

Loyola University Chicago
Fall 2019 | Mondays 4:15-6:45 p.m.
COMM 329-201 Advertising/PR Design, Room 002

Instructor: Jessica R. Brown

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Office Hours: Wednesdays 10-11 a.m. & 2:30-4, Fridays 11-12; & by appointment

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COURSE DESCRIPTION: This course is for advertising and public relations majors who want to understand the creative and design perspectives of the industries. Students will learn the fundamentals of visual design used in print and digital advertising and public relations messaging. Students will employ various technology and design software programs that are used in today's business to develop visual communication projects. Assignments will culminate in a final project.

LEARNING OUTCOMES

- Learn design programs including InDesign, Illustrator and Photoshop (Adobe CC 2019).
- Basic design principles, such as color, space and typography.
- Common formats for designing integrated marketing communication print materials and online visual efforts.
- Complex process of creating and designing print communications and digital components to deliver intended strategies and messages.
- Persuasive business-style writing and presentations using design and strategic language to convince and sell creative ideas.
- Awareness, consideration and understanding of off-line and online design and visual ethics.

TEXT AND OTHER MATERIALS

- McWade, J. (2010). *How to Design Cool Stuff*. Berkeley, CA: Peachpit.
ISBN 978-0-321-58012-2
Additional Readings will be on Sakai
- Sketch pad, X-Acto knife, black mounting boards, spray adhesive or double-sided tape,
- USB/external drive.
- [New rules](#) for using Adobe

NOTE: Most assignments will have to be printed in color, so you will have to invest additional money on printing cost. To print in color on 8.5 X 11 on campus will cost 50 cents per page. When printing in the classroom, use color printer 002

GRADING:

A 100-95	A- 94-90		Projects & Assignments 30%
B+ 89-87	B 86-84	B- 82-80	Final Project 40%
C+ 79-77	C 76-74	C-73-70	Exam 20%
D+ 69-67	D 66-65	Below 65 F	Participation/Critiques/Drafts 10%

STUDENT ACCESSIBILITY CENTER (SAC): If you have a special circumstance that may have some impact on your course work and for which you may require accommodations, please contact the SAC as soon as possible. Formal arrangements must be made through the office before course

adjustments can be made. Additional information about the services available at Loyola, including eligibility for services, is on the SAC website: <https://luc.edu/sac/sacstudents/>.

MANDATED REPORTER: As a faculty member at Loyola University Chicago I am committed to supporting students and upholding gender equity laws as outlined by Title IX. Therefore, if a student chooses to confide in me regarding an issue of gender-based misconduct, I am obligated to inform Loyola's Title IX Deputy Coordinator. The Title IX Deputy Coordinator will assist you in connecting with all possible resources for support and reporting both on and off campus.

INTELLECTUAL PROPERTY: All lectures, notes, PowerPoints and other instructional materials are the intellectual property of the instructor or the author who originated the content. As a result, they may not be distributed or shared in any manner, either on paper or virtually without my written permission. Lectures may not be recorded without my written consent; when consent is given, those recordings may be used for review only, may only be used for the duration of this course, and may not be distributed.

COURSE PROCEDURES & ETIQUETTE:

Attendance/Electronics – In order to learn, you must show up for class on time and put in your best effort. A pattern of showing up late will result in a lower grade. Documentation for absences due to personal/health problems is required. Use of technology is limited to this course. Violation of this policy will adversely affect your Participation grade.

Assignments – All work is due at the beginning of class on assigned dates. Drafts/critiques are a part of your participation grade. Drafts are worth 10 points. No work will be accepted after the due date. Some items are required, but not graded. Assignments cannot be accepted by email. Hard copies must be submitted. Projects may be posted online as examples of student work.

Drafts: On draft days each student will submit their work as a pdf (or jpg for photos) to the Sakai assignment, and give a 2-3-minute overview of their idea. There will be a brief opportunity for comments. All students are expected to participate in the feedback process.

Memos: All projects must be turned in with a single page, business-style memo of 3-4 paragraphs that explains your strategy and how your branding choices supports said strategy. You should consider using your logo/letterhead that you will complete for the first project as part of your memo design. See Sakai for examples.

Spelling, Grammar & Punctuation – All assignments must be free of spelling & grammatical errors. Allow time for proofreading, editing and revision. Remember that spell check doesn't catch everything. As a student in a communication school you have a responsibility to pay close attention to your written work. If your writing contains blatant errors, expect a deduction off your grade.

Presentations & Printing – You must present and print your work, and convince the class of its strategy and design merits. On presentation days you will need to dress appropriately and show a confident and professional demeanor. You may not make up presentations without an excused absence. If you miss a presentation, you may not earn higher than a '5' on this portion of the rubric. Color prints can be made at the Digital Media Lab (DML) on either the Lakeshore (IC, 2nd floor) or Water Tower campus (CLC, room 608), or in the classroom – printer 002. *TIP: You should not wait until the last minute to print/mount your work. Please work to have your project ready the night before. You will not receive more time or consideration because of printing issues.*

Plagiarism and Academic Integrity – Any use in whole or in part of another person’s work or ideas constitutes plagiarism and will result in an automatic failure in this course. Students are expected to understand and follow the policy that can be found at: Sakai > Syllabus tab.

THE COURSE (subject to change)

NOTES: Readings are due PRIOR to the class meetings; Assignments are due at the start of class. Students should be prepared to work on any and all projects during class time. Failure to have work available in class will be reflected in the Participation/Professionalism grade.

WEEK 1

Aug. 28: Course Overview; Design Basics

Readings HDCS –pp. 2-15, 22-26, 45-51; Sakai > Week 1
Introduction to course; Design as Communication; Sakai, Grading;
Color, Typography and Space; Branding –VIDEO: Know Your Story
ASSIGNMENT 1 Brand You Stationery: DUE Sept. 18 (drafts due Sept. 11)

WEEK 2

Sept. 4: Adobe Overview (InDesign & Illustrator)

Readings: HDCS –pp. 16 -21, 27-45, 181-187; Sakai > Week 2
EXERCISE: InDesign Practice

WEEK 3

Sept. 11: Brand You: Business Writing; Design Tips & Tricks

Readings: Sakai > Week 3
DUE: Brand You draft

WEEK 4

Sept. 18: Diverse audiences; Outdoor Design; Introduction to Photoshop

Readings: HDCS –pp. 54-75, 81, 102-112; Sakai > Week 4
DUE: Assignment 1: Brand You Stationery and Web page
ASSIGNMENT 2 Outdoor design: DUE Oct. 9 (drafts due Oct. 2)
STRATEGY SESSIONS: Marketing to diverse audiences

WEEK 5

Sept. 25: Photoshop continued

Read: HDCS – pp. 76-80. 93; Sakai > Week 5
EXERCISE: Photoshop Practice

WEEK 6

Oct. 2: Outdoor design & Travel Ads

Read: Sakai > Week 6
In-class design work
DUE: Outdoor design draft
ASSIGNMENT: Travel ads: DUE Oct. 23 (drafts due Oct. 16)

WEEK 7

Oct. 9: Outdoor design; Travel ads

Read: HDCS – pp. 132-158; Sakai > Week 7
Travel ad in-class design work
DUE: Outdoor design final

ASSIGNMENT: Brochure/Newsletter: DUE Nov. 6 (drafts due Oct. 30)

WEEK 8

Oct. 16: Travel Ads; Final Project

Read: Sakai > Week 8

In-class design work; Exam overview

DUE: Travel ads draft

FINAL PROJECT Product Design with Media Kit and Formal Presentation

WEEK 9

Oct. 23: Travel ads; Exam

Read: Sakai > Week 9

Exam (following travel presentations)

DUE: Travel ads final

WEEK 10

Oct. 30: Brochures and Newsletters; Digital design

Read: HDCS – pp. 76, 94-101, 126-130, 168-171, 212-226; Sakai > Week 10

DUE: Brochure/Newsletter draft

TECHNIQUE SESSION: Social Media & Digital Design; News Releases

WEEK 11

Nov. 6: Brochures and Newsletters; Online Portfolios

Read: HDCS – pp. 113-123, 188-211; Sakai > Week 11:

DUE: Brochure/Newsletter final

DUE: Creative brief draft (upload to Sakai & print)

WEEK 12

Nov. 13: Final Project

Read: Sakai > Week 12

DUE: News release and Historical background drafts (upload to Sakai & print)

WEEK 13

Nov. 20: Final Project

Read: Sakai > Week 13

In-class design work

DUE: Logo & Social Media drafts (upload to Sakai & print)

WEEK 14

Nov. 27: No Class

Thanksgiving break

WEEK 15

Dec. 4: Final Project

Read: Sakai > Week 15

DUE: Packaging & Digital media drafts

Dec. 11: Final Project

Presentations: 4:15-6:15 p.m.

DEFINITIONS: Please learn these terms and begin to use them as part of the language of design

Alignment – arrangement or position in a straight line or in parallel lines.

Columns v. Grids – The word column and grid can be used interchangeably, but not necessarily. These items are necessary so that elements are not floating or mis-aligned. Content that extends wider or is narrower than the column (but still aligned) is said to be on a *bastard measure*.

Fill v. Stroke – shapes in design/layout programs have two parts: the fill and the stroke. The fill is inner color and the stroke is the line weight outlining the letter or object.

Gutter – the space between two columns of type, or the white space formed by two inner margins.

Kerning – altering spaces between letters.

Leading – amount of space vertically between lines of type.

Legibility – how easily one letter can be distinguished from all others. (see readability)

Logo – is slang for *logotype*, which usually refers to a company signature or *mark*. When marks are wholly typographical, they can be *lettermarks*, *wordmarks* or *monograms*. When symbols are used with logos, they are called *combination marks*. When any of these are registered they are called *trademarks*.

Margin – a blank space bordering the printed or written area.

Mark – the broad use of designs that are used as corporate signatures, also called *identity*. Marks without type are called *symbols*, which were once known as *pictographs* or even *hieroglyphics*.

Orientation – how the page is placed in front of you, either vertical or horizontal (landscape).

Primary Color – there are three: yellow, red and blue.

Readability – how well letters interact to compose words, sentences and paragraphs. (see legibility).

Reverse type – the act of putting a colored box behind text. Also known as a screen. Avoid putting serifs in reverse type unless it is in a large point size.

San serif & Serif – French for “without” serif. (see serif). San serifs are often used for smaller point sizes, and usually feel more structured and masculine. A serif is a small line trailing from the edges of letters (I call them “feet”). For large amounts of text use a serif. Serifs are typically more elegant and feminine.

Secondary Colors – are halfway between the primary colors on the wheel.

Tertiary Colors – are made from equal amounts of the adjacent primary and secondary colors.

Text Wrap – to wrap text around an object. Also known as a run-around.

Tracking – adjustment of space between characters.

Watermark – a translucent design impressed on paper.