

Advanced Advertising

Course: #344-1087 Spring 2016 Monday, 4:00 to 9:45 pm, room A209

Professor: Janet Pihlblad, email: jpihlblad@njcu; Office: A229 phone: 201.200.2370 (please use email)

http://www.janetpihlblad.com/teaching/adva_adver/adva_adver.html

Course Description

Art 344 Advanced Advertising Design

Students examine how meaning is formed through an introduction to semiotics, and learn to view advertising in terms of its underlying cultural messages. Issues of identity and branding are investigated, as students create multiple design components intended to function as a system, covering static, interactive, and sequential visual communication experiences.

Prerequisites: 283 Communication Design Techniques, 237 Typography, 343 Advertising Design.

Learning Objectives

- Examine the concepts and issues around developing brand identity.
- Challenge and develop your abilities in typography, color and image use.
- Gain an understanding of terminology and principals and some history of semiotics.
- Develop some critical awareness of visual languages of social power.
- Consider a range of ethical concerns relating to the field of advertising.

Your Grade Will Be Based On:

- Fulfilling assignment objectives.
- The amount of effort extended.
- Creative Projects: Is it aesthetically successful? Quality of ideas & execution of ideas: What kind of thought is evidenced by the work? What is the quality of execution?
- Creative and original approaches to the work.
- Conscientious and thorough attention to readings, written work, presentations
- Class participation.

References:

Visible Signs by David Crow, AVA Publishing SA, 2003.

Identity: Trademarks, Logotypes and Symbols, by Lena Holger and Ingalill Holmberg; Swedish National Museum & Raster Forlag, Publisher; 2002.

Advocacy, by John A. Daly; Yale University Press; 2011.

Designing Brand Identity, Fourth Edition, by Alina Wheeler; Wiley & Sons, Publisher; 2013.

Marketing is Violence, A User's Guide, by Marianna Cage, Not So Noble Books, Publishers; 2013.

Color, by Ambrose / Harris, AVA Publishing SA, 2005.

Advertising, Design and Typography, by Alex W. White, Allworth Press; 2007.

Grade Scale

- A = 93 - 100 Excellent work, exceeding basic requirements creatively, technically, visually, & conceptually.
- A- = 90 - 92
- B+ = 87 - 89
- B = 83 - 86 Good work, goes beyond basic requirements

B-	=	80 - 82	
C+	=	77 - 79	
C	=	73 - 76	Fulfills objectives, meets basic requirements
C-	=	70 - 72	
D+	=	67 - 69	
D	=	60 - 66	Work that barely meets basic requirements.
F	=	59 - 0	Failing

Basic Requirements: Fulfills objectives, meets specifications, demonstrates knowledge of material covered during the class, aesthetically competent, shows diligent effort.

Policies

- Attendance: You are expected to come to every class. But if you are truly ill, do not come to class.
- You are only allowed one absence. Any absence beyond the first will require documentation, such as a doctor's note, or a mechanic's receipt (for car trouble). With four absences it is very unlikely that you will pass the class. Reasonable excuses and documentation must be combined with diligent efforts to catch up.
- Always email me when you must miss class, it is the professional thing to do.
- You can download all assignment pages, as well as most slide-shows, and other helpful links from our class web page.
- Leaving class early, arriving chronically late or taking a long break when its not break-time is all very bad manners. Your grade will reflect such poor behavior.
- Food and Beverage: Never have food or beverages near the computers. Bottles with secure lids are acceptable.
- Put your computer-screens to sleep when we are engaged as a class-group in critique, discussion, watching slides or a presentation, and give your full attention.
- Please be on time. In the professional world you will lose your job if you are repeatedly late. In order to discourage this very bad habit there will be a penalty. The first two instances of being late by fifteen minutes (or more) receive a warning. After that, for each instance of being late (15 min. or more) you will have an additional research project. I have a hand-out on this which I will give you. The choice of subjects are artists or typographers. This will be one written page, hand written (no copy & paste!). If your research paper(s) are missing at the end of the semester, you will fail the class. Documentation excusing your lateness will exempt you from this extra assignment.
- Assignments and Due dates: Assignments are due at the beginning of class on the due date. Present what you have. An assignment which receives a poor grade may be resubmitted later if reworked and improved. Turning in assignments on time is extremely important in a deadline driven industry. In a professional setting, missing a deadline can cause you to lose your job or your client. In this class it will lower your grade.

Disabilities

If you require any accommodation because of a diagnosed disability, please contact OSS, the Office of Specialized Services @ 201-200-2091. I must receive documentation to accommodate.

Health & Safety Guidelines

You are not to risk the health and safety of yourself, or any other persons in this campus community. To ensure your well being, strictly follow all health and safety policies and

procedures set forth by your instructor, as well as the New Jersey City University regulations, which can be found in the Student Handbook. If you have questions, concerns, or are ever unclear about proper classroom etiquette, do not hesitate to ask the instructor or an appropriate authority.

If you have any health concerns, either physical or psychological that may affect your ability to fully participate in this class or complete the given assignments, I am available to discuss possible solutions in order for you to achieve the goals outlined for this course. If you have health or disability concerns that you would like to address, but are not inclined to discuss them with me, there are services on campus available to address your concerns; contact Student/Health Services (Vodra Hall, Suite 107, 201-200-3456).

Eye Strain: Staring at a computer for long, uninterrupted periods can cause eye strain. It is recommended that you look away from the computer and focus on a distant point for a few minutes out of every 20 minutes.

Please note: If we have a snow day, I will give you an extra assignment, via email, and you need to work on that while you are out. A snow day does not mean a gift of free time! I will ask you to present the snow-day assignment at the next class-meeting. Be forewarned.

Schedule of Classes, Sp 2016 Advanced Advertising Design

"Design plays an essential role in creating and building brands. Design differentiates and embodies the intangibles that matter most to consumers: emotion, context and essence." — Moira Cullen, *The Hershey Company*

Week 1 Jan 25

Introductions, and talk about the Syllabus. **See slides** as an introduction to the class.

Watch Video: *The Persuaders*, a PBS documentary about the advertising industry.

Creative Project: Violating culture's unspoken classifications. Due in three weeks.

Week 2 Feb. 1

Introduction to Semiotics: Slide lecture. Assignment: **Reading** and presentations, read in *Visible Signs*: the first three chapters. Using the **Terminology Glossary** hand-out, read the sections assigned, and prepare a **presentation** on your assigned section. In-class activity:

Week 3 Feb. 8

Student presentations about semiotics. Lecture: going deeper into semiotics. Recognizing languages of authority and unofficial languages. **Reading:** read further in *Visible Signs*; Students present/explain sections of the reading.

Homework: Search for and discover an advertisement which supports **Barthes' theory of myths** (pps. 62-63). Be prepared to explain how this reinforces or creates a modern myth. It could be a magazine advertisement, or from the internet, or even a video from the internet.

Week 4 Feb. 22

Students present **Violating Classifications Projects**, and discuss them.

Students presentations on the reading, with class discussion.

More semiotics and **slide lecture**. Investigations into Sign Systems around us, how they can control and influence.

Homework: Barthes myths and myths in contemporary advertising. Find ads, present next class for discussion.

Read Barthes' essay on advertising.

Week 5 Feb. 29

Discuss Barthes essay on Advertising. Present ads that demonstrate Barthes Myths.

Project: Ads and Counter Ads. Brainstorm and plan out an ad campaign which counters the ads you found which perpetuate societal-myths. The final form might be two static magazine ads, or a storyboard in illustrator (or Photoshop) for a TV commercial, or another form which you conceive.

Spring Break March 7 - 12

Week 6 Mar. 14

Present Counter-Ad campaigns.

Consider the power of brand identity. **Slide Lectures:** A History of Self-branding, and The Psychology of Color in Advertising. **In Class Activity:** Set up a Getty account and find your ideal personas, to total nine images of people (most faces visible, please). These should be people who's look would make you confident in a brand, give you a sense of the brand being representative of you. This collection of images will become a part of establishing your own brand. Also, what are demographics? What determines a demographic profile?

Week 7 Mar 21

Look at student's personas from Getty Images and discuss them. Explanation of the self-branding project. Collect list of brands for brand loyalty. Learn about **Brand Core Values**; research brands' maxims and core values, choose your own brand's core values. What does it mean to be "on message" or "off message" for a brand? Core Values versus Unique Selling Point, or USP, Differentiation as selling point. **View** case-study: Femme Boost Advertising campaign. Continue with self-branding: create mood-board powerpoints; Make a list of twenty phrases which describe your brand's style qualities and appeal.

Week 8 Mar 28

Mood-board-**presentations** and 20 descriptive phrases.

Slide Lecture: Ethical concerns in Advertising Design, when does advertising become unethical? What aspect of cultural and social ethics are used by advertising? When is advertising most ethical? Ethics for customer appeal: Fair Trade products, Chipotle video as a case study, (sustainable farming), energy credits, etc.

Design three Touchpoints for your brand.

Week 9 April 4

Review Touchpoints in progress.

View film: The Persuaders, documentary about the advertising business and its ties to politics and political writing, and systems of control.

Week 10 April 11

Present Touchpoints for Critique.

Slide Lecture: New forms of advertising. Internet effects on advertising: how does social media figure in to contemporary advertising and brand-loyalty? Customer's preferences and interests enforcing current ethical-driven branding, native advertising (styled to look like editorial content) in online journals.

Homework: Develop an advocacy campaign for a cause of your choice. See list of suggestions, research suggestions and make a choice. Begin strategizing your advocacy plans and venues for publicity. Designing the visuals is very important.

Week 11 April 18

Aspects of your campaign: Determine the needs of your cause which design can aid. 1. Design-enabled ways to raise funds for your cause. 2. Raise awareness of your cause. Create Three touchpoints.

View Slide show of various design strategies for non-profits, Effective Branding for a cause; Case Studies, part 1.

Week 12 April 25

Slide Lecture: View Slide show of various design strategies for non-profits, Effective Branding for a cause; Case Studies, part 2. Time to work on your projects independently. I will meet with individuals to check your progress.

Week 13 May 2

Work time with individual meetings to discuss your work in progress.

Exam Week and Final Critique

May 9

Present your final projects.

(The Instructor reserves the right to proceed at a pace most helpful for the individuals in the class, and to alter the syllabus when appropriate.)