

**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 the 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 identity 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	35%
Exercise 2a: IDENTITY DEVELOPMENT: PHASE I— <i>client research process</i>	5%
Exercise 2b: IDENTITY DEVELOPMENT: PHASE I— <i>brand usage book</i>	5%
Assignment 2: IDENTITY DEVELOPMENT: PHASE II—Visual Identity Development and Design	35%
Assignment 3: IDENTITY DEVELOPMENT: PHASE III—Extended Collateral Design	20%

**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 from 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.

**Required text  
Required publications**

DESIGNING BRAND IDENTITY by Alina Wheeler  
PRINT MAGAZINE and COMMUNICATION ARTS

**Risk factor**

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 your instructor if you have a disability that requires accommodation. Additionally, you should 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, Eric Ligon, the School Accommodation Liaison Officer, Art Building, Room 111.

**Rights & responsibilities**

As a student, you have rights and responsibilities within the academic community.  
See [www.unt.edu/esrr](http://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.

**Attendance policy**

AGREEMENT OF TERMS AND CONDITIONS

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 stationery 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.

**Electronic devices**

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

**Grading policy**

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**

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 procedures**

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

**Changes**

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

**Signature**

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 and its provisions.

\_\_\_\_\_  
NAME (*print*)

\_\_\_\_\_  
SIGNATURE

\_\_\_\_\_  
DATE

**Contact information**

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

**Week 1: 16-20 January**

**Wednesday**

**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,

**Introduce:** Assignment 1: BOOK COVER DESIGN SERIES

**Assign:** Assign hint fiction. 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.

**Friday**

**Select:** Choose the 6 most apt or interesting genres for retelling your story.

**Demonstrate:** Creative matrices.

**In class/assign:** Develop 6 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.

**In class/assign:** Research your assigned literary genre and complete the aesthetic visual analysis with the InDesign file given to you.

**Week 2: 23-27 January**

**Monday**

**Due:** Develop 6 keyword lists.

**Due:** Aesthetic visual analysis. Save as a PDF and email your file to me by class time.

**Critique:** 6 keyword lists.

**In class/assign:** Develop 3 creative visual matrices (10" x 10")—each 5 words across and 5 words down. Solve every juncture visually by creating (or by forcing) a connection between the two key words. (75 images total, 25 in each matrix)

**Wednesday**

**Due:** 3 creative visual matrices. Critique in class, identifying best possible solutions.

**Assign:** 3 visual matrices. (75 images total, 25 in each matrix)

**Friday**

**Due:** 3 visual matrices. Critique in class, identifying best possible solutions. (Bring all 6 matrices to class.)

**In class:** Select best 3 genres.

**Assign:** Revisions (1) for each genre. (75 images total, 25 in each matrix)

**Week 3: 30-3 January/February**

**Monday**

**Due:** Revisions (1) for each genre. Critique in class.

**Assign:** Revisions (1) for each genre. (75 images total, 25 in each matrix)

**Wednesday**

**Due:** Revisions (1) for each genre. Critique in class.

**Assign:** 3 ½"-size revisions for each genre—select the best 15 from all 6 matrices.

**Friday**

**Due:** 3 ½"-size revisions for each genre. Critique in class.

**Assign:** Final full-size pencil revision for 5 total (One from each genre. You may drop your weakest genre for a total of 5 genres represented.)

**Week 4: 6-10 February**

**Monday**

**Due:** Final full-size pencil revision for each genre. Critique in class.

**Assign:** Final tight pencil for each genre—5 total.

**Wednesday**

**Due:** Final tight pencil for each genre. Critique in class. Select 1 final tight pencil to take to finished super comp.

**Assign:** Single super comp.

**Friday**

**Due:** Single super comp.

**Assign:** Single super comp. revisions.

**Week 5: 13-17 February**

**Monday**

**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**

**Due:** Single super comp revisions.

**Assign:** Single super comp revisions.

**Friday**

**Due:** Single super comp revisions.

**Assign:** Mounted, final super comp and 4 tight pencils.

**Week 6: 20-24**

**Monday**

**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**

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

**Friday**

**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: 27-2 February/March**

**Monday**

Work in class in teams on brand strategy & brief.

**Wednesday**

**Due:** Brief report/presentation for PHASE 1—brand strategy & brief. See assignment for details.

**Lecture:** semiotics and brands

**In-class:** develop word lists

**Assign:** Assignment 2: IDENTITY DEVELOPMENT: *Visual Identity Development & Design* start.

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

**Friday**

Work in class with creative brainstorming techniques.

**Week 8: 5-9 March**

**Monday**

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

**Assign:** 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

**Wednesday**

**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.

**Friday**

**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)

**Week 9: 12-16 March**

**Monday**

**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**

**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**

**Due:** 25 *logotypes* revisions.

**Assign:** 8 *logotype* revisions with color studies.

**Due:** 3 *lettermark* tight pencils with color.

**Assign:** Final *lettermark* tight pencil with color.

**Week 10: 19-23 March Spring Break**

**Week 11: 26-30 March/April**

**Monday**

**Due:** 8 *logotype* revisions with color studies.

**Assign:** 3 *logotype* revisions with color studies.

**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.

**Wednesday**

**Due:** Any final *lettermark* tight pencil revisions with color.

**Due:** 3 *logotype* revisions with color studies.

**Assign:** Final *logotype* tight pencil with color.

**Due:** 60 *representative symbol* thumbnails.

**Assign:** 30 *representative symbol* revisions.

**Friday**

**Due:** Final *logotype* tight pencil with color.

**Due:** 30 *representative symbol* revisions.

**Assign:** 10 *representative symbol* revisions.

**Assign:** 50 *non-representative symbols* or *combination marks*. For non-rep marks, explore semiotics of form, line quality, structure, balance, scale, etc.

**Week 12: 2-6 April**

**Monday**

**Due:** 10 *representative symbol* revisions.

**Due:** 50 *non-representative symbols* or *combination marks*.

**Assign:** 3 *representative symbol* final tight pencils.

**Assign:** 25 *non-representative symbols/combination mark* revisions.

**Wednesday**

**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.

**Friday**

**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.

**Week 13: 9-13 April**

**Monday**

**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.

**Wednesday**

**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 2¾, business card: 2 x 3½, OR 3½ x 2).

**Friday**

**No class:** DSV National Student Show.

**Week 14: 16-20 April**

**Monday**

**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 4¾, business card: 2 x 3½, OR 3½ x 2).

**Wednesday**

**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: 4¼ x 2¾, business card: 2 x 3½, OR 3½ x 2).

**Friday**

**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: 23-27 April**

**Monday**

**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**

**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.

**Friday,**

**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.

**Week 16: 30-4 April/May**

**Monday**

**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**

**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.

**Friday**

**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 17: 7-11 May Finals**