Students in this course will build on skills learned in previous design courses to conceive and produce identity marks and multifaceted package designs for new core brands as well as brand extensions and brand usage books. Brand extensions may include artifacts that are appropriate for each student’s unique client. These artifacts may be 3-dimensional, 2-dimensional, or interactive.

A. Review: communication design process, creative problem solving methodologies, strategy development and iterative thinking, typography terminology, color theory, creative teams.
B. Further hone concepts of target audience identification and ethnographic studies.
C. Demonstrate understanding of and skills for graphic design campaign development by correctly assessing the needs and end-goals of a given client to determine what collateral pieces and medias of delivery are strategically sound, and creatively appropriate.
D. Demonstrate and hone your skill sets necessary for successful design and strategic development including: problem identification, problem solving, strategic development, typography, color, semiotics, layout, and production.
E. Demonstrate the ability to produce finished actual size pencil layouts for various end products that include the following: headline indication, body copy indication, type specs, layout, cropping, color indication, spacing.
F. Demonstrate understanding of and application of various forms for package construction and pattern making.
G. Research and discuss campaign thinking as it includes packaging and environmental design issues (to include ethics, consumer issues, trends and environmental concerns (i.e., plastics, excessive packaging, ink types, materials, recyclability, etc.)
H. Review color theory and color psychology in historical and topical context and application as they relate to packaging and environmental design.
I. Demonstrate presentation and defense skills at an intermediate level.
J. Continue to develop and demonstrate good working habits and professional attitudes.
K. Actively participate in class critiques to demonstrate proficiency with terminology, history and concepts in three dimensional design.

This class is structured around assigned studio problems. Students and instructor will divide their time between lectures and critiques. Students will be required to complete work outside of class for the duration of the semester. Students should plan to spend 2 to 3 hours working outside of class for every hour spent working in class.

EXERCISE 1: PROTOTYPE ASSIGNED CARTONS (3) 5%
REVIEW: FORMAL TYPOGRAPHY TEST 5%
ASSIGNMENT 1: PACKAGE REDESIGN 55% (2-3 PACKAGES IN A SERIES)
ASSIGNMENT 2: COMPLETE SYSTEM OR BRAND EXTENSION 35% (2 PACKAGES)

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.
the syllabus // packaging & brand extension cont. //

RISK FACTOR

Risk Factor: 2. In level 2 courses, students 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

The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course. If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline. Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at www.unt.edu/oda, and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323. 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

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 a 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 instructor's direction and act accordingly.

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 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 by leaving a note with your name, date and time of arrival with the instructor. If not received, you will be marked as absent. 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. A receipt is unacceptable. If you are more than 30 minutes late, it will be counted as an unexcused absence.

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 instructor will not use class time to repeat missed lectures or assignments. Do not call the main office 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 main or design office. The office will not accept any projects. Incomplete daily work may result in additional unexcused absences at the discretion of the professor.
the syllabus // packaging & brand extension cont. //

**FINANCIAL AID**
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility. If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit http://financialaid.unt.edu/satisfactory-academic-progress-requirements for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being done so.

**ELECTRONIC DEVICES**
Cell phones should be turned off when class begins. Laptops will only be opened for in class work. No facebooking, checking email or text messaging will be allowed. Failure to comply with this rule may result in point deductions in the professionalism section of your grade or an unexcused absence at the discretion of the professor. Let your instructor know in advance if you have an extenuating circumstance with regard to the above rules.

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

**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.

**STUDENT WORK**
The Design Department has the right to retain any and all student work for NASA D (National Association of Schools and Design) and CIDA (Council for Interior Design Accreditation) accreditation reviews for a period of up to 2 years. It is the student’s responsibility to document their work for personal purposes. Students will be allowed to photograph their work prior to retention. When accreditation reviews are completed, students may retrieve their original work. It is the student’s responsibility to retrieve their work in a timely manner. Two months after the completion of the accreditation review(s) any remaining work will be destroyed.

**CHANGES**
Instructor reserves the right to make adjustments/changes to the course syllabus with or without notice.
the contract // sign it! //</p>

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.

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NAME (PRINT)

SIGNATURE

DATE

Please fill in your contact information below:

YOUR E-MAIL ADDRESS

YOUR PERMANENT ADDRESS

YOUR PHONE NUMBER

YOUR CELL PHONE NUMBER

May we include your e-mail address on the Communication Design List Serve?

PLEASE CHECK: ___ YES ___ NO

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

PLEASE CHECK: ___ YES ___ NO

“I agree to the terms and conditions outlined in the Permission to Use Student Work contract.”

PRINT NAME     SIGNATURE    DATE

And

“I agree to the terms and conditions outlined in the UNT Legal Model Release Form contract.”

PRINT NAME     SIGNATURE    DATE
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WEEK 1: 1.13-17
INTRO: M: Syllabus / attendance / supplies list / assign creative groups or teams
You will be assigned to creative teams (A/B) in order to have brainstorming/creative/critique groups for the duration of the semester. Be sure and check the schedule to see when your team is expected to present work in class and when we all meet together as a class. If you miss assigned times you will miss your weekly critique and be counted absent. Days you're not in class you should be meeting with your teams for feedback as well as using that time as production days.
ASSIGN: Exercise 1: First iteration, 200%-scale white prototype of assigned cartons
PROCESS: Fabrication of a tight prototype of the assigned carton at 200% of its assigned size
SUPPLIES: Bring to class as directed / be prepared to work in class each day.
ASSIGN: Packaging genre

INTRO: W: Packaging genre research day. No class.
DUE: F: First iteration, 200%-scale prototype of assigned carton
DUE: Typography test
ASSIGN: Revised prototype as necessary
DISCUSS: Genre research/make selections

WEEK 2: 1.20-24
CONTINUE: M: MLK, no classes
ASSIGN: W: Client research/brand mapping
DUE: F: Exercise 1, three (3) final prototypes
DISCUSS: Client research
LECTURE: Package design /emotional content & visual richness

WEEK 3: 1.27-31
DUE: M: Client research/brand mapping
ASSIGN: Revisions to client research/brand mapping
DUE: W: Revisions to client research
DUE: F: Final client research/brand mapping
ASSIGN: Strategy thumbnails

WEEK 4: 2.3-7
CRITIQUE: M: 2 best strategy thumbnail sets of sketches (10 sketches each)
Revise strategy thumbnails
CRITIQUE: W: 2 best strategies / revise for Friday
ASSIGN: F: Select best direction
Build boxes/revise designs/assign color
DUE: Final bound pub project
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WEEK 5: 2.10-14
CRITIQUE: M: Group A critique / ongoing 3-D revisions to all packages. This includes strategy and concept, color, narrative staging, visual hierarchy, visual richness and box semiotics

CRITIQUE: W: Group B critique / ongoing 3-D revisions to all packages. This includes strategy and concept, color, narrative staging, visual hierarchy, visual richness and box semiotics

CRITIQUE: F: Group critique/topics lecture

WEEK 6: 2.17-21
CRITIQUE: M: Group A critique / ongoing 3-D revisions to all packages. This includes strategy and concept, color, narrative staging, visual hierarchy, visual richness and box semiotics

CRITIQUE: W: Group B critique / ongoing 3-D revisions to all packages. This includes strategy and concept, color, narrative staging, visual hierarchy, visual richness and box semiotics

CRITIQUE: F: Group critique/topics lecture

WEEK 7: 2.24-28
CRITIQUE: M: Group A critique / ongoing 3-D revisions to all packages. This includes strategy and concept, color, narrative staging, visual hierarchy, visual richness and box semiotics

CRITIQUE: W: Group B critique / ongoing 3-D revisions to all packages. This includes strategy and concept, color, narrative staging, visual hierarchy, visual richness and box semiotics

CRITIQUE: F: Group critique/topics lecture

WEEK 8: 3.3-7
CRITIQUE: M: Ongoing 3-D revisions to all packages. This includes strategy and concept, color, narrative staging, visual hierarchy, visual richness and box semiotics

LECTURE: Brand extensions

CRITIQUE: W: Ongoing 3-D revisions to all packages. This includes strategy and concept, color, narrative staging, visual hierarchy, visual richness and box semiotics

DUE: F: Final package designs (2-3)
ASSIGN: Brand development and extension research & sketches

WEEK 9 3.10-14 SPRING BREAK

WEEK 10 3.17-21
DUE: M: Present brand extension research
ASSIGN: Revise brand development and extension research & sketches

DUE: W: Revise brand development and extension research & sketches
ASSIGN: Select best direction
ASSIGN: Begin production of brand development and extension

CRITIQUE: F: Group critique / ongoing 3-D revisions to all packages. This includes strategy and concept, color, narrative staging, visual hierarchy, visual richness and box semiotics
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WEEK 11 3.24-28
CRITIQUE: M: Group A critique / ongoing 3-D revisions to all packages. This includes strategy and concept, color, narrative staging, visual hierarchy, visual richness and box semiotics

CRITIQUE: W: Group B critique / ongoing 3-D revisions to all packages. This includes strategy and concept, color, narrative staging, visual hierarchy, visual richness and box semiotics

CRITIQUE: F: Group critique/topics lecture

WEEK 12 3.31-4.4
CRITIQUE: M: Group A critique / ongoing 3-D revisions to all packages. This includes strategy and concept, color, narrative staging, visual hierarchy, visual richness and box semiotics

CRITIQUE: W: Group B critique / ongoing 3-D revisions to all packages. This includes strategy and concept, color, narrative staging, visual hierarchy, visual richness and box semiotics

CRITIQUE: F: Group critique/topics lecture

WEEK 13 4.7-11
CRITIQUE: M: Group A critique / ongoing 3-D revisions to all packages. This includes strategy and concept, color, narrative staging, visual hierarchy, visual richness and box semiotics

CRITIQUE: W: Group B critique / ongoing 3-D revisions to all packages. This includes strategy and concept, color, narrative staging, visual hierarchy, visual richness and box semiotics

CRITIQUE: F: Group critique/topics lecture

WEEK 14 4.14-18
CRITIQUE: M: Group A critique / ongoing 3-D revisions to all packages. This includes strategy and concept, color, narrative staging, visual hierarchy, visual richness and box semiotics

CRITIQUE: W: Group B critique / ongoing 3-D revisions to all packages. This includes strategy and concept, color, narrative staging, visual hierarchy, visual richness and box semiotics

CRITIQUE: F: Group critique/topics lecture

WEEK 15 4.21-25
CRITIQUE: M: Group critique / ongoing 3-D revisions to all packages. This includes strategy and concept, color, narrative staging, visual hierarchy, visual richness and box semiotics

CRITIQUE: W: Group critique / ongoing 3-D revisions to all packages. This includes strategy and concept, color, narrative staging, visual hierarchy, visual richness and box semiotics

CRITIQUE: F: Final critique... brand extensions/systems due Monday
ADES 3520
PACKAGE & BRAND DESIGN

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WEEK 16 4.28-5.2
DUE: M: Final brand extension package system

NO CLASS: F: Sophomore midpoint review

NO CLASS: F: dsvc

WEEK 17 MAY FINALS
DUE: W: Final packaging system photographed and mounted on black board