

**USC SCHOOL OF JOURNALISM
SPRING 2008**

ADVERTISING DESIGN AND PRODUCTION

JOURNALISM 343
Monday, 10:00 - 1:20pm
ASC 330

INSTRUCTOR:
VICTORIA ARRIOLA

COURSE OUTLINE

"Tell me and I will forget, show me and I might remember, involve me and I will understand."

Ben Franklin

COURSE DESCRIPTION

(This syllabus is a loose outline for the class structure and may vary depending on timely completion of the assigned projects, guest speakers, a possible field trip and in class exercises.)

NO EMAIL, INSTANT MESSAGING, CELL PHONES, or TEXTING WILL BE PERMITTED DURING CLASS TIME. ALL PHONES MUST BE TURNED OFF and EMAIL ACCOUNTS MUST NOT BE OPEN DURING CLASS unless needed to send work home. Please, no eating in class. Beverages should have lids or caps and not be near keyboards - preferably remain in backpacks.

This class is for the undergraduate student interested in learning design and production aspects of the advertising profession. Students will learn the visual elements of the creative process, with emphasis on the importance of the layout in terms of its components: concept, typography, color, design, headlines, theme lines and tag lines. Students will also gain knowledge in the art of logo development and icons. An emphasis will be placed on the components of a complete as well as appropriate presentation of these elements. The class will also introduce the role of the Art Director/Designer in the development and execution of advertising ads campaigns across various mediums. The concept of the creative team (Art Director and Copywriter) will be introduced. The Creative Brief and its role will also be studied. The role of the advertising agency and design studio in developing, maintaining or shifting a client's brand image will also be explored, with an emphasis on the Art Director's role in the process. Presentations of your ideas will be integral to class participation. Students will execute work in class labs, independently and in teams. Online tutorials will be part of in-class exercises to be executed on PC's in the classroom and at home. A thumb drive is required for archiving and transporting your work to and from class. Headphones to be plugged into computer are also recommended in the event you need to review something using the tutorial during class. Every project will be critiqued and reviewed by the class and instructor either on screen or by hard copy.

Students will be expected to learn the terminology, the fundamentals of advertising and how design and production are integrated in the process. You will learn how to analyze advertising campaigns and evaluate their strengths and weaknesses from a conceptual and visual perspective.

Students will be required to develop a mock portfolio, advertising and logos for class presentation and discussion. You will gain knowledge in the areas of presentation and persuasion in pitching a successful campaign, as well as a general overview of how elements of a campaign are produced and delivered. Work will be done utilizing PC's or MACS, traditional hand skills, photocopiers, digital cameras, collage and digital media. Emphasis will be placed on the concept, exploration, development and composition of a theme rather than strict software expertise though skills learned from tutorials and in-class lectures will be factored into final grade. You will not be required to be computer geniuses but you will need to understand the basic usage of equipment and tools of the Art Director/Designer. Additional computer access outside of class is highly recommended.

Required reading:

***“The Barebones of Advertising Print Design”* by Robyn Blakeman available in the USC Campus Bookstore.**

Readings from the book will be assigned and given in class.

You will be required to read the assigned chapters and expected to discuss and refer to the content in critiques. There will be two small quizzes– a Mid-term and Final that will be based on readings, tutorials, and handouts. These will serve as part of your grade for both the Mid-Term and the Final along with the project due at those times.

Related informational articles/handouts, samples of print and broadcast will be introduced throughout the course. Class discussions will follow. Guest speaker(s) might give a lecture depending on relevance to scheduled topic and availability.

Assignments, Exams and Grading

There will be five projects that will determine your grade: 1) a mock portfolio, 2) “ME” campaign, 3) logo design, 4) poster, 5) team advertising campaign “Pro-Bono”. The MidTerm will be based on the final completions of assignments to date and a short written test based on our readings. A final, professional compilation of the students finished work/ assignments completed during the term on a CD in PDF format will be required, viewed and submitted the same day as a short written Final. **Work can also be posted on BlackBoard. All work turned in late will lower your grade unless otherwise arranged with acceptable pre-notification.**

Grading will be determined based on the following:

Participation: 10%

Attendance: 10%. Tardiness will lower your grade – 10 minutes will not be acceptable, 1 absence is allowed, birthdays, guests in town cannot be used as excuse. Advance email notification in the event of an emergency will be considered as one absence. Notes must accompany longer illnesses from a doctor or campus health desk.

Clean and Complete Execution (assignment followed): 30%

Verbal Presentation: 10%

Completion of Assignments and Final Projects “on Time”: 20%

Written Tests: 20%

A final letter grade will be assigned based upon traditional values:

A	94% and up
A-	90 - 93%
B+	86 - 89%
B	83 - 85%
B-	80 - 82%
C+	78 - 79%
C	72 - 77%
C-	70 - 71%
D+	68 - 69%
D	62 - 67%
D-	60 - 61%

You will be graded on your ideas, execution, presentation and attendance. You are not expected to become hard-core designers, but you are expected to come away with a working knowledge of design terminology, equipment, software, and means of production so that you may have a clear understanding of what is possible in the time allotted.

Class Participation: (10%)

You will be expected to present completed work or work in progress in each class session. Pantomimed displays of work (work that isn't physically present) will not be accepted. Bringing your work is participation, including preliminary groundwork for assignments. Failing to bring work to each and every class will lower your grade.

Class Attendance: (10%)

Attendance is considered class participation. One unexcused absence will lower your grade. An excused absence is something beyond your control and can be documented, such as a car accident, religious observance, severe illness or family emergency. The following will not be accepted as excuses: computer or printer problems, lack of transportation, and/or having other priorities. Excessive talking during class is distracting, disruptive and disrespectful towards your fellow classmates and instructor.

LATE WORK

In the professional world, a deadline is a deadline. Late work in business is unprofessional. Since this class is based on learning the tools of the profession, late work will lower your grade.

TISSUE SESSIONS

Tissue sessions are referred to in Advertising as a forum to show "work in progress". They are ideas, sketches, concepts, etc. roughed out in pencil then outlined in Sharpie on tissue paper used to evaluate individual ideas. The "tissues" will be used for *critiques for work in progress*. A *critique* is a group evaluation of the individual students work.

COMPUTERS

Online instruction using Lynda.com will be given in class. Each student will be required to sign up for a 3 month online tutorial to learn the basics of CS2 - InDesign and Photoshop - unless the student already has a thorough understanding of these two applications. We will although, be covering the material in class anyway. The advantage of signing up as a class (18 students) is you will be free to roam the site and learn all the other applications available within that 3 month period of time. You will therefore have access both during class and at home. Sign up instruction will be given on the first day of class. We will be working in both InDesign and Photoshop.

We will simultaneously begin “tissue sessions” and gradually work towards completing your assignments on the computer in total. You will, when indicated, be expected to do your assignments to the best of your ability using the computer. While we will become acquainted with the computers and applications typically used in advertising, this class is not intended to cover all the specific and detailed instruction of all necessary applications. Be prepared to find a computer, a printer that will print color in large format and a color copier. You will need to spend some money if you do not have easy access to these.

When the computer is required to complete your assignment, plan on additional lab time. Computer and printer glitches happen to everyone – please, build in plenty of time in completing your assignments so **that this does NOT become an excuse** for not having work to show. Bringing it in on a SanDisk will only be accepted if the assignment is work in progress or tissues are required for presentation during class time. Hard copy will be required for final presentations except the final portfolio – which will be compiled on a CD.

INTERNSHIPS

The value of professional internships as part of the overall educational experience of our students has long been recognized by the School of Journalism. Accordingly, while internships are not required for successful completion of this course, any student enrolled in this course that undertakes and completes an approved, non-paid internship during this semester shall earn academic extra credit herein of an amount equal to one percent of the total available semester points for this course.

SUPPLIES/MATERIALS

Much of the work will be done outside of class; however, some of these materials will be useful. No real tabletops are available to work on. 9” x 12” Tracing paper pads are required for sketching out ideas. (I will let you know if items are needed for class.)

(Most of this is available at Blick or Swaines. Both give student discounts with ID).

These are required:

Tracing Paper Pad (Tissue) 9” x 12”

Various drawing supplies: #2 pencils, pens: thin & thick black Sharpies

ITOYA Portfolio Book with sleeves for presentations (samples will be shown)

Access to Photocopier, Computer (preferably Macintosh), Printer

Tacks (for posting work on walls for critiques)

X-acto Knife - #11 blades

These are optional:

Portable Cutting mat (with memory)

36” metal ruler

Adjustable Spray Mount

Tape: 3/4 white paper tape

Flat Carrying case to carry print materials

Toolbox

Still Camera (preferably digital)

PRIMARY COURSE TOPICS:

- Concept
- Branding
- Creative Briefs
- Targeting a demographic audience
- Composition
- 2-dimensional spatial organization, the grouping of visual elements
- Sequential idea presentation (the use of theme, pattern, grids and repetitive elements for continuity and reinforcement)
- How the application of language affects design principles
- The use of typography for communication purposes
- Logo creation and creating a visual identity
- The process of creation (brainstorming, thumbnails)
- Online Stock Photography - scrap gathering
- Working as a team
- The difference between language used for graphics vs. language used in other ways such as in books and newspapers
- Color - how it effects our perceptions, some introduction of color systems
- Taking an idea from concept through completion
- Text and image integration
- How to organize information for visual presentation and communication
- Functional and/or decorative layout
- Will touch on various other areas of design - cross platform campaign creation -some web support elements, magazine and newspaper publishing - how they support a print campaign

COURSE TEXT AND ADDITIONAL READING ASSIGNMENTS

Required Text Books (available for purchase at the Bookstore or Online: Amazon.com):

“The Bare Bones of Advertising Print Design” by Robyn Blakeman

Recommended readings:

Whatever You Think, Think the Opposite, Paul Arden

It's Not How Good You Are, It's How Good You Want to Be, Paul Arden

A Whole New Mind, Why Right-Brainers Will Rule the Future, Daniel H. Pink

Dynamic Graphics, Archive, CA, AD AGE, ADWEEK, HOW, ID magazines
Adweek.com and AdAge.com Advertising award annuals including The One Show,
D&AD, Art Director's Annual

Extra Suggested reading:

“Beyond Disruption – Changing the Rules in the Marketplace”, by Jean Marie Dru

The Brand Gap: How to Bridge the Distance Between Business Strategy and Design,
by Marty Neumeier

Other relevant reading material will be assigned in class throughout the term.

Websites for Stock Visuals (you are also free to use others – feel free to share with class)

www.veer.com

www.jiunlimited.com

www.shutterstock.com

www.liquidlibrary.com

www.gettyone.com

www.bridgeman.co.uk

www.picturearts.com

www.acclaimimages.com

www.cartoonbank.com

www.PunchStock.com

Fonts/clipart:

www.withoutwalls.com

www.veer.com

www.havanastreet.com

www.retroadart.com

www.garagefonts.com

www.macfonts.com

HELPFUL WEBSITES

www.printmag.com

www.tbwachiat.com

www.deutschadvertising.com

www.bbdo.com

www.tbwaconnect.com/

www.disruption.com

www.adweek.com

www.attik.com

Well designed and conceptual web-sites:

AGENCIES, COMPANIES + SAMPLES OF CREATIVE WORK –

1) Ogilvy & Mather –

www.ogilvy.com – creative portfolio - IBM

2) Hal Riney –

www.hrp.com - case studies - Saturn

3) Goodby Silverstein & Partners

www.goodbysilverstein.com - www.cowabduction.com

4) David & Goliath

www.dng.com - work - Cazadores

5) Fallon - www.fallon.com - work

Sony – Colour - <http://bravia.sony.eu/bravia> - play doh ad

+ colour balls: www.bravia-advert.com/balls

6) Ground Zero - www.groundzero.net

7) The Vacuum – www.vacuumsucks.com (web and interactive)

STANDARD PROCEDURES

Students are expected to attend all classes and arrive promptly. Attendance will be taken and will impact your grade. **Written assignments must be typed.** Grammar, spelling and writing ability are important. Spell checks – mandatory! Class participation impacts your grade. Your feedback to your peers is expected.

School of Journalism's Policy on Academic Integrity

The following is the School of Journalism's policy on academic integrity that will be adhered to: Since it's founding, the USC School of Journalism has maintained a commitment to the highest standards of ethical conduct and academic excellence.

Any student found guilty of plagiarism, fabrication, cheating on examinations, purchasing papers or other assignments will immediately receive a failing grade in the course and be dismissed as a major from the School of Journalism. There are no exceptions to the school's policy.

Additionally, USC's policy for students with disabilities and academic accommodations cites: Students requesting academic accommodations based on a disability are required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from the DSP when adequate documentation is filed. Please be sure the letter is delivered to the professor as early in the semester as possible. DSP is open Monday through Friday, 8:30 - 5:00. The office is located in the Student Union room 301. Phone: 213/740.0776

USC SCHOOL OF JOURNALISM

COURSE OUTLINE

JOURNALISM 343 – ADVERTISING DESIGN AND PRODUCTION SPRING 2007

*All final print assignments will need to be two outputs when indicated.
One set will be for final assignment presentations, the other set for final portfolio.*

WEEK#1: Jan. 14

REVIEW COURSE SYLLABUS AND GRADING SYSTEM

- Course overview, expectations, grading, reading list
- Samples of Conceptually-driven thinking: "ideas"
- Sample Ads. Start researching, collecting and cutting out
- The power of advertising
- Evolution of creative's role in the business: traditional vs. present day
- Interactive/technology roles
- In-class exercises introduced and distributed throughout semester
- The creative team; art director and copywriter
- Review role of print and broadcast
- Introduction to lynda.com
- Contract with yourself: write what you expect to get out of the class, sign and hand in. We will review these again at the end of the term.

Homework: Sign up for Lynda.com . Begin Assignment #1.

Mock portfolio. Each student will find 9 print

Ads – see details below. Bring in for Week#2 and be prepared to

explain your thinking on each ad: **READ CHAPTERS 1, 2, 3 – BAREBONES.**

Read Handouts. Present ads based on reading. Keywords to be analyzed and explained: composition, balance, color, mood, typeface, logo placement, brand awareness, emotion evoked.

Assignment #1: Mock portfolio

1). Each student will find nine print ads that best represent their level of understanding of good advertisement. These ads should represent a common thread that inherently represents you as a person stylistically, intellectually and emotionally.

Consumer and Trade Magazines – 1 from each – Do not bring in ads from Award Books such as CA Annuals.

1. Automotive: (Volkswagon, KIA, Mercedes, etc.)

2. Retail: (retail store – GAP, IKEA, etc.)

3. Technology: (Apple, IBM, Sony, Digital Cameras, etc.)

4. Packaged Goods or Consumer Products: (Nivea, Nabisco, Altoids, Grey Goose, etc.)

5. Entertainment: (TV Show Promotion, Movies, etc.)

6. Public Service or Pro-Bono: (AIDS, GreenPeace, Breast Cancer, etc.) You can also include something that is cross-platform – Chevron promoting Gas Friendly to gas-free, etc.)

7. Trade: (Business to Business or a service – for example, a paper company advertises in a Design Trade Magazine, etc.)

8. Sports: (Nike, Adidas, Gatorade, etc.)

9. One really bad ad – be prepared to explain why.

2) These should be “precisely” cut with an x-acto knife so that there are “clean” edges all around and no content is sacrificed. Organize, order, display these items in such a way so as to present a direction of style and or concept for others to respond to – **a common thread**. Maintaining a pristine format is important – they can be used for your final presentation/portfolio – scanned and included on your CD. The care you put into your work will absolutely affect your grade.

Each portfolio will be discussed. We will talk about headlines/words that get our attention and why certain concepts/layout elements have more impact than others. We will then discuss how this project could be applied to the presentation and design of your own work for the future and the development of your skills. The language of presentation and pitching will be discussed.

WEEK#2: Jan. 21 – School Holiday, Martin Luther King

WEEK#3: Jan. 28

Due: 9 effective print ads/Mock Portfolio for review.

Critique & Discussion

Each student will present their ads. Techniques for an effective portfolio will be discussed. Discussion of content and “common thread” in portfolios.

ANALYZING COMMUNICATIONS

Review of design/advertising hierarchy and vocabulary introduced.

Client: what they do, what they make, what they sell –brand.

The *creative brief*, the campaign's "backbone".

Homework: Revisit portfolio and replace “ineffective” ads with effective ones.

Students will re-present their Ads-week # 4 in portfolio format.

1st online tutorial – Introduction to Lynda.com – InDesign and page layout.

READ CHAPTER 9 – BAREBONES “Let’s Give it a Try” (overview)

WEEK#4: Feb. 4 (Feb. 5 Last day to drop a Monday-only class without a mark of “W” and receive 100% refund or change to Pass/No Pass or Audit)

Due: Final Presentation of Mock Portfolio. Students will re-present ads in portfolio format.

Short Critique & Discussion. In-class exercises (TBD)

#2 online tutorial –Lynda.com – InDesign - page layout.

Discussion of print layouts, how to address a target market.

STOCK PHOTOGRAPHY AND USAGE ISSUES

Homework – Assignment #2: Begin 2 directions: concepts/execution for “Things to Do While You Are Alive” campaign – tissues only – 1 Single Page and 1

Spread. Samples will be discussed. Write a Creative Brief explaining the strategy

of the campaign and execute against it. Format for Creative Brief will be

provided. We will discuss attributes for the assignment.

READ CHAPTERS in BAREBONES –

4: “The Page: Problems and Solutions”

7: “A Look at Each Component as a Design Element”

8: “Putting the Pieces in Place”

Assignment#2: “Things to Do While You Are Alive” PRINT Campaign

Layout and Type Exploration – learning how to combine appropriate Visual/Concept/Headline/Tagline/Logo – Apply simple page layout techniques learned from InDesign tutorial and class discussion.

Write creative Brief describing assignment.

Ad Campaign: 1 single page and one spread. You are to use the existing Visa Signature’s advertising campaign “Things to Do While You Are Alive” as inspiration. We will layout and combine visuals which best illustrate and represent you and your interests, along with headline and tagline based on a self-developed strategic concept. Choice of images, stock and conventional

photography, where and how to obtain and import them into your layout, will be discussed.

Find images based on concept, through scrap, stock or self created. Tissue out the ideas based on appropriate visuals that best meet your concept. Be prepared to explain why you chose the visuals used. Write your headline(s) or related applicable list of call-outs and a tagline that best works with your concept. Elements and their appropriate attributes will be discussed.

WEEK#5: Feb. 11

Present, Critique and Review Ideas on “Things to Do..” Campaign
Suggestions for Tight Revisions to be completed by Next Session

WEEK#6: Feb. 18 – President’s Day, School Holiday

WEEK#7: Feb. 25

Present Tight Finished Comps for “ME” campaign

Introduction to LOGOS:

Introduction to logomarks, their purpose, and why.

Basics of typography.

Color systems & observance/psychology.

Discussion of reinforcement and the life span of a logo.

#3 Online Tutorial InDesign or PhotoShop (based on progress/needs in class)

Assignment#3: Typographic and Iconic Logo Exploration:

Part 1: You will work as a Design Studio. Students will be divided into groups of 4 (depending on size of class) and asked to gather 1 corporate logo, 1 retail logo, 1 logo representing a product or brand and 1 film logo – total of 4. Cut out, photo copy 1 per page on 8.5x11 paper landscape orientation, with no background and all sized up to fit a 5” x 5” square format. Consult with one another to create a buttoned up presentation. You will present as groups:

Designate one person each to present 1 logo each for your group.

TYPED and presented explanation of logo:

- 1) History of origin: how it came to be.
- 2) Evolution (if any)
- 3) Color evaluation
- 4) Competition
- 5) Proposed audience intended to reach/market placement
- 6) Does logo need refinement? If so, suggested improvements.

Part 2: As a Design Studio – each member will then present their individual design approach. Each group will be assigned one category from the four. Students will each then create their own versions of selected logo and present their own – a total of 4 explorations per group: each individual logo will be presented in both color and black and white – total of 8 logos presented per group. Typography and iconography should be used to communicate the content, both obvious and subliminal. Branding is to be kept in mind. The logos will be placed on the wall and discussed by the class. Discussion will examine how the logos convey an effective visual

message. Questions to be discussed: What is the subliminal message of the typeface? How does the logo work in conveying a certain mood or genre? How and why are icons used to illustrate the image? What is the message beyond the word? How does typeface, type size type texture work? What is Branding and Identity? How do tag lines work to ad content? What makes a successful logo? (Benguiat = Pirates, Caslon antique = Western)

WEEK#8: Feb. 19 President's Day

WEEK#9: Feb. 25

Due: Part 1: Group presentations of logo case studies research

We will discuss final categories for completion of Part 2 of assignment.

Critique and Discussion

#3 Online Tutorial InDesign or PhotoShop (based on progress/needs in class)

Homework: Part 2: Execution of the chosen logo.

WEEK#10: March 3

Due: Individual Design Groups Presentation of 4 logos.

Critique and Discussion

#4 Online Tutorial InDesign or PhotoShop (based on progress/needs in class)

Homework: Begin Assignment #4. Will discuss elements needed to execute.

Assignment#4: One Sheet /Poster ADVERTISING – 11” x 17” Vertical Poster for Burning Man or Las Vegas Show integrating new or existing logo and creation of 3 web-banners. Students will research subjects, provide appropriate content, execute and concept 2 tissue and 3 web banners using both knowledge gained from Print and Logo projects.

WEEK#11: March 17-22 Spring Recess

WEEK#12: March 24

PRESENTATION Tissues of 2 different Poster and 3 web-banner directions.

Critique and Discussion

#5 online tutorial either in InDesign or PhotoShop.

Homework – begin color comps of chosen poster and banner directions.

WEEK#13: March 31 - short Midterm Quiz

Due: Present **close to finished** Final Poster and web banners.

Critique and Discussion

Homework: Finalize Poster and web banners for presentation.

WEEK#14: April 7 (April 11 – last day to drop a class without a mark of “W”)

Present **finished** Final Poster and web banner.

Critique and Discussion

Homework: Begin Assignment #5. Elements and attributes will be discussed.

Final Assignment #5: Team Assignment- students paired off in teams of two.

Pro-Bono: Charity or cause of choice including political – must be something that means something to you. Some past causes: AIDS, GreenPeace, Breast Cancer, Anti-Smoking, MADD, Child Abuse, etc. Write up a team Creative Brief with

solid strategies as to how to target the market via media placement. Tissue out two different directions for two different campaigns: 2 spreads, 1 single page.

WEEK#15: April 14 Due: Professional presentation of briefs and tissues.
Critique and Discussion

Homework: Refine and complete comps.

READ CHAPTER 10 – “Magazine: What’s the Big Design Deal?”

WEEK#16: April 21

Present finished comps of Team Project Pro Bono campaign. **Be prepared to defend your final work** “*You will be your own ad agency.*” These comps will bring together all that you have learned over the course of the term using design and layout, color, logo creations and copywriting.

Critique and Discussion

READ BAREBONES – CHAPTERS:

11: “A Look at Each Component as a Design Element”

12: “Putting the Pieces in Place”

Homework: complete and revise all class work that needs refinement.

Finalize Portfolio, prepare for final presentation and final exam.

WEEK#17: April 28 Due: Presentation or delivery of all revised work (TBD). **Guest Speaker or Field Trip** (Could include but not limited to - depending on availability): Copywriter, Production Artists, Producer, Marketing Director or site/event.

WEEK#18: May 5 – (May 3-6) Study Days. Prepare Portfolio of all final execution/revisions.

WEEK#19: May 12 – (May 7-14 Final Examinations)

Final presentation of portfolios with collective work from semester formatted as pdfs in a professional manner on a CD. We will view individual slideshows in class. Our goal is to present to members of this same class at another time.

Make duplicates of the CD to hand in and one for yourself to keep.

The portfolio should be formatted with your name, categories, subheads, assignment titles:

Name, brief explanation, Assignment Titles:

1) “Things to Do While You are Alive” Print Campaign. 2) Logos. 3) Poster and web banner. 4) ProBono Team Project. Samples from Mock Portfolio should be added at the end.

***Lynda.com Sign-up Instructions:**

Set up as a student pay program. Students pay for their own account based on \$10/month per head. On the first day of class, students will be asked for their updated email addresses – this information will then be submitted to Lynda.com along with the titles of applications selected for class. Once approved, their system will notify you by email to show you where to sign up for tutorials. We will also be viewing these tutorials in class.

I plan on setting our class account up by the 2nd week of courses. Students will be required to then pay online with credit card – The account will remain active for 3 months – that will be \$30 total per student @ \$10 per month.

Oct. 29-Jan. 11

Registration for continuing students

Nov. 27-Jan. 11

Registration for new, returning and continuing students

Jan. 10-11

Registration for spring semester continues

Jan. 11

Last day to register and settle without late fee

Jan. 14

Spring semester classes begin

Jan. 14-18

Late registration and change of program

Jan. 21

Martin Luther King Day, university holiday

Feb. 1

Deadline for purchasing or showing proof of health insurance

Last day to register and add classes

Last day to drop a class without a mark of "W," except for Monday-only classes, and receive 100% refund

Last day to change enrollment option to Pass/No Pass or Audit

Last day to purchase or waive tuition refund insurance

Feb. 5

Last day to drop a Monday-only class without a mark of "W" and receive 100% refund or change to Pass/No Pass or Audit

Feb. 18

Presidents' Day, university holiday

March 17-22

Spring recess

April 1

Thesis/Dissertation submission

April 11

Last day to drop a class with a mark of "W"

May 2

Spring semester classes end

May 3-6

Study days

May 7-14

Final examinations

May 16

Commencement