

art 3443-002 (11774) | advertising design | spr 17

Instructor: Professor Nikki Arnell

Office: Art Annex 211

Office Hours: Mondays noon-1pm; Fridays 9:30-10am and 3-3:30pm; by appointment

Office Phone: cell preferred 303-842-3039 – call or txt; (office: 870-680-8457)

Email: narnell@astate.edu

Online Coursework: nikkiarnell.net > coursework > ad design 10am: spr17 and required social media

course description

Business needs storytellers. As the communications link between supplier and consumer, the graphic designer/art director conceives and executes concepts that inform, motivate, educate, and/or sell. Graphic designers translate a message into visuals, whether that be via image, typographic voice, style, and/or white space. Comprehension of visual hierarchy, form vs. content, brand strategy, and audience reception combine to provide both the literal message of the commercial sell and the abstract aesthetic of traditional art. Students will also be introduced to copywriting, as art directors should have awareness of the verbal expression of a strategy.

A-State 2015-16 Course Catalog: GRAPHIC DESIGN. Fundamentals and history of graphic design as it applies to advertising including the agency hierarchy and the advertising designer's role. Emphasis on accurate communication regardless of media through development and implementation of creative work plans, concepts, and implementation and presentation. It is expected that students will spend a minimum of three additional clock hours per week on work outside the scheduled class time for each studio Graphic Design class. Prerequisite a grade of C or better in ART 3413.

Time: 10-11:50am MWF

Location: Art Annex 204

Course Length: Spring 2016 semester

teaching methods

- This course is based on group and independent studio instruction plus *at least* 6 hours of individual work out of class each week. (See **Building Access** under Policies.)
- Reading and study are required in this course to supplement the project and in-class activities. This includes required awareness of social media postings in our closed Facebook group. Student should set up notifications or manually check at least daily to not miss any postings. If student has a SmartPhone, the Facebook app should be installed and notifications set.
- Quiz content is pulled from required textbook readings, links posted in social media, and class discussion.
- Specific information for each Project will be given with due dates for the various stages of projects, including sketches, notes, presentations, and critiques.
- Deadlines *may* change throughout the process, as is common in the field of advertising. It is imperative that students have command of their time management and communication skills. Participation is key throughout the class.
- If you miss a lecture or demonstration, you will be responsible for obtaining the information given and notes taken from another student. Please pick two classmates with whom you can communicate with directly throughout the semester; however, communication via Facebook comments and messages will be available to everyone without being Facebook friends.
- If student does not understand something, PLEASE speak to the professor as soon as possible but AFTER one has read over all materials provided for the course. All written directions, whether that be a project sheet or syllabus, will be on nikkiarnell.net. It is possible that "assignment" directions (like Facebook posts) may be on the closed Facebook group, but will still be available in the stream if one looks back to earlier posts.

required

Materials

- 3-ring Binder
- White paper
- 18-24 inch **metal** ruler
- X-Acto and #11 blades
- Roller/burnisher
- Spray Mount
- Black mounting boards
- Self-healing cutting mat
- White plastic and/or kneaded eraser
- USB flash drive(s), external hard drive or other storage device:

Do not leave working files on A-State computers. I suggest using Google Drive or Dropbox to periodically archive your work, as storage devices corrupt or you may lose device. However, using only the internet to save files while working is problematic if an internet connection is unavailable later to access files.

Book

Tests will cover material in this book. BE SURE YOU ACQUIRE AND READ THIS!

Consider splitting the cost of a book (and the book itself) with somebody you trust if money is tight.

- Advertising by Design: Generating and Designing Creative Ideas Across Media, 2nd edition, Robin Landa, 0470362685

Online

- You must join the closed group: **AState 3443 10AM SPR17 on Facebook** (see link on nikkiarnell.net). Check via notifications and/or manually on a daily basis. Students must be engaged on social media. (Sorry but I will not Friend you while you are a student at Arkansas State.)
- All projects, outside reading material, notes, and syllabus will also be posted on: **www.nikkiarnell.net**.

recommended

Social Media

Follow me on Twitter @ProfNikki or my Community Facebook page @ProfNikkiDESIGN, both of which are public pages for design knowledge. (See icon links at bottom of nikkiarnell.net or find on your own.) There are plenty of other pages to follow, so get on your favorite social media platform(s) and search. Participate in and/or observe the conversations of the 21st century if you do not already.

Books

- The Copywriter's Handbook: A Step-By-Step Guide To Writing Copy That Sells by Robert W. Bly, ISBN: 9780805078046
- Advertising Design and Typography by Alex W. White, ISBN: 9781581154658
- Advertising Creative: Strategy, Copy, And Design by Thomas B. Altstiel and Jean M. Grow, ISBN: 9781452203638
- Idea Revolution: Guidelines and Prompts for Brainstorming Alone, in Groups or With Clients (Graphic Design) by Clare Warmke and Lisa Buchanan, ISBN:9781581803327

Periodicals - *specifically Awards Annuals, which you can peruse at Barnes & Noble:*

- Communication Arts
- Print
- Archive
- HOW

Web Sites - *see nikkiarnell.net : links*

Student Memberships

- **AIGA** (American Institute of Graphic Arts) - www.aiga.org. - Memphis is our base, as there are no AIGA chapters in Arkansas or Mississippi. Please see here for current events! <http://memphis.aiga.org>. Professor Arnell is on the board in Memphis. Prof. Arnell is also the faculty advisor of the A-State Student AIGA group. Please remember that being involved with this group is extraordinarily beneficial for students. The experience and its consequential line on the resumé is reason enough.
- **AAF** (American Advertising Federation) - www.aaf.org. This group is also beneficial in which to be involved; Prof. Arnell is a former board member for the regional club and is still in close contact with members. It is recommended that art students attend monthly Lunch & Learns in Jonesboro and enter the annual (Student) Regional Addys held in December.

policies

• Craftsmanship

Cutting and mounting work requires PRACTICE. I expect perfect craft and your grade will fall if it is not (see rubric on projects).

• Adherence to the Design Process

Thumbnail sketches are expected at the beginning of all projects. **No work will be accepted if you have not finished this first step unless otherwise indicated.**

• Distractions

Bring headphones if you would like to listen to music during studio time. Cell phone usage during lecture is not allowed and computers are to be used for coursework only. Calling, texting, IM'ing, checking social media sites (other than for coursework), e-mailing, etc. are prohibited during lecture and discouraged during studio time. If you do not follow these rules, you will be asked to leave the classroom and counted absent for the day.

• Critiques.

Each project will have a different form of critique. Critiques are mandatory to attend and participate in, including those held online.

It will be noted if you:

- a) do not share your opinions, or
- b) if you share your opinions not in the form of constructive criticism
(EX “That sucks” or “Gee, it’s pretty” DON’T COUNT).

• Attendance

Attendance is taken at the beginning of class. If you are tardy, it is your responsibility to be recorded on the roster.

Attendance during critiques is mandatory.

- **3 tardies = 1 absence**
- Leaving early without being excused by instructor = 1 absence
- **4th unexcused absences = final letter grade reduced by 1** (ex. if you have an A for the semester, you receive a B)
- 5th unexcused absences = final letter grade reduced by 2 (ex. if you have an A for the semester, you receive a C)
- 6th unexcused absences = final letter grade reduced by 3 (ex. even if you have an A+ for the semester, you still get a D)

* This course is required for all graphic design majors. Please remember that this course is only offered during the spring semester and that you must receive at least a C for it to count toward your degree if you are an art major.

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CLASS ATTENDANCE POLICY: Students should attend every lecture, recitation and laboratory session of every course in which they are enrolled. Students who miss a class session should expect to make up missed work or receive a failing grade on missed work. It is the practice of Arkansas State University to allow students to participate in university sponsored academic or athletic events, even when those events cause them to be absent from class. Students participating in university sponsored academic or athletic events will not have those days counted against their available absences and will be given reasonable opportunities to make up missed assignments and exams. Students enrolled in freshman or sophomore level courses numbered 1000 or 2000 may during the spring and fall semester miss no more than twice the number of lectures, recitations, laboratory sessions, or other regularly scheduled class activities that would normally be scheduled during a week. Students who miss more than the maximum number of freshman or sophomore level classes may be assigned a grade of “F” for the course. Students who may be assigned a grade of “F” in a course because of excessive absences may withdraw from the course without penalty before the deadline for dropping an individual course. In determining whether excessive absences should result in a failing grade, consideration shall be given to the maturity and class standing of the student, the quality of academic work being accomplished by the student, and extenuating circumstances related to such absences. Students enrolled in junior or senior upper-level courses numbered 3000 or 4000 will not be assigned a grade of “F” solely for failing to attend classes. **However, instructors shall set forth in their syllabi at the beginning of the semester their attendance requirements and expectations with regard to make-up policy for work missed, class participation and other factors that may influence course grades.** In determining whether excessive absences should adversely affect a grade in an upper-level course, consideration shall be given to the maturity and class standing of the student, the quality of academic work being accomplished by the student, and extenuating circumstances related to such absences. Students must utilize their available absences for any cause which requires them to miss class including, but not being limited to, vacation, illness, emergency, or religious observances. Students who are aware that they will have absences during a term should ensure that they do not exceed the absences available.

• Deadlines!!!

Deadlines must be observed. If you miss deadlines in this course, you will receive a lowered grade - **1 letter grade for each DAY the assignment is late** (unless excused). In the real world, you could lose your job, so observing these scheduled deadlines is extremely important. Failure to include a project in critique will lower the grade for that assignment. If you miss a deadline, please speak with me and complete the project, as 50% (= F) is better than 0%.

• Building Access

The Art Annex is unlocked: **Weekdays 7am-11pm, Saturdays 8am-11pm, and Sundays noon-11pm.** Students may stay in the Art Annex reliably after hours if they follow the directions of the **Building Access Policy**. See nikkiarnell.net : **ASTATE : Helpful Links**. Students’ names on the course roster will be supplied to the department after the first week of classes, but each individual must still acquire an **After-Hours Pass**.

course learning outcomes

Problem Solving Skills

- Projects will apply theories studied via lectures and assigned readings. Together these will acquire the skills to create and develop the following:
 - How to communicate to target market(s)
 - Big Idea to communicate objective
 - Introduction to brand positioning and campaign creation
 - Campaign creation and implementation through multiple methods and media

- Continued development of layout, multi-page read, and typography
- Reinforced awareness of hard (tangible) versus soft (digital) mediums
- Introduction to copywriting skills.
- All exercises and projects will also evolve conceptual skill and intellectual curiosity, as well as continued awareness of audience reception per strategic objective.

Technical Competence

- Student will acquire demonstrable knowledge of tools needed for the purposes of design, as well as improvement of hand-eye coordination and craft.
- Student will continue development of software knowledge as a tool of graphic design.
- Continued development of software and hardware skills to create artwork to spec.

Communication Skills

- Proper vocabulary and methods of presentation will allow student to communicate with others in a public forum both in person and social media. In addition, these skills will further develop the ability to critically evaluate artistic output for individual improvement.

Interpretation of Historical Artistic Skills

- Lecture and readings will educate student regarding the lineage of relative artistic discipline per project.

Organizational Skills

- Time management and research skills will be reinforced by deadline-dependent grading and strict adherence to the Design Process, as well as an ongoing binder/sketchbook of organized notes and *required* social media postings.

Collaboration Skills

- Continuing methods of critique will improve self-awareness, as well as art reception per audience and context.
- At least one project will require collaboration as work will be graded per team output.
- Through all of the above, student will engage in critical thinking skills in both a group and as an individual.

assessment / grading

- Students are continuously assessed of skills learned in lecture(s) and assigned reading that are then applied in projects through student's creative visual problem solving to objectives listed in project sheet.
- Assessment is completed in each project via a letter grade with a written critique of overall comments and points specific to each project. Some of these assessment points are the same throughout each project, including "Directions were followed accurately with absolutely no errors" and "Ambition - How much did you challenge yourself? Did you plan your time well?". Other points in the rubric are per project and are clearly listed on each project sheet.
- Example below is for one project with its rubric. Student will receive full credit (CR), partial credit (½CR), or no credit (NoCR). The FINAL GRADE includes my overall evaluation, which I explain in Comments. Be sure to take notes during all critiques in class and online, as I will often refer to these in Comments section.

Course Number Spring 2017 : PROJECT NUMBER

CR • Directions were followed accurately with absolutely no errors.

CR • All thumbnail sketches completed to spec.

CR • Design choices explained logically and eloquently.

CR • Typography explores shape in relation to space on the entire page available.

CR • Attention to leading

CR • Attention to kerning

CR • Focal Point(s) and/or Visual Tension explored.

CR • Issuu.com upload correct.

CR • Ambition - How much did you challenge yourself? Did you plan your time well?

CR • Participation in critique.

COMMENTS: *(brief written critique here, usually repeating/expanding on critique in classroom setting with peers)*

FINAL GRADE:

- Student should expect to present his/her work at each stage of development, both to the class and the instructor.
- Each project is worth an equal amount. In other words, there is no final project grade that is worth more than others in this course. Student should be aware of the Second Try clause (see syllabus) to be sure all project grades are the best possible as the average of all project grades produce a large portion of the final grade for this course.
- Quizzes and participation also aid in assessing student in this course. "Assignments" like assigned research into samples or other Facebook group social media posts are part of participation. It is key that student understand when something is due and what the minimum amount of participation is so that this grade does not fall.

- In order to receive an A, a project must be exceptional in all respects. I will use letter grades A through D with + and -, and F.
A+ = 100% | A = 95% | A- = 90%
B+ = 88% | B = 85% | B- = 80%
C+ = 78% | C = 75% | C- = 70%
D+ = 68% | D = 65% | D- = 60%
F = 50% and below (see Deadlines) >> Not turning anything in at all: 0%
- The course grade will be based on projects (80%), assignments and quizzes (10%), and attendance and class participation (10%).* Be aware that the *overall* course grade does not use + or -; therefore, be sure something like poor attendance or participation doesn't pull your B+/A- to a B grade (for example). *Percentages are approximate.

If student does not understand something about how one is assessed in this course, PLEASE speak to the professor as soon as possible but AFTER one has read over all materials provided for the course. All written directions, whether that be a project sheet or syllabus, will be on nikkiarnell.net. It is possible that "assignment" directions (like Facebook posts) may be on the closed Facebook group, but will still be available in the stream if one looks back to earlier posts.

A Second Try

You may redo any project for an *attempt* to receive a better grade. You must have turned in the original project on time and completed it. You must have adhered to the design process. It is advisable that you wait for all critiques for project so that you can improve your work. You may have all semester to turn in any redos, but they must be handed in before the week of finals. The final project may not be redone.

bfa-graphic design program learning outcomes

Subject Knowledge *Emphasized*

Students will have a working knowledge of various aesthetic and visual communication issues, processes, and media; and be able to apply that knowledge to conceptualize, develop and complete professional work that answers project objectives and responds to audience and context.

Critical Thinking Skills *Emphasized*

Students will be able to apply the critical, analytic and communication skills required of an academic and professional designer; and will be able to present their work in a competent and professional manner.

Problem Solving Skills *Emphasized*

Students will be able to understand and apply problem identification, research, prototyping, user testing and analysis to generate multiple solutions to visual communication problem and evaluate their outcomes based on critical, historical and aesthetic issues.

Technical Competence *Emphasized*

Students will be able to execute technical, aesthetic and conceptual decisions based on an understanding of art, design, and communication principles culminating in a portfolio of professional work that displays knowledge of these skills through self-directed research, experimentation, risk-taking, and reflective analysis of content and context.

bfa-digital design program learning outcomes

Subject Knowledge *Emphasized*

Students will have a working knowledge of various aesthetic and visual communication issues, processes, and media; and be able to apply that knowledge to conceptualize, develop and complete professional work that answers project objectives and responds to audience and context.

Critical Thinking Skills *Emphasized*

Students will be able to apply the critical, analytic and communication skills required of an academic and professional designer; and will be able to present their work in a competent and professional manner.

Problem Solving Skills *Emphasized*

Students will be able to understand and apply problem identification, research, prototyping, user testing and analysis to generate multiple solutions to visual communication problem and evaluate their outcomes based on critical, historical and aesthetic issues.

Technical Competence *Emphasized*

Students will be able to execute technical, aesthetic and conceptual decisions based on an understanding of art, design, and communication principles culminating in a portfolio of professional work that displays knowledge of these skills through self-directed research, experimentation, risk-taking, and reflective analysis of content and context.

Students in all BFA programs should KEEP ALL GRADED WORK from this course for possible inclusion in his/her BFA Review. The BFA Review (ART 3330) is a counseling/advising practice for all art students and is the admissions' screening procedure for students interested in pursuing a BFA degree in art. The BFA Review should take place after the student has taken the art core and several studio or design courses equaling 30-40 hours of ART/ARED/ARTH courses.

and...

I love a good story, but not when it's just a lame excuse for late work. I encourage defense of your design choices and professional communication, but have no patience for lack of respect and bad manners. So thank you ahead of time for being excited to be here and eager to learn!

f.e.r.p.a.

Under the Family Educational Rights & Privacy Act, the instructor is prohibited from posting grades in any manner that reveals the identity of the student. The instructor also cannot discuss grade information over the telephone or via email, text, or any other format in which positive identification cannot be established. *If you have questions about your grade, please make an appointment to meet with me in person.*

safety concerns

This course may require the use of hazardous chemicals, equipment or processes that the University Safety Committee recognizes as potentially hazardous to a student's safety and health. Every instructor is required to provide instructional information and training on safe handling and usage procedures prior to engaging students in the use of hazardous chemicals or equipment. In addition, students are advised to notify the instructor or laboratory supervisor of any medications or conditions that may impair their mental alertness and/or their ability to safely engage in the use of any hazardous chemical or equipment.

All students should use hazardous chemicals and equipment only under the direct supervision of the instructor or by approval of the instructor, using recommended methods and procedures. Failure to adhere to the outlined safety precautions could result in disciplinary action.

inclement weather

University closures are decided by university administration and announced to faculty, staff, and students concurrently. If weather or other unforeseen circumstances cause class to be cancelled, immediately check the class's Facebook group site. If the weather is questionable, also check the class's Facebook group site just in case professor cancels classes (highly unlikely). If you are a commuter student and weather is extreme, it is imperative that you contact the professor as soon as possible to open a line of communication and not fall behind in coursework.

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INCLEMENT WEATHER POLICY: The university remains open for academic classes and all other services during inclement weather except in extreme circumstances determined solely by the Chancellor of the University. Regional and local news media will publicize the closing. Commuter students are encouraged to use good judgment in deciding whether to drive to campus during inclement weather. In those cases where the decision is made not to travel to campus under this policy, it is the responsibility of the student to immediately contact each of his/her professors upon return to explain the circumstances and to determine the need to complete any missed assignments. The student is responsible for all missed assignments during inclement weather within a time frame to be determined by the professor.

disability statement

Any student who is registered with A-State's Disability Services and who needs reasonable accommodation must notify the professor by the end of the second week of classes.

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DISABILITY SERVICES: Disability Services (DS) specializes in facilitating full and equal access to ASU-Jonesboro and sister campus services, programs, and activities for students with disabilities. The philosophy of Disability Services is inclusion for students, while maintaining high standards of academic excellence and student satisfaction through the provision of accommodations that support students' personal, academic, social and career development. Students who are allowed access and accommodations are likely to achieve academically and develop their confidence to navigate college life and excel in a university setting. Disability Services offers a variety of support services, including; mentoring and transitional services, alternative testing options, advocacy, note-taking services, physical access to the classroom, buildings, and grounds; assistive technology, software training and alternative textbooks format. Students may participate in several DS programs that promote volunteerism, including; The Ghostwriter Program, Academic Success and Access Program (ASAP), Golf Cart Program, and Delta Sigma Omicron, a fraternity dedicated to promoting advocacy and inclusion of students with disabilities at Arkansas State University. For additional information, please visit our Disability Services' website at <http://disability.astate.edu> or call 870-972-3964

academic integrity policy of the art + design department

I. *Academic Integrity*

- A. Academic integrity calls for students to do their own work and not to claim as their work anything someone else has done. Intellectual growth calls for doing one's own work; so does academic honesty.
- B. Infringements of academic integrity include offering someone else's work as your own (see Plagiarism below), buying term papers, and cheating (see Test cheating below). Specific penalties may result.

II. *Plagiarism**

- A. "Plagiarism" means giving the impression in an assigned paper or studio work that someone else's thoughts, ideas, images and/or words are your own.
- B. To avoid plagiarism give written credit and acknowledgement to the source of the thought, idea, image and/or words, whether you have used direct quotation, paraphrasing, or just a reference to a general idea.
- C. If you directly quote words written by someone else, enclose the quotation in quotation marks and provide a footnote.
- D. If you directly incorporate an image by someone else, you should give credit to that person, in the title, or following your signature, or in some other appropriate way. Example: "... after Rembrandt."
- E. No written paper or studio project created for credit in one class should be used for credit in another class without the knowledge and permission of all professors concerned.
- F. The research as well as the complete written paper or studio project should be the work of the person seeking academic credit for the course.

III. *Faculty members may respond to plagiarism in any of the following ways:*

- A. Return the work to be redone; the grade may be reduced.
- B. Give a failing grade on the work ("F" or zero).
- C. Give the student a failing grade in the course.

IV. *Test Cheating may consist of any of the following:*

- A. Having access to exam questions beforehand.
- B. Having access to course information during an exam period.
- C. Observing another person's test during the exam period.

V. *If cheating occurs during a test, a faculty member may:*

- A. Seize the test of the offending student, or
- B. Allow the testing to continue without interruption, informing the offending student at the end of the period about the offense.

VI. *Faculty members may respond to cheating in any of the following ways:*

- A. Give a failing grade on the exam ("F" or zero).
- B. Give a failing grade in the course.
- C. Refer the matter for disciplinary action to the Office of Student Affairs.

VII. *Scope: These policies cover all classes in the Department of Art and Design.*

***Plagiarism includes doing a direct copy of another designer's work.** If you are unsure of the line between inspiration and copying, please discuss with Prof. Arnell before you begin your work.

calendar

Throughout semester:

- **Bring your ART-3443 binder to class with you every day.**
- All of the readings are from Advertising by Design by Landa. Assigned readings are not optional. Quizzes are always a possibility. If you cannot afford a book, see if you can split the cost (and book) with another student you trust.
- The readings do not always directly inform the project assigned in class at the time. However, the entire book directly informs the practice of design in advertising. As this class is 3000-level, it is expected that students understand this and can use critical thinking skills to apply information from readings to work.
- The beginning of the semester has many exercises and lectures to complement reading, all of which inform all class projects. Each project pushes students further into the realm of an art director and a comprehension of strategic communication created by a talented designer. Project objectives and problems are as follows:
 - **Project 1: Multiple Styles, Same Message** – *Introduces target markets.* Thoroughly explores the voices of type and its visual messaging to reach a target, as well as reinforcement of good typography using a set canvas space. Students are challenged by using *only* typography and *one* headline to reach seven separate assigned target audiences and products. Two examples are "Target: Female or male, 14-18, limited income due to age, purchaser of product; Product: Top

gaming system. Not computer.” and “Target: Female or male, 36-42, disposable income available, avid gardener; Product: Soil premixed for gardening. Can be vegetable or flower specific, but for something that can be harvested. Not for lawn.” The final project will display research and use of typography and composition skills to create seven separate designs.

- **Project 2: Target the Audience** - Reinforces target markets, introduces creative under a brand, and introduces copywriting. Further exploration into how to reach a target market with specific focus while also building brand loyalty through continuity. Students will create a process book showing applied skills learned in class exercises as a magazine print is evaluated. A new target market and magazine are then given to student along with multiple lectures and exercises about copywriting headlines. Recording this entire process, students will then create 3 new ads that reach the new target while staying true to the brand. Note: student does not (should not) stay true to an existing campaign.
- **Project 3A: Growing the Idea (Print Ads) and Project 3B: Growing the Idea (Web, Merch, Legs)** – Reinforces target markets, introduces campaign thinking under a brand, and reinforces copywriting. This project further pushes students’ headline-writing skills and evaluation of the strength in a Big Idea in a campaign. Once a concept is refined, student will come up with headlines and visuals for three ads within one campaign under one Big Idea. Moving on to the second part of the project (3B), Twitter posts that also fall under this campaign but read within the medium will further prove the strength and flexibility of the Big Idea. If it is too narrow or too specific, it will become increasingly difficult as student tries to grow the pieces. If student chooses to further test his/her abilities and the strength/flexibility of the Big Idea, more pieces may be created that fall under the campaign.
- **Project 4A: Campaign for Client > Individual Creative Executions and Project 4B: Campaign for Client > Teams Perfect Winning Choices** – Reinforces all skills learned in previous projects, introduces the competitive nature of advertising as individuals compete but also challenges students to work creatively as a team. Each project, lecture, and exercise prepares students for this final project(s). Student teams will work for a real client and think Big Idea to convey targeted messages under a campaign while staying true to an existing brand’s positioning and group’s ideals. At all steps of the project, students are also introduced to both creative competition and working creatively as a team. The first part of the project asks each student to create his/her own campaign ideas backed up by research and evaluations. Then three ideas will be picked by the professor. Students are split into teams and assigned one of these three ideas. Teams will do further research and refinement of the idea. Finally, teams will pitch to the client and create a leave-behind and one team will win. Each student will also fill out an extensive evaluation form about each team member’s participation and contribution to the final project.

Following is a general schedule for the course, though it may change and adapt as students develop. Each Project will receive further explanation of objectives and actual due dates. See calendar online under coursework at nikkiarnell.net for the most up-to-date version. Also check Facebook Group via notifications and/or manually on a daily basis.

Week of Jan 16th

- No class Monday, January 18th
- January 20th: Online Intent to Graduate Forms Due for May 2017 Commencement.
- Intro to ART-3443, Syllabus Review
- Introduce **Project 4A and 4B**: Campaign for Client
- **Lecture**: Advertising as Occupation, Creative Process, Historical Overview
- **Exercise**: EX 1 Personal Brand Timeline (Keep all exercises in 3443 Binder!)
- **Watch** over weekend: Art & Copy (see free link on FB group)
- **Read** Chpt 1 “What is Advertising?” (pp 2-13), Chpt 4 “The Brand Idea” (pp 48-65)

Week of Jan 23rd

- Jan 23rd: Last Day to Change from Credit to Audit
- **Lecture**: Branding vs. Campaign vs. Ad
- **Exercise**: EX 2 What’s the Big Idea, Buddy?; Also Introduction to Creative Brief
- Begin **Project 1**: Multiple Styles, Same Message
- **Read** Chpt 5 “The Big Idea” (pp 66-92), Chpt 10 “Campaigns and Storytelling” (pp 188-207)

Week of Jan 30th

- **Lectures**: Marketing Terms, Advertising’s Role, Consumers and Target Markets
- Begin **Project 1** work days
- **Read** Chpt 8 “Typography and Visualization (pp 128-151), Chpt 9 “Composition” (pp 152-185)

Week of Feb 6th

- **Project 1 DUE** Presentation and Critique
**All Projects will be returned with paper containing grade and brief critique*
- **Exercises:** EX 3 AIDA (Action • Interest • Desire • Action) in Action; EX 4 Strategies and Tactics; Also Introduction to a Creative Tree (similar to Mind Mapping)
- **Lectures:** Strategy, Features & Benefits, Assembling the Facts (Copy Platform/Creative Brief); Issues in the Changing Marketplace
- **Read** Chpt 11 “Designing for Print” (pp 208-217), Chpt 7 “Approaches” (pp 106-127)

Week of Feb 13th

- Begin **Project 2:** Target the Audience
- **Project 2** Preliminary research; Evaluations: Strategies & Tactics, Features & Benefits, AIDA, Brief Critique; thumbnail presentations; Target Reassigned
- **Read** Chpt 2 “The Project Process” (pp 14-31), Chpt 3 “Creative Thinking” (pp 32-45)

Week of Feb 20th

- **Lectures:** Concepting, Design; Copywriting, Headlines, Subheads and Preheads, Taglines
- **Exercises:** EX 5 Failing Fast in Fun; EX 6 Endure the Pain and Enjoy the Gain; EX 7 Visual Word Associations
- **Project 2** thumbnail and headline presentations, work days
- **Read** Chpt 6 “Copywriting” (pp 94-105)

Week of Feb 27th

- *A-State Midterms: Feb 28 - Mar 6 (no midterm for this course); Prof. Nikki presenting at conference in Canada Mar 1 - 4*
- **Project 2** work days
- **NO CLASS on Wed Mar 1st or Fri Mar 3rd**

Week of Mar 6th

- *A-State Midterms: Feb 28 - Mar 6 (no midterm for this course)*
- **Project 2 DUE** Presentation and Critique
- Begin **Project 3A:** Growing the Idea (Print Ads)
- **Read** Chpt 13 “Designing for Web Sites” (pp 226-235)

Week of Mar 13th

- **Project 3A** midway critique
- Begin **Project 3B** Growing the Idea (Web, Merch, Legs)
- **Exercise:** EX 8 Next Ones
- **Read** Chpt 14 “Designing for Mobile Advertising (pp 236-241), Chpt 15 “Designing for Social Media and Unconventional Advertising (pp 242-251); Skim: Chpt 12 “Designing for Motion, Broadcast, and Broadband” (pp 218-225)

Week of Mar 20th

- *Spring Break: Mar 20 – 25*

Week of Mar 27th

- **Project 3B** work days
- **Project 3A and 3B DUE** Pitch Presentations
- Begin **Project 4A:** Campaign for Client > Individual Creative Executions

Week of Apr 3rd

- **Exercise:** Chocolate Cake
- **Lectures:** Mediums: Print, Digital, Direct, Radio & TV, Beyond Mediums, Social Media
- **Project 4A** preliminary research and thumbnail presentations, work days

Week of Apr 10th

- **Project 4A** work days
- **Project 4A** DUE
- **Lectures/Discussions:** Creative Competition, How Good Teams Work
- Begin **Project 4B:** Campaign for Client > Teams Perfect Winning Choices
- Team-Building Exercises

Week of Apr 17th

- **Project 4B** work days
- **Lecture:** Creative Pitch, the Leave-Behind

Week of Apr 24th

- **Project 4B DUE** Pitch to Prof. Arnell
- **3443 Binders DUE** with all exercises, thumbnail sketches, class notes

Week of May 1st

- *Last day of classes: May 1st. No classes May 2nd. A-State finals: May 3rd – 9th.*
- **Pitch to client: time and place TBD**
- **FINAL: TIME TBD** (normal class location)

Week of May 8th

- *A-State finals: May 3rd – 9th. Commencement Ceremony: May 13th.*