

## **ARTG 4316-001 GRAPHIC DESIGN 6, PRACTICUM, FALL 2025**

### **COURSE INFORMATION**

<b>Course title</b>	Graphic Design 6, Practicum
<b>Course prefix and number</b>	ARTG 4316, Section 001, CRN 10885
<b>Course meeting location</b>	Fox Fine Arts A, lab/studio 349B/353
<b>Course meeting times</b>	Monday and Wednesday – 1:30 pm to 4:20 pm
<b>Instructor</b>	Clive Cochran
<b>Office / Office hours</b>	FOXA 351, Thursday 12:00 to 1:00 pm or by appointment
<b>Phone / E-mail</b>	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/>

### **COMMUNITY ENGAGEMENT**

As noted below under the Course Description, Graphic Design 6, Practicum, requires significant community outreach, in the form of graphic design services for local non-profit community organizations. Because of this course's history of community involvement, ARTG 4316, Practicum, has been approved for Community Engagement and Leadership (CEL) Certification. The CEL program is an important part of the University's partnership with our community. Liberal Arts and Health Sciences majors are encouraged to take at least one CEL designated course as part of the UTEP experience.

The purpose of CEL courses is to strengthen students' understanding of their role in society as engaged citizens and to build the knowledge and competencies that will enable them to be socially responsible and participating community leaders.

### **CONTACT INFORMATION**

- **Office Hours:** Hours are Thursday, 12:00 to 1:00 pm or by appointment, in Fox A 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 put the course number in the subject line. 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 4316 Graphic Design 6, Practicum**

As the name suggests, this advanced communication course emphasizes the practical application of graphic design theory. The course provides a comprehensive review of the design process, including initial client contact, presentation of the design problem, research and analysis, conceptualization, rough “thumbnail” sketches and layouts, comprehensive layouts for presentation, presentation to the client, and finished art for publication. All projects are client based and intended for publication. Work selected for actual publication will be determined by the client in consultation with the instructor. Clients will be drawn from both on-campus and selected off-campus, not-for-profit organizations. In some cases, work may include submission to legitimate graphic design competitions.

Be aware that we will not provide design services for for-profit businesses. Doing so would constitute a conflict of interest and may put us in competition with practicing, professional designers. Because many of you, our students, will be future practicing professionals, such competition would be an unfair conflict of interest.

The number and complexity of projects will be determined according to the nature and availability of client work. As in professional design practice, specific projects are not pre-determined but will be proposed throughout the semester. Expect three to five projects. Actual number of projects will depend on complexity of each project — some projects are more complex and therefore require more work than others and will be weighted accordingly.

Projects may be team-executed or individualized, depending on the nature and complexity of each project. When projects require a team approach to problem solving and execution, team participation and cooperation will be a factor in individual grade evaluation.

Course style can be described as a “hands on” supervised studio/lab with demonstrations, lectures, and in-class work.

In-class work is structured in order to provide individualized instruction and assistance with the design process. This course will require significant additional work/time outside of class. Students should anticipate spending five hours and forty minutes in class per week and *at least* an additional six hours outside of class per week to satisfactorily complete course expectations.

Practicum requires work for actual clients. All client meetings, including briefings and presentations, will be held in person or online, at the client’s discretion. Online meetings will be conducted via Zoom, Microsoft Teams, or Blackboard, again, at the client’s discretion.

### **COMMUNITY ENGAGEMENT & LEADERSHIP (CEL) COURSE DEFINITION:**

These are courses with integrated, structured community-based (*direct* and *indirect* outside of the classroom) projects and activities connected to course learning objectives where engagement with community partners is equally beneficial to the student and community partners. Participation involves reciprocal teaching-learning experiences over the course of the academic semester and students may gain additional leadership and interpersonal skills while applying their knowledge in the community-setting.

### **COURSE PREREQUISITE INFORMATION**

Prerequisite for **ARTG 4316 Graphic Design 6** is ARTG 3326 with a grade of C or better. Students are required to have a foundation understanding of typography as a design element, identity design (to include logo design), an understanding of how to apply and combine text and headlines within an organized (grid) format, the elements of design, including principals of composition, style, and content, and a working knowledge of Adobe Photoshop, InDesign, and Illustrator software programs. 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 3316, ART 1301, ART 1302, ART 1303, and suggested completion of ART 1304, ARTH 1305 and ARTH 1306. Students seeking prerequisite waiver must contact the instructor.

### **COURSE GOALS AND OBJECTIVES**

Goals and objectives targeted in **ARTG 4316 Graphic Design 6** include:

- A practical understanding of client expectations, and the application of graphic design technique, skill-sets, and resources to meet those expectations.
- An understanding of a diverse variety of client projects, the unpredictable nature of those projects, and how graphic design skills may anticipate and execute those projects.
- Development of improved self-expression, creative thinking, and planning skills, integrated with a design group or team context.
- Development of client presentation techniques and self-confidence, poise, clarity, and thoroughness in presenting work.

## CEL LEARNING OBJECTIVES

In addition to the course goals and objectives outlined above, CEL courses are designed to:

- a) Develop and strengthen ethical skills
- b) Increase social justice and social responsibility awareness
- c) Build communication skills
- d) Develop critical thinking skills
- e) Team work and interpersonal skills
- f) Community-based research skills and knowledge
- g) Practice initiative and responsibility
- h) Self-driven and change-making skills
- i) Develop innovation and entrepreneurial skills

These CEL objectives are compatible with established GD6 course goals and objectives.

## 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

Assignments in Graphic Design 6 are designed to replicate, as closely as possible, the type of projects encountered by a working designer in a typical practice. As noted above, these assignments will be provided by on- and off-campus clients, and are intended for implementation. Because projects selected for publication will be determined by specific client needs, teams and individuals will present their work on a competitive basis.

As client work becomes available, it will be added to the course calendar. All deadlines will be determined according to client needs.

## PRESENTATION FORMAT

Most if not all work for GD 4316, Practicum, is designed for client presentation. In-person client presentations are preferred for all assignments. Presentation formats will depend on the nature of the work. Assignments may vary from coordinated multi-media promotional campaigns to identity programs to booklets or catalogs. For most projects, the most effective presentation format is a PowerPoint slide presentation, shown on the screen in the computer lab, (PowerPoint is likely to be available on client computers, whereas Keynote is limited to Mac products). For booklets or catalogs, a "flipbook" presentation is preferred, projected on screen. Each designer will have a few minutes to present their

work to the client. If the client is not available for an in-person presentation, an on-line presentation will be arranged.

All presentations should be emailed to the instructor before the presentation. Therefore, the deadline for each project will be before the actual presentation. This is so that work can be coordinated and ready to present before the client arrives.

Also, be aware that a pdf of the work may be required, allowing for comments if necessary.

### **IDENTIFY YOUR WORK**

All work must be clearly identified with the name of the designer, (your name), designer group name if applicable, (team name), and the course description, (ARTG 4316-001, GD 6, Practicum), the date, and a brief project description. For slide presentations, include your name on the introductory slide. For “flip books”, include your name on the back page or cover. Each presenter will introduce themselves at the start of the presentation.

Note that further presentation instructions may be required, depending on the project. Refer to individual project briefs for any other presentation information.

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**

Slide presentations and flip books will be returned after individual project grades and client approvals have been determined.

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

**Graphic Design 6** 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 the percentages provided on assignment specifications, plus additional criteria outlined below.

**Note that, as a rule, the client, (in consultation with the instructor), selects the final work to be produced. However, client selection, while important, does not guarantee a passing grade. In other words, work not chosen by the client may receive a higher grade than work selected. Work will be evaluated according to traditional graphic design criteria:**

1. Assignments are evaluated according to both concept and execution. In general, except where noted, both have approximately 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 an especially significant role,

especially in preparing work for client presentation. The care and concern shown in preparing work for presentation may determine the success or failure of the project.

As noted previously, while in-person presentations are preferred, clients *may* opt for online presentations. Presentation criteria will be discussed, depending on the project.

2. 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. Also, anticipate work-in-progress critiques, when appropriate, on assigned projects. 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.

### **PUNCTUALITY, ATTENDANCE, AND OTHER CRITERIA**

In-class critiques and presentations to the client may be held separately. In that case, preferably, the critique will be held prior to the client presentation.

1. Students are expected to finish projects by the deadlines set. Work turned in after class critiques is 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. **Presentations to the client are integral to the success of this course.** Failure to participate in client presentations is considered a breach of professional etiquette. Unexcused absence during a client presentation will result in a failing grade for the project. Late arrival will result in a full letter grade deduction for the project. Note that these penalties apply to *unexcused* absences.
3. 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 emergencies 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.

4. 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.

This policy applies during critiques and client presentations 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.

Punctuality is especially critical during client presentations. The penalty for failing to attend a client presentation is a failing grade for the project, as noted above. In practice, designers who are late or miss client meetings tend to have very short careers. See the paragraph 2 under Punctuality, etc.

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, whether in person or online (should that become necessary).

### **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. Because of the course focus on client work and preset deadlines, make-up work may not be presented to the client, and may require alternative assignments.

### **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 be 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.

### **MATERIALS, PERSONAL EQUIPMENT, AND TECHNOLOGY REQUIREMENTS**

Students taking **ARTG 4316 Graphic Design 6** 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, 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." \*\*\***DO NOT select to start a "free trial!!!!"**\*\*\* **If you have not received this e-mail, please contact Alex Fierro of the UTEP Help Desk: [aefierro2@utep.edu](mailto: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 EQUIPMENT:

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, T-square, triangles, cork-backed ruler, self-sealing cutting surface, matte knife, utility knife, spare blades, adhesives, and mounting boards, etc. Note that 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:

Even though most presentations will not require printed designs, it's a good idea to have a 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](http://www.epson.com), [amazon.com](http://amazon.com), [officemax.com](http://officemax.com), and other online sources. It may also be available locally at office and art supply stores. This paper may be used for some Practicum projects, and is required for other GD classes.

Roll Paper. Some projects may require larger paper formats, such as 44-inch matte finish roll paper. These are available from online vendors such as Amazon, or directly from Epsom. They can be expensive, so consider sharing the expense w/ other students. Contact the lab monitor for more information on fees and operation. Again, this may not be necessary for Practicum assignments, depending on the assignments.

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.

Burnishing tool (for creasing and burnishing) and brayer, (rubber brayer works best, but acrylic is okay).

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

A sturdy portfolio case suitable for presenting 12 – 20 projects.

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](http://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.

### RECOMMENDED READING:

Subscription to some of the major graphic design publications such as Communication Arts and Print (Print is 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.

## 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](mailto:cass@utep.edu), or apply for accommodations online via the **CASS portal**.

**COURSE CALENDAR Fall, 2025: to be determined pending client requirements.**

Because projects in this course depend upon actual client availability and requirements, it is not possible to provide a complete schedule for critiques and client deadlines. Just as in actual design practice, expect last minute schedule changes and project adjustments. Also understand that projects may overlap; in other words, expect to work on more than one project at a time.

**PLEASE READ, COPY, AND SIGN THE SYLLABUS ACKNOWLEDGEMENT:**

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 4316 Graphic Design 6 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 4316**      **Section #- 01**      **Semester Date – Fall 2025**

**Name (print)** \_\_\_\_\_

**Signature** \_\_\_\_\_

**UTEP Student ID #** \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_