

Loyola University Chicago
Fall 2020 - COMM 329-201 Advertising/PR Design
Online Asynchronous *M 5:30 – 8 p.m.

Instructor: Jessica Brown

E-mail: jbrown7@luc.edu (Please allow up to 24 hours for a response to e-mail on weekdays; and limited responses on weekends. Remember to include your name and the course on your subject line. Please use your Loyola account when sending e-mails.) **Phone:** 312-915-7726

Office Hours: I will be available via Zoom Mondays 5:30-6:30

***Asynchronous classes:** All work is due during the time the course is “scheduled.”

Follow me on Pinterest: https://www.pinterest.com/designteach_LUC/adpr-business/

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

- Students will learn how to use Adobe products to design integrated marketing communication print materials and online visual efforts.
- Students will be able to articulate basic design principles, such as color, space and typography.
- Students will learn the complex processes of creating and designing print communications and digital components to deliver intended strategies and messages.
- Students will learn persuasive business-style writing and presentations using design and strategic language to convince and sell creative ideas.
- Students will achieve awareness, consideration and understanding of off-line and online design and visual ethics.

TEXT AND OTHER MATERIALS

- Course Readings are on Sakai
- Sketch pad, X-Acto knife, spray adhesive or double-sided tape
- USB/external drive.

NOTE: While this class is online, you will find that you will need to print content for the midterm exam and the final project. Please plan well ahead to make color prints for these assignments.

GRADING:

A 100-95	A- 94-90		Projects & Assignments 30%
B+ 89-87	B 86-84	B- 83-80	Final Project 40%
C+ 79-77	C 76-74	C-73-70	Exam 20%
D+ 69-67	D 66-65	Below 65 F	Drafts/Critiques 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:

Asynchronous Instruction – This course is go-at-your-own pace, however, all due dates for assignments must be followed. Weekly lessons and readings are provided on the Sakai site. Students will have to be proactive with their learning in this online environment. You should check your email at the beginning, middle and end of each day. Sakai and OneDrive will be used as the main hubs for course content and communications for the semester. The instructor expects, and will assume, that students have read and watched all course materials.

Drafts & critiques – This course has seven design drafts that ask you to submit your work for feedback and critique. When instructed by the assignment you should post a Voice Thread (VT) video of 2-3 minutes in which you share your designs, process and specific areas you may be unsure about. **DO NOT EXCEED THE TIME LIMIT** as this will be deducted from your points. The threads should be treated as a PowerPoint-like presentation where we hear your audio over the media. Please remember to publish your VT and to make it public. Share the link to your VT on the appropriate Sakai announcement. **Drafts are due by 5:30 p.m. on Mondays. Name your VT with your last name & name of assignment.**

- I will not reach out to you if I cannot access your VT. It is your responsibility to make sure everyone can view and comment on it. You should ask a classmate if they can access your VT until you're certain you have mastered the tool.
- **Also post drafts of your designs to the Sakai assignment.**
- To get full credit for the draft, at least 75% of the design(s) must be completed and the time limit adhered to. Each draft is worth 10 points, including those for the final project.
- Students are asked to offer feedback on their classmates' drafts. **The comment window is from Mondays 5:30 p.m. – Tuesdays 5:30 p.m.** Comments can be made on the VT by either audio or text. A student may comment on a maximum of 5 drafts per assignment. The more comments you make during the course of the semester, the higher your score. Scores that exceed 5/35 will be put in an extra credit bank up to an additional 20 points. *For example, if a student comments on 6 drafts in one assignment the extra comment will be set aside and added to the overall total at the end of the semester, only if that student reaches the overall 35 figure first.*

- Score breakdown:
 - Fewer than 15 = F
 - 16-20 = D
 - 21-25 = C
 - 26-30 = B
 - 31-35 = A
- How to use [Voice Thread](#)

Assignments – Unless otherwise instructed, all assignments are due by 5:30 p.m. on Mondays. Additional submissions to OneDrive or areas of Sakai may be required, so please read instructions carefully. No work will be accepted after the due date. Assignments will not be accepted by email. Projects may be posted online as examples of student work.

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.

Sakai & OneDrive: Critique and feedback are an integral component for this course and we will have to use technology to aid us in meeting this learning outcome. Sakai and OneDrive will be our main hubs for communication and assignment submissions. Please look out for when you are directed to post your work in a manner that will allow your classmates to receive and provide feedback. Critique is a graded area.

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.

Project Presentations – Final projects should be submitted to Sakai using the 15X20 inch InDesign virtual board (portrait or landscape) provided on the Resources folder. The file will have a black background to mimic the boards artist tend to use for professional graphic design presentations. In instances where a student's design has black edges, the background may be changed to white, or none, to better visualize the work. Unless otherwise indicated, students should also upload the idml, or unflattened Photoshop document along with the page assets. Use a zip (compressed) file if necessary. If files become too large for Sakai, submit them to our [OneDrive folder](#) and post the share link. This is asked an effort to uphold academic integrity and ensure that the student is the author/creator of their own work.

File Types – Acceptable file types for this course are: idml, word; pdf; jpg; png; mp4; mov; or hyperlinks where appropriate. For image files, 300 dpi is standard. When submitting links follow these instructions:

- *Select the red button that reads “or select files from Home or site” in the submission area. This will let you paste the URL into the designated area. DO NOT PASTE THE URL INTO THE COMMENTS SECTION. If you do this, it will be considered improperly submitted.*

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 – this includes templates. Students are expected to understand and follow the policy that can be found at: Sakai > Syllabus tab.

THE COURSE (subject to change) – Assignments & additional readings are on Sakai

Week 1 – Course Overview

Readings: Sakai > Week 1

Aug. 24: Design as Communication; Color, Typography; Branding; Business Writing

Assignment 1: Adobe, design experience poll. Access [here](#) or on Sakai.

Assignment 2: Voice Thread Introductions (Watch VTs before completing the Course/Syllabus quiz and take note of the names of the students who’s videos you view. You should open the Voice Thread tool in a new window so you can have it open during the exam.

Assignment 3: Course & Syllabus quiz (closes at midnight)

*PROJECT 1: Brand You Stationery System, drafts due *Sept. 8, final due Sept. 14*

Week 2 – Adobe Overview (InDesign & Illustrator)

Readings: Sakai > Week 2

Aug. 31: Introduction to InDesign & Illustrator

Assignment 1: InDesign Practice: Creating a logo and stationery

Assignment 2: Illustrator Practice: Creating artwork

Week 3 – Working with Grids: Project Draft

Readings: Sakai > Week 3

Sept. 7: LABOR DAY

*Sept. 8: *DUE Brand You Stationery System draft*

(Since Monday is a holiday, the critique window this week is 24 hours beginning today @ 5:30.)

Week 4 – Adobe Overview (Photoshop)

Readings: Sakai > Week 4

Sept. 14: Introduction to Photoshop

DUE Brand You Stationery System final

PROJECT 2: Public Service Campaign, drafts due Sept. 21, final due Sept. 28

Assignment 1: Photoshop Practice

Week 5 – Photoshop; Poster design

Readings: Sakai > Week 5

Sept 21: *DUE Public Service campaign draft*

Week 6 – Outdoor Ads; Ethics & Marketing to Diverse Audiences

Readings: Sakai > Week 6

Sept. 28: *DUE Public Service campaign final*

PROJECT 3 Out-of-home campaign, drafts due Oct. 5, final due Oct. 19

Week 7 – Outdoor Ads; Midterm Exam Opens

Readings: Sakai > Week 7 (These readings will not be made available until today)

Oct. 5: Mid-term exam opens after draft comments close on Tuesday

DUE: Outdoor/Out-of-home campaign drafts

Week 8 – Midterm Exam

Readings: Sakai > Week 8

Oct. 12: Mid-term Exam (DUE by 8 p.m. – I will take technical questions during Zoom office hours)

Week 9 – Outdoor Ads; Final Project

Readings: Sakai > Week 9

Oct. 19: *DUE: Outdoor/Out-of-home campaign final*

FINAL PROJECT: Product Design with Media Kit and Virtual Presentation

Week 10 – Digital Design; Pitches

Readings: Sakai > Week 10

Oct. 26: Assignment 1: 2-minute product pitch - Zoom group discussions – see Sakai > Assignments

Week 11 – Briefs & Data

Readings: Sakai > Week 11

Nov. 2: DRAFTS DUE (One-on-one Zoom meetings – login on Sakai):

- Creative brief
- Numerical research data (fact sheet)

Week 12 – Selling Your Product; Social Justice

Readings: Sakai > Week 12

Nov. 9: DRAFTS DUE

- Media release (text only)
- Product background drafts (text only)
- Social Justice Mission partnership plan (text only)

Week 13 – Logos; Social Media Planning

Readings: Sakai > Week 13

Nov. 16: DRAFTS DUE:

- Logo design
- Social Media plan (text only)
- Page plan & sketch w/ color palette & mood board

Week 14 – THANKSGIVING BREAK

Nov. 23: Final Project Work

Week 15 – Final project drafts

Readings: Sakai > Week 15

Nov. 30: Assignment 1: Page plan & sketch

DRAFTS DUE:

- Marketing Kit cover design
- Digital artifact
- Package design draft

Monday, Dec 7 – Final project presentations and survey - 5:30 p.m.

APPENDIX A: MEMO EXAMPLE

August 22, 2020

To: Professor Jones or Jane Smith, Advertising Director

From: Lake City Designs

Re: Headline here: Innovative Newsletter Design Rebrands Advertising Club

Background

Give your reader a context for the piece and memo. Consider including the media platform, product, service, brand, why the advertisement or piece was made, who made it and objective of the commercial communication.

(Example - Lake City Design created a newsletter supporting Loyola University Chicago's Advertising Club. The objective of the newsletter was to generate awareness and position the Advertising Club as fun and contemporary. The newsletter was designed to appeal to the target audience of Loyola University students. This memo summarizes some of the key features of the newsletter.)

Advertisement or Piece Characteristics

Describe your piece in terms of the powers of design – color, space, layout, type, size, photos, styles, interactivity, dimensionality, etc. Use design and advertising strategy language. Write about how these persuade.

(Example - Using an innovative design, current photos of club activities and appealing copy points, the newsletter shows how fun, contemporary, and relevant the Advertising Club is through:

- Crazy plaid background grabs attention and gives the piece energy
- Red and gold colors throughout link the Ad Club to Loyola University Chicago
- Photos taken at the June Ad Club event shows students dressed in trendy outfits and having fun
- Crisp copy provides important points for why students should join the Ad Club
- The two-panel single-fold design can be used as a self-mailer as well as easily uploaded to the Ad Club and SOC websites to gain further reach into the target audience

Branding

Consider how you have highlighted the entity through colors, logos, taglines and other details. Thoughtfully highlight some of these and how they will help create a brand image in the target consumer's mind.

Delivers Strategy

Consider summarizing your memo by explaining how the advertisement deliveries your strategy (positioning, promises, or story you are attempting to express) and creates a persuasive message. Reiterate the call to action, phone numbers, and URLs you included to encourage the target audience to act.

APPENDIX B: DRAFT RUBRIC

NAME: _____

Project: _____

Draft Submission

A proper Voice Thread in with drafts shared within the time limit & properly named. 5 points
Did student complete at least 75% of work toward the final design? 5 points

Voice Threads Critiques

- Students are asked to offer feedback on their classmates' drafts. **The comment window is from Mondays 5:30 p.m. – Tuesdays 5:30 p.m.** Comments can be made on the VT by either audio or text. A student may comment on a maximum of 5 drafts per assignment. The more comments you make during the course of the semester, the higher your score. Scores that exceed 5/35 will be put in an extra credit bank up to an additional 20 points. *For example, if a student comments on 6 drafts in one assignment the extra comment will be set aside and added to the overall total at the end of the semester, only if that student reaches the overall 35 figure first.*
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APPENDIX C: RUBRIC

NAME: _____

Project: _____

Communication 329: Project Evaluation Form

Scale 1-10, with 10 being top score

Strategy

How innovative, logical, and relevant is the strategy or plan behind the piece? Did the student think the project through and thoroughly understand the product, service, organization, or individual needing communication and pick relevant attributes to highlight? Was the target audience appropriate? Did the idea leverage an opportunity in the marketplace?

1-2-3-4-5-6-7-8-9-10

Branding

How well does the piece establish and convey a unique identity for itself & match the strategy? This could be communicated through a name, logo, tagline, type style, color palette, style, design, images, symbols, language, structure and other elements.

1-2-3-4-5-6-7-8-9-10

Creativity

Does the project demonstrate innovation, uniqueness, or unexpected use of good design relevant to the intended target audience and concept?

1-2-3-4-5-6-7-8-9-10

Memo

Did the student follow the general format of a business style memo; follows AP Style; grammar; spelling; punctuation. Is there a compelling argument for the strategy and branding choices?

1-2-3-4-5-6-7-8-9-10

Presentation

Did the student execute a professional, interesting and proper visual presentation? Was the project delivered properly and on time? Were the proper guidelines followed in both the project design, copy and verbal presentation; including time constraints, and vocal delivery?

1-2-3-4-5-6-7-8-9-10

Total Points: ___ x 2 = ___ (Final Point Total)

APPENDIX D: TERMINOLOGY

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)

Ligature – a type character made when two or more characters are combined into one.

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*.

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 – French for “without” serif. (see serif). San serifs are often used for smaller point sizes, and usually feel more structured and masculine.

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

Serif – a small line trailing from the edges of letters (I like to call them “feet”). For large amounts of text use a serif font. Serifs are typically more elegant and feminine.

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

Tracking – adjustment of space between characters.

Watermark – a translucent design impressed on paper.