ARTG 3326-003 GRAPHIC DESIGN 4, TYPOGRAPHY, FALL 2025

COURSE INFORMATION

Course title	Graphic Design 4, Typography
Course prefix and number	ARTG 3326, Section 003, CRN 10806
Course meeting location	Fox Fine Arts A, lab/studio 349A/353
Course meeting times	Tuesday and Thursday – 1:30 pm to 4:20 pm
Instructor	Clive Cochran
Office / Office hours	FOXA 351, Thursday 12:00 to 1:00 pm or by appointment
Phone / E-mail	915-747-8050 / ccochran@utep.edu

INSTRUCTOR INTRODUCTION

Clive Cochran has practiced graphic design since 1965. His experience covers a wide range of design projects for a broad spectrum of local, regional, and national clients. His work has included advertising design in all media, identity design, package design, corporate communications, annual reports, trade show exhibit design, and more. During this time his work has been recognized with numerous awards and has been published in many trade journals, books, and textbooks, including Print Magazine, Graphis Posters, Dynamic Graphics, and several other graphic design publications. He is an American Advertising Federation Silver Medalist. He was previously Associate Creative Director at MithoffBurton Partners, a marketing and communications firm in El Paso, Texas. He has lectured in Graphic Design at UTEP since 1985. He received a BA from UTEP in 1976.

VENUE

For the Fall 2025 semester, this course is scheduled to meet in person in the designated lab and studio spaces. Please note that if circumstances change, alternative meeting accommodations may be arranged, pending further notice.

UTEP COVID POLICY

UTEP offers students on-campus COVID-19 antigen testing in the UTEP Student Health and Wellness Center (SHWC) located in Union Building East, first floor.
For more information, go to **https://www.utep.edu/ehs/covid/**

CONTACT INFORMATION

- **Office Hours**: Hours are Thursday 12:00 to 1:00 pm or by appointment, FOXA 351. If necessary, online appointments may be arranged.
- **Email**: Outside of class, UTEP e-mail is the best way to contact me. I will make every attempt to respond to your e-mail within 24-48 hours of receipt. When e-mailing me, be sure to email from your UTEP student account and please identify the course in the subject line (GD3, GD4 etc.). In the body of your e-mail, clearly state your question. At the end of your e-mail, be sure to put your first and last name, and your university identification number.
- **Discussion Board**: If you have a question that you believe other students may also have, please post it in the Help Board of the discussion boards inside of Blackboard. Please respond to other students' questions if you have a helpful response.
- **Announcements**: Check your UTEP email account frequently for any updates, deadlines, or other important messages. Also check the Blackboard announcements page.

COURSE DESCRIPTION

ARTG 3326 Graphic Design 4, Typography

This course provides basic information regarding various technical problems faced by the graphic designer in terms of typography and page layout. It is a further investigation of effective visual communication with emphasis on typographic problems, such as typography/letter form, symbol design, setting text and headline types; combining type with images; and page layout. Course style can be described as a "hands on" studio/lab with demonstrations, lectures, and in-class work. In-class work is structured in order to provide individual instruction and assistance with the design process.

In addition, this course includes a survey introduction to the history of typography and graphic design. Projects will focus on these areas as a foundation for practical applications of typographic and design practice/solutions.

This course will use and reiterate concepts and terminology previously covered in ARTG 3316 Graphic Design 3 and foundation design course work.

Delivery: The course is a lecture/lab format. Lecture will consist of discussion, demonstration, case studies, and appropriate examples. Critique evaluations are an important part of the delivery process. Selected readings, where appropriate, will be provided.

This course will require significant additional work outside of class. Students should anticipate spending approximately five hours and 40 minutes in class per week and an average of *at least* six or more additional hours outside of class per week to satisfactorily complete the assigned project requirements.

COURSE PREREQUISITE INFORMATION

Prerequisite for **ARTG 3326 Graphic Design 4, Typography**, is ARTG 3316, Graphic Design 3, with a grade of C or better. Students are assumed to have a fundamental understanding of the elements of design, and the principals of composition, style, and content. Additionally, students must have developed fundamental drawing skills and a survey base knowledge of art history. These skills and knowledge sets are provided through the Department of Art's foundation course sequence including: required prerequisites ARTG 1306, ARTG 2306, ARTG 3316, ART 1301, ART 1302, ART 1303, and suggested completion of ART 1304, ARTH 1305 and ARTH 1306. Students seeking a prerequisite waiver must contact the instructor.

COURSE GOALS AND OBJECTIVES

Goals and objectives targeted in ARTG 3326 Graphic Design 4: Typography include:
- A practical introductory experience in the development (research, conceptualization, and planning) and execution of a graphic design project such as catalog, brochure, booklet, poster, etc., with a focus on typographic design.
- An understanding of the relationship and interplay between display type, text type, and graphic imagery (photography, illustration, charts, etc), within a specific frame of reference.
- A fundamental understanding of typesetting as a communications tool, to include knowledge of the basic elements of typography.
- A general understanding of typographic and graphic design history.
- An appreciation of client needs and expectations as specified within the project brief.
- Development of improved self-expression, creative thinking and planning skills.

LEARNING OUTCOMES

Students who complete this course are expected to have experience and fundamental competency and confidence in planning, designing, presenting, and executing work for a diverse group of clients.

Note: Competence is defined, for this course, as a developed understanding and mastery of skills and knowledge needed to complete a task to a successful beginning level. Competence can be demonstrated while designing a project, researching, etc. Competence is a measure of how well you understand and use a process or skill.

Confidence is defined as a student's willingness and trust in his or her own abilities to use the skills and processes learned during this course. Confidence is the element of each student's progress that allows the student to *know* when help is needed and when it is not. Confidence is built throughout the semester and is demonstrated by the way that a student develops skills or competencies and their willingness to utilize these new skills. Once the student has worked with the process and starts to understand his or her abilities and procedures, uncertainty is replaced with a sense of control and excitement for the potential of the process as a path for creation.

ASSIGNMENTS/EXAMS

ARTG 3326 Graphic Design 4: Typography is designed around five central projects that include:
- Assignment 1: Technical assignment to introduce the features of the page layout program, Adobe InDesign. This assignment will focus on typographic alignment, typographic hierarchy, and fundamentals of proof reading. **Value: 10% of course grade.**
- Assignment 2: This assignment will explore the dynamics of the two-page spread, using the tools provided by Adobe InDesign. This assignment incorporates and expands on the lessons learned in Assignment 1, and introduces consideration of margins, columns, and organizational grid. Also, this assignment will focus on an aspect of typographic history, either an event, a person, a process, or

innovation in the history of type. Options will be provided. This project incorporates typography, imagery, and brief text blocks on the chosen subject matter. The text provides content for the typographic elements. **Value: 20% of course grade.**

- Assignment 3: Catalog/booklet. This assignment requires research of a topic in the history of graphic design and the application of that research to a catalog or booklet design. Options will be provided. This project requires knowledge and application of Adobe InDesign, page layout based on a grid format, and competency combining display and text typography with imagery to produce an organized, useful, relevant, and conceptually creative document. This project also requires a written essay to be typeset and incorporated within the context of the catalog/booklet. **Value: 40% of course grade.**
- Assignment 4: Poster/promotional project. This project promotes hypothetical exhibition events for subject matter introduced in assignment 3, above. Options will be provided. **Value: 20% of course grade.**
- Assignment 5; Exams: Exams will cover basic information covered in this course. Questions on the exam are derived from material covered in the textbook and from lecture. It is prudent to take notes. Be aware that exams may include a midterm and a final, or a final only. **Value: 10% of course grade.**
- Extra-credit work *will not* be provided in this course.

Each assignment will be introduced via a presentation by the instructor and a detailed assignment sheet. Each of the assignments must be submitted in a completed condition at the time of the project grading critique. **Note that work-in-progress critiques are a necessary part of the design process, and will be factored into the grade**. See assignment sheets for deadline and other information.

Be aware that this outline may change pending unforeseen circumstances, opportunities, or time constraints.

IDENTIFY YOUR WORK

All work must be clearly identified with the name of the designer, (your name), and the course description, (Graphic Design 4, Typography), semester, (Fall, 2025), the date, and a brief description of the project. If a project requires several elements, each must be individually identified.

For mounted work, the proper format is a label attached to the back of the presentation board (lower right corner). Where this is not practical, such as for a catalog, book, or package design, the appropriate information should be incorporated inconspicuously but clearly as part of the design, (example, on the back-cover flap of a book jacket, or following the ingredients on a food package design). Additional instructions will be provided depending upon assignment requirements. Note that identification for Assignment 3, Catalog, will be included in a colophon statement as part of the design.

Failure to include this information will result in a deduction of one letter grade for the project. However, if work *cannot* be identified, it cannot be evaluated and may be discarded: *No name, no credit.*

RETRIEVAL

Work must be retrieved on the day it is returned in class. If you are absent when work is returned, the work will be left in the classroom. If the work is not retrieved in a timely manner, it will be discarded. If you cannot be present when work is returned, please contact me at ccochran@utep.edu to arrange to retrieve your work. Work cannot be released to someone other than the designer without written consent.

GRADING STANDARDS AND CRITERIA

Grades are based on a four point system, where A = 4 points, B = 3 points, C = 2 points, D = 1 point, and F = no points. The final course grade is based on the average grade of each assignment according to its weight, plus criteria listed below.

A Outstanding work and is reflective of works and performance of exceptional ability and absolute quality.

B Above average performance, going beyond expectations.

C Average and adequate work that fulfills requirements and expectations (the majority of students start at this level). This is the minimum grade required to continue on to the next graphic design level.

D Represents less than average performance and is considered underachieved. Credit given.

F Unsatisfactory performance. The student will receive no credit.

I Will be considered for students completing satisfactory or better work and having serious legitimate situations beyond their control requiring additional time to complete the course requirements. All "I" grades are at the discretion of the instructor and the approval of the department chair and the office of the Dean.

W The withdrawal option must be completed on or before the final drop date (October 31). Students hold the full responsibility for withdrawing from this course if that procedure is chosen. The instructor may recommend a student to withdraw but is not responsible to withdraw a student from the class.

Graphic Design 4 is a grade-based course and is not available for audit or pass/fail options.

EVALUATION:

The final grade in this course will be determined by the total value of assignments based on percentages provided on the assignment specification sheets. Evaluation criteria:

1. Assignments are evaluated according to both concept and execution. In general, except where noted, both have equal weight in determining the grade for that assignment. Good ideas cannot overcome poor execution, and strong execution will not save a weak idea.

   Concept is determined by four related criteria: originality, clarity, relevance, and memorability. Execution is determined by overall craft, layout, typographic treatment, color treatment, thoroughness, and presentation. When several pieces or a series are assigned, consistency and coordination are also considered. Note that presentation plays a significant role. The care and concern shown in preparing work for presentation can determine the success or failure of the project.

   When a project requires an essay, the essay will be evaluated for clarity, thoroughness, and accuracy. Sources for all essays must be cited. All essays *must* be written in your own words, except for direct quotations. Quotations are indicated by quotation marks, and must cite the author. For example: Frederic Goudy once complained, "Anyone that would letterspace blackletter would steal sheep."

2. Anticipate work-in-progress critiques, when appropriate, on projects outlined above. Note that work presented during in-progress critiques will be factored into the final grade for those projects. Therefore the final grade for each project includes not only the final, formal critique, but also work leading up to that critique. Failure to adequately participate in work-in-progress critiques will result in a grade penalty for that project.

   Any required essays will be submitted as rough drafts prior to the final project deadlines. Failure to submit rough drafts will result in a grade penalty for that project.

3. In addition to the above criteria, class participation, attendance, and performance improvement will be considered in the final evaluation. When the overall grade is on the cusp, these factors can play a positive or negative role.

   Critiques are an essential part of the evaluation process. Everyone is expected to participate in critique of their own work and the work of others. All assignments will be subject to the above criteria during critique and post-critique evaluation by the instructor.

PUNCTUALITY, ATTENDANCE, AND OTHER CRITERIA

1. Students are expected to finish projects by the deadlines set. Work turned in after class critiques are considered late and will be graded accordingly. A letter grade will be deducted for each day that an assignment is overdue. One half a grade point will be deducted for work that is late for critique. See the note below regarding punctuality.

   Participation in critiques is mandatory. A letter grade will be deducted for failing to attend in the critique. *Even if the work is not ready, it is to your benefit to attend the critique.*

   A major part of a studio class is participation with energy, intellectual curiosity and enthusiasm. Non-participation in critique and discussion is considered poor classroom performance.

2. Each student is permitted three absences during the semester without penalty. Students with more than three class absences should consider dropping this course and retaking it at a time when the student can commit the proper attention to the course. Absences after the first three can be excused *only* if the first three absences are excused.

   The 4th unexcused absence in the course of a semester will lower final grade by one letter. Five unexcused absences will result in a failing grade for the course. Tardiness constitutes one half of an absence. The student is responsible for any information missed while away from class.

Attending class but not working in class, and early departure from a class are all regarded as being absent. Participation in all brainstorming, group discussions and critiques is the nature of a studio class. It cannot be made up or substituted.

Two unexcused late arrivals equals one unexcused absence. All students are required to attend class on time and to remain in class the entire time. Entering class late and leaving early is disruptive to the learning environment.

Coming to class unprepared or attending class and not working is regarded as absent.

Information missed during an absence is the sole responsibility of the student.

Illness, personal, or family emergences constitute grounds for excused absences or tardiness. Written documentation is required for excused absences or tardiness.

If it is necessary to leave class early, consult with the instructor before class begins.

3. Individual consultation with the instructor is always welcome. Students are encouraged to discuss with the instructor progress of their projects. If the instructor is unavailable, correspond via e-mail.

A note about punctuality

The tardiness policy is clear. Two unexcused late arrivals equal one unexcused absence. Four unexcused absences result in the loss of one letter grade for the semester. Five unexcused absences results in course failure.

This policy applies during critiques as well as throughout the normal class schedule. However, be aware that during a critique, an additional lateness penalty applies. Any work introduced after the critique has begun will be regarded as late. One half-letter grade (1/2 a grade point) will be deducted from the grade earned for that assignment.

A few minutes is always allowed at the beginning of the critique period for last minute adjustments, etc. It is a time to catch your breath, gather your thoughts. However, once the critique has begun, it should not be interrupted. Tardiness at any time is disruptive, unprofessional, and discourteous. This is even more pertinent during critique. Late work is unfair to those whose work is ready on time, and late work disrupts the critique process, as the entire class must now consider work that it has not had the opportunity to review.

Note that this policy applies to *unexcused* absence or tardiness. As a rule, only personal or family emergencies constitute a valid excuse for absence or tardiness. Remember that excuses should be documented.

COURSE PARTICIPATION:

Participation in all discussions, critiques, and class days is required for this course.

Development and execution of class projects must be accomplished during and outside of class meetings. However, projects executed *solely* outside of class will not be accepted. In other words, significant progress on all projects must be accomplished during class meetings.

Participation in the collaborative group environment of the studio is essential.

LATE ASSIGNMENTS AND MAKE-UP WORK

Late assignments and make-up work are only afforded in the case of excused absences by arrangement and approval of the instructor.

MATERIALS, PERSONAL EQUIPMENT, AND TECHNOLOGY REQUIREMENTS

Students taking **ARTG 3326 Graphic Design 4** will need access to certain hardware and software and some basic equipment in order to successfully complete this course.

- Students will need a computer capable of using Adobe Creative Cloud software. If you do not have a computer, the UTEP Library has laptop PC computers available for checkout, in addition to a limited number of Mac laptops.
- **Students will need access to Adobe Creative Cloud:** The Adobe Creative Cloud program collection will be available to students of this course provided by the University at no additional cost. If you have not already done so, please check your UTEP e-mail and look for an e-mail with the Subject Line "Access is Granted. Enjoy Creative Cloud All Apps now." ***<u>DO NOT select to start a "free trial!!!!"</u>****** If you have not received this e-mail, please contact Alex Fierro of the UTEP Help Desk: aefierro2@utep.edu** for further assistance.

- Access to a good quality scanner. The graphic design labs have scanners available. Also, the UTEP Library Collaborative Learning Center has Epsom Scanners available. Also, new smart phone technology has excellent scanning potential.
- External backup drive (At least one TB external storage is recommended) and portable storage (USB flash drive) to store your digital files. Always back up your files.
- In addition to the above, students will need to purchase traditional art supplies such as sketch pads, layout pads, good quality black markers, pencils, etc.

RECOMMENDED ART SUPPLIES:

It's a good idea for any practicing graphic designer to maintain a home studio including a sturdy drawing table, taboret, light box, and appropriate drawing, assembly, and presentation materials, including pencils, pens, sketch and layout pads for thumbnails, sturdy metal T-square, triangles, French curves, cork-backed ruler, self-sealing cutting surface, matte knife, utility knife, spare blades, adhesives, and mounting boards, etc. All aerosol spray adhesives and fixatives must be used in a well-ventilated area, preferably a "spray booth" if possible. The Department of Art provides a spray booth in studio room 353. This area should be kept clean, and the filters must be replaced when clogged.

Also recommended:

Clear type gauge, with specific type sizes indicated, (ie: C-Thru Type Gauge and Specifier). These are very helpful to determine type size in printed materials.

Type or line gauge, (Haber rule) with point, pica, and inch measurements. Again, very helpful to determine leading in printed materials.

Pica pole or metal ruler indicating points, picas, and inches. These may not be available w/ cork backs. Cork back rulers inhibit slippage, an important safety feature when using sharp cutting tools.

Proportion wheel (helpful for resizing images and determining percentages for enlarging or reducing).

100 sheet box of Epson Photo-Quality Inkjet Paper (13x19, 100 Sheets), size A3/B, or 3-star. **DO NOT USE GLOSSY PAPER**. This paper may be ordered online at www.epson.com, amazon.com, officemax.com, and other online sources. It may also be available locally at office and art supply stores. Shop around.

Most of the items listed are available at local art supply stores such as Art Center, Hobby Lobby, and Michael's, and on-line through outlets such as amazon.com, Blick Art Materials, and others. Also, many stores publish online coupons; the savings can be substantial. Plus, quantity discounts may be available on many items, so consider ordering as a group.

Additional materials may be required to complete packaging or other assignments, depending upon the specific requirements of each assignment.

REQUIRED TEXT:

Meggs' History of Graphic Design. 6th ed. Indianapolis: John Wiley & Sons, 2016. (2nd, 3rd, 4th, and 5th edition of this book are available in UTEP library). In addition to the above, take advantage of the many books on graphic design and typography on the fourth and fifth floors of the UTEP library.

RECOMMENDED READING:

Subscription to some of the major graphic design publications such as Communication Arts and Print (now available online only). Check their websites for student discounts.

E-MAIL SUBSCRIPTION: Please subscribe to receive "The Daily Heller", a column written by Steven Heller to whatever e-mail address you actually check daily (this should be your UTEP e-mail address. Make sure your UTEP mailbox is cleaned out so that you can receive this and other emails). Steven Heller has been writing for PRINT magazine since 1982. He is the co-chair of the MFA Designer as Author program at the School of Visual Arts. For 33 years, he was an art director at The New York Times. He has authored or contributed to more than 100 books on design and popular culture.

I will provide additional website addresses and information as they become known to me, and invite you to share sites you have discovered online.

Additional recommended reading:

• Robert Bringhurst, *The Elements of Typographic Style*, Fourth Edition, Hartley and Marks, Publishers, 2016 — a detailed examination of the rules of typesetting, page layout, and printing. This book is

technically demanding but highly readable. • Simon Garfield, *Just My Type*, Gotham Books, 2010. An entertaining look at the origins and rationale of type design. • Ellen Lupton, *Thinking with Type*, Second Edition, Princeton Architectural Press, 2010 — a very concise, helpful guide to typographic practice.

Also consider: *Graphics Master 8 - The workbook of Graphic Arts Reference Guides*, by Dean Phillip Lem (available online from Amazon and others.) This handy reference guide is chock full of tools and information essential for the graphic designer.

CLASS CONDUCT

A successful career in graphic design requires more than talent, skill, and knowledge. By definition, a professional designer observes professional standards. Among other things, these standards demand a commitment to the work and respectful, courteous behavior towards one's colleagues, clients, competitors, service providers, and audience — in other words, everyone. Professional standards should always prevail in the workplace, the studio, and the classroom. Without an understanding of professional standards, no designer, no matter how skilled, is likely to succeed.

- Students enrolled in this course are expected to behave in a professional manner. Your classmates are your colleagues; treat them with the respect they, and you, deserve. Disruptive and/or inattentive behavior is inappropriate; as a rule, such behavior will be treated as an absence.
- Students must act in a safe and reasonable way at all times in the studio and computer lab. When using the lab, it is prudent to wipe down keyboards and surrounding area with disinfectant; when using the studio, wipe down the table with disinfectant. Disinfectant, paper towels, and hand sanitizer are available in all studios, and in the A and B lab lobby.
- During online classes (if and when necessary), be sure to be online viewable. Remember to enable your cameras. It is difficult to participate in a collaborative environment while invisible to your colleagues.
- During online classes (if and when necessary), remember to mute your microphones when you are not speaking. This helps to prevent feedback that distorts audio quality.
- Class time is devoted to the development and execution of class projects, to lecture, class discussion, demonstrations, and critiques. Projects executed solely out of class will not be accepted. Participation in the collaborative group environment of the studio is essential to the successful completion of this course.
- Class time, including both studio and lab time, is provided for work on projects assigned in this course. Work on projects assigned in other courses, without permission, will be treated as an absence.
- When using the lab, always observe the posted lab rules. Never enter a studio or a lab when another class is in session without the instructor's permission, (as a rule, it is best to get that permission ahead of time).
- Use caution when assembling work, using utilities knives, etc. Always use an approved cutting surface such as a self-healing mat when cutting with a utility knife (X-acto knife, matte knife, etc.). Do not cut directly on counters, table tops, or unprotected surfaces. Cork-backed rulers help prevent slippage when cutting and help prevent accidents. Always dispose of spent blades properly. Sharps receptacles are available in studio rooms.
- Talking on a cell phone, texting, instant messaging, tweeting, etc. are disruptive and disrespectful, and will be treated as an absence. Surfing, unless it is related to research for a class project, will be treated as an absence.
- The use of personal entertainment devices equipped with headphones or ear buds is *not allowed* during lecture, demonstrations, class discussion, or critique. Remove the ear buds and pay attention. Remember that inattentive behavior will be treated as an absence.
- The use of personal entertainment devices equipped with headphones or ear buds is *allowed* during work periods, so long as the volume is adjusted so that it doesn't disturb your colleagues. In other words, if your neighbor can hear your music, it's too loud. Turn it down.
- The class meets for two hours and 50 minutes. Breaks will be provided. Leaving early, without permission, will be treated as an absence. Failure to return promptly from a break will be treated as an absence.
- Cell phones should be turned off or silenced during class time. If you absolutely need a cell phone for an emergency, please alert the instructor.

- Plagiarism in any form will not be tolerated. Work completed in another class may not be substituted for work assigned in this class, and will be treated as plagiarism. See the University policy concerning scholastic integrity below.
- Any questions regarding safe and reasonable behavior and practices should be directed to the instructor and only the instructor.

SCHOLASTIC INTEGRITY:
Academic dishonesty is prohibited and is considered a violation of the UTEP Handbook of Operating Procedures. It includes, but is not limited to, cheating, plagiarism, and collusion. Cheating may involve copying from or providing information to another student, possessing unauthorized materials during a test, or falsifying research data on laboratory reports. Plagiarism occurs when someone intentionally or knowingly represents the words or ideas of another as one's own. Collusion involves collaborating with another person to commit any academically dishonest act. Any act of academic dishonesty attempted by a UTEP student is unacceptable and will not be tolerated. All suspected violations of academic integrity at The University of Texas at El Paso must be reported to the **Office of Community Standards** for possible disciplinary action. To learn more, please visit **HOOP: Student Conduct and Discipline.**

Instructor's note: Plagiarism occurs when someone attempts to pass off someone else's work as one's own. This includes tracing or copying images and/or ideas from other sources. While accidental duplication of ideas may be unavoidable, intentional copying is unethical, unprofessional, and unacceptable. Under certain circumstances, plagiarism may have legal consequences. For the purpose of this course, anyone caught plagiarizing will receive a failing grade for the course.

Plagiarism Detecting Software: Some of your course work and assessments may submitted to SafeAssign, a plagiarism detecting software. SafeAssign is used to review assignment submissions for originality and will help you learn how to properly attribute sources rather than paraphrase.

Policy Regarding Artificial Intelligence
Use of AI technologies or automated tools, particularly generative AI such as **ChatGPT** or **DALL-E**, is *not allowed* for assignments in this class. Each student is expected to use critical and creative thinking skills to complete tasks and not rely on computer-generated ideas. Any direct use of AI-generated materials submitted as your own work will be treated as plagiarism and reported to the Office of Community Standards.

COPYRIGHT STATEMENT FOR COURSE MATERIALS
All materials used in this course are protected by copyright law. The course materials are only for the use of students currently enrolled in this course and only for the purpose of this course. They may not be further disseminated.

UTEP RESOURCES.
The following resources may be helpful. Note that not all apply to graphic design.

Technology Support
- **Helpdesk**: Students experiencing technological challenges (email, Blackboard, software, etc.) can submit a ticket to the UTEP Helpdesk for assistance. Contact the Helpdesk via phone, email, chat, website, or in person if on campus.

Academic Resources
- **UTEP Library**: Access a wide range of resources including online, full-text access to thousands of journals and eBooks plus reference service and librarian assistance for enrolled students.
- **Artstor:** available on the UTEP Library database.
- **University Writing Center (UWC)**: Submit papers here for assistance with writing style and formatting, ask a tutor for help and explore other writing resources.
- **Math Tutoring Center (MaRCS)**: Ask a tutor for help and explore other available math resources.
- **History Tutoring Center (HTC)**: Receive assistance with writing history papers, get help from a tutor and explore other history resources.
- **RefWorks**: A bibliographic citation tool; check out the RefWorks tutorial and Fact Sheet and Quick-Start Guide.

Individual Resources
- **Military Student Success Center**: Assists personnel in any branch of service to reach their educational goals.
- **Center for Accommodations and Support Services**: Assists students with ADA-related accommodations for coursework, housing, and internships.
- **Counseling and Psychological Services:** Provides a variety of counseling services including individual, couples, and group sessions as well as career and disability assessments.
- **UTEP Food Pantry**: Provides support and assistance to UTEP students who are dealing with food insecurity. Students must bring their Miner Gold Card to access the Pantry.
  For more information, go to **https://www.utep.edu/student-affairs/foodpantry/**

ACCOMMODATIONS POLICY

The University is committed to providing reasonable accommodations and auxiliary services to students, staff, faculty, job applicants, applicants for admissions, and other beneficiaries of University programs, services and activities with documented disabilities in order to provide them with equal opportunities to participate in programs, services, and activities in compliance with sections 503 and 504 of the Rehabilitation Act of 1973, as amended, and the Americans with Disabilities Act (ADA) of 1990 and the Americans with Disabilities Act Amendments Act (ADAAA) of 2008. Reasonable accommodations will be made unless it is determined that doing so would cause undue hardship on the University. Students requesting an accommodation based on a disability must register with the **UTEP Center for Accommodations and Support Services** (CASS). Contact the Center for Accommodations and Support Services at 915-747-5148, or email them at **cass@utep.edu**, or apply for accommodations online via the **CASS portal**.

GD4, TYPOGRAPHY, ASSIGNMENT INFORMATION INCLUDING PROJECT DETAILS AND SCHEDULE TO BE PROVIDED SEPARATELY.

PLEASE READ AND SIGN THE SYLLABUS ACKNOWLEDGEMENT ON THE FOLLOWING PAGE.

Please read this syllabus thoroughly and return a copy of the following syllabus acknowledgement by the next class meeting. If you have any questions regarding the content of this document, please ask the instructor for clarification.

Be sure to submit this acknowledgement as a single, 8 ½ by 11 page.

ARTG 3326 Graphic Design 4 syllabus acknowledgement and course contract acceptance.

I have received and reviewed the attached syllabus. I have had the opportunity to ask questions for clarification and I understand and agree to the conditions of this syllabus.

Course # -ARTG 3326   Section #- 03   Semester Date – FALL 2025

Name (print) _____

Signature _____

UTEP Student ID # _____ - _____ - _____