination mark revisions.
ASSIGN: 8 representative symbols revisions with color studies. (15 min. each = 2 hour)

Friday, Apr. 15
NO CLASS: DSVC National Student Show.

Week 13
Monday, Apr. 18
DUE: Final representative symbols tight pencil with color.
ASSIGN: Any final representative symbols tight pencil revisions with color.
DUE: 8 representative symbols revisions with color studies.
ASSIGN: Final representative symbols tight pencil with color.

Wednesday, Apr. 20
DUE: Any final representative symbols tight pencil revisions with color.
DUE: Final representative symbols tight pencil with color.
ASSIGN: Any final representative symbols tight pencil revisions with color.
ASSIGN: Final computer generated versions for all identity marks in b&w and color. Minimum of 4 marks from 4 different categories.
READ: pages 142–171 in Designing Brand Identity for next class.
Friday, Apr. 22

**DUE:** Final computer generated versions for all identity marks in b&w and color.

**LECTURE:** Extended paper collateral system.

**ASSIGN:** 20 sets of all three basic pieces in the ensemble at ¼ size (letterhead: 2¼ x 2¾, envelope: 1 x 2¼, business card: 2 x 3½, or 3½ x 2).

**Week 14**

Monday, Apr. 25

**DUE:** 20 sets of all three basic pieces in the ensemble at ¼ size.

**ASSIGN:** 8 sets of all three basic pieces in the ensemble at ½ size (letterhead: 4¼ x 5½, envelope: 2 x 4¼, business card: 2 x 3½, or 3½ x 2).

Wednesday, Apr. 27

**DUE:** 8 sets of all three basic pieces in the ensemble at ½ size.

**ASSIGN:** 3 sets of all three basic pieces in the ensemble at full size (letterhead: 8½ x 11, envelope: 4½ x 2½, business card: 2 x 3½, or 3½ x 2).

Friday, Apr. 29

**DUE:** 3 sets of all three basic pieces in the ensemble at full size.

**ASSIGN:** Final set of all three basic pieces in the ensemble at full size, computer generated in color.

**Week 15**

Monday, May 2

**DUE:** Final revisions of all three basic pieces in the ensemble at full size.

**ASSIGN:** Final revisions of all three basic pieces in the ensemble at full size.

Wednesday, May 4

**DUE:** Final revisions of all three basic pieces in the ensemble at full size.

Friday, May 6

**DUE:** All final identity marks and stationery ensemble due at Mid Point Portfolio Review.

**MID POINT PORTFOLIO REVIEW:** You must have your work set up by 8:00 A.M. in your assigned class room. Pick up all portfolio and process notebooks after 5:30 P.M.

**Week 16**

Monday, May 9

Wednesday, May 11

Friday, May 13