

## ARTG 4346-001 GRAPHIC DESIGN 9, PORTFOLIO, SPRING 2024

<b>Course title</b>	Graphic Design 9, Portfolio
<b>Course prefix and number</b>	ARTG 4346, Section 001, CRN 21054
<b>Course meeting location</b>	Fox Fine Arts A, lab/studio 349A/353
<b>Course meeting times</b>	Tue/Thur – 1:30 pm to 4:20 pm
<b>Instructor</b>	Clive Cochran
<b>Office / Office hours</b>	FOXA 351, Wednesday 11:30 am to 12:30 pm or by appointment
<b>Phone / E-mail</b>	915-747-8050 / ccochran@utep.edu

### VENUE

For the Spring 2024 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.

### COVID PRECAUTIONS

Because Covid is still prevalent and highly contagious, personal protective efforts are strongly recommended, including masking, vaccinations, and frequent testing. In the event of a surge in Covid cases, you are encouraged to wear a face covering at all times while on campus, especially indoors and during class. Masks should fit securely over the mouth and nose. You are also encouraged to wash your hands frequently, or use a hand sanitizer. Hand sanitizer stations are available throughout Fox Fine Arts, and sanitizer is always available in the Graphic Design Lab lobby.

**When using the computer lab, wipe down the keyboard before *and* after use. Cleaning materials will be available in the lab. This policy is now standard procedure in both computer labs.**

Do not come to class if you are ill. Seek medical attention and stay home. This policy applies to any contagious illness including Covid and seasonal flu. Be aware that Information missed during an absence is the sole responsibility of the student. It is the student's responsibility to stay current with missed work and assignments, and to stay in contact with the instructor regarding health status, recovery, and anticipated return to class. Use your UTEP email account to stay in contact.

For complete attendance policy, see the attendance policy below on page 8.

### UTEP COVID POLICY

Be aware that [covidaction@utep.edu](mailto:covidaction@utep.edu) is still active. The University no longer *requires* but does *recommend* self-reporting for positive COVID-19 tests. Also, free on-campus testing is available for all students. For more information, go to <https://www.utep.edu/ehs/covid/>

### 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. Over five decades 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.

### CONTACT INFORMATION

- **Office Hours:** Wednesday 11:30 am to 12:30 pm or by appointment. My office is in room 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, GD9 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 4346 Graphic Design 9, Portfolio**

This course is designed to provide an understanding of what constitutes a thorough, comprehensive, portfolio appropriate to contemporary graphic design practice. It will emphasize, through assigned projects, the kind of work incorporated in a graphic designer's portfolio, as well as portfolio assembly, presentation skills, and an awareness of client or audience expectations.

**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 six or more additional hours outside of class per week to satisfactorily complete the assigned project requirements.

## **COURSE PREREQUISITE INFORMATION**

Prerequisite for **ARTG 4346 Graphic Design 9** is ARTG 4306 Graphic Design 5, with a grade of C or better. Students are assumed to have a fundamental understanding of the elements of design, including composition, color, style, typography, and content, and should possess a working knowledge of Adobe Photoshop, Illustrator, and InDesign software programs. Additionally, students are expected to have fundamental drawing skills and a basic survey knowledge of Art History. These skill 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**

**Objective:** As the name suggests, the primary objective of Portfolio Design is the successful assembly of a graphic design portfolio suitable for presentation. Contents of this portfolio will consist of work done in this and other graphic design courses. Personal work may be included, but all contents must reflect work appropriate to graphic design, (note that this may include illustration or photography, as understood in the context of graphic design.)

A secondary objective is to develop an awareness of the designer's role in the marketplace, including his or her responsibility to meet client objectives, audience expectations, the importance of organizing and communicating information, and the reconciliation of these responsibilities with the designer's personal creative vision.

## **LEARNING OUTCOMES**

Students who complete this course will have a completed, representative portfolio ready for presentation, an understanding of basic presentation skills, exposure to contemporary design practice, and the understanding that every portfolio is a work in progress and must be continually updated throughout the designer's career.

## **ASSIGNMENTS**

Work required for Graphic Design 9 is divided into three sections.

**Section one includes two assignments, each is valued at 25% of the final grade, (total 50% of final grade):**

Section one includes project work designed to reinforce or supplement your portfolio. These projects will replicate, as much as possible, the type of assignments encountered by a working designer in a typical graphic design practice. At the same time, projects are selected to provide creative freedom; the goal is to provide an opportunity for the designer to demonstrate his or her individual design strengths, creating work appropriate for his or her portfolio.

Assignments for this section are client based. Several options will be provided, including a list of hypothetical "clients" and client descriptions. Work for each of these clients will include an identity campaign comprised of a logo design and supporting collateral material, including business stationery and a graphic standards guide. Each "client" will require specific project work, which may range from package design to promotional campaigns. Again, options will be provided, providing opportunities for

the designer to demonstrate specific skill sets. Designers are expected to select those options that enhance their overall portfolio presentation. Section one accounts for 50% of the overall course grade.

1. Identity program materials, including:
  - a. Trademark/logo design for a hypothetical client. Design will be executed in one color (black) and multi-color versions, and reverse (white on black).
  - b. Stationery system, to include standard business stationery: letterhead, envelope, and business card. Letterhead will include a business letter formatted in a standard business letter format. Also consider the option of including a second sheet, Monarch size letterhead (aka memo or executive size) and matching envelope.
  - c. Graphic standards guide or manual, to include basic instructions for logo application.
  - d. Presentation folder to contain the stationery system and standards manual.  
Examples will be provided and discussed.

2. Client project.

Apply the identity design developed in the first assignment to a project for the hypothetical client you have chosen. Options will be provided, or you may suggest a project appropriate to your client. Project options range from package design, promotional campaigns, catalogues, annual reports, and more, or some combination of these. Choose the option that is most appropriate for your individual portfolio. Look for options that best demonstrate your skills, or provide a challenge to help you further develop your skills.

**Timeline and other details for the assignments in section one will be provided with individual assignment information.**

**Section two has two parts, each is valued at 25% of the final grade, (total 50% of final grade):**

Part 1. Self-promotional materials, including:

- a. Design and execution of your personal logo. Note this logo should be a new design, made specifically for this course, NOT an existing design completed in an earlier or concurrent course. Consider that your personal logo should reflect your professional identity as a graphic designer. At this stage your identity as a graphic designer should reflect a mature, polished, approach to the profession. Your logo will be used on your résumé, cover letter, and personal stationery.
- b. Design and execution of a personal stationery system, to include letterhead, envelope, and business cards. All elements will include your personal logo. Stationery elements will adhere to standard U.S. business sizes: Letterhead is 8.5 by 11 inches, envelope is 9.5 by 4.125 inches (#10 business envelope), business card is either 2 by 3.5 inches vertical or 3.5 by 2 inches horizontal. Remember that you can include designs on both sides (front and back) of these elements if necessary. It's up to you.
- c. Résumé to coordinate with personal stationery system. Examples will be provided. Do not download any of the popular résumé template designs; design your own, to coordinate with your stationery design.
- d. Cover letter, printed on personal stationery, written in your own words. Example will be provided. Essentially, your cover letter is an interview request to a potential employer. You will be asking for the opportunity to interview and show your portfolio.
- e. Statement of design philosophy. This can be a statement of principles, a definition, or a personal statement. What does graphic design mean to you? Why did you choose graphic design? The statement should be a short paragraph, concise, no more than two or three sentences. It should incorporate your personal logo, and should coordinate with your stationery. Consider incorporating this as a design element in the presentation folder and/or on your mini-portfolio.

Examples:

*"I like design to be semantically correct, syntactically consistent, and pragmatically understandable. I like it to be visually powerful, intellectually elegant, and above all timeless."*

— Massimo Vignelli

*“Design is the method of putting form and content together. Design, just as art, has multiple definitions; there is no single definition. Design can be art. Design can be aesthetics. Design is so simple, that’s why it is so complicated.” – Paul Rand.*

- f. Presentation folder to incorporate the items listed above. The folder should include pockets and/or flaps to contain your logo, personal stationery and business cards, cover letter, résumé and statement of philosophy. Be creative when designing the folder; you may incorporate die cuts, embossing, custom folds, pockets, etc. The design philosophy can be included as part of the folder design. Examples will be provided and discussed.

## Part 2. Presentation Portfolio.

Part 2 of this assignment requires the design and assembly of a presentation portfolio, to include at least 12 to 20 examples/projects. The portfolio will include your personal logo for identification purposes; it does not count toward the project examples.

Be aware that the portfolio can take different forms; there is no single, correct way to build a portfolio, (although there are many incorrect ways). Several options are available, for example:

- A traditional folder or portfolio case, to include examples carefully mounted to fit the case.
- Or, create a portfolio case or book of your own design, so long as it is relevant and practical, and presents your work in a clear, coordinated, neat, and organized manner.
- Or, create a digital portfolio presentation “flip book”. Flip books present like traditional books, with pages that “turn”. They provide an excellent showcase for carefully designed portfolios. Several options are available online, such as [flipthtml5.com](http://flipthtml5.com). Many provide a free demonstration version, including an online link, so that your portfolio is available online by clicking on the link. It is important to research these flipbook options. Some require a fee, and some links are only available temporarily, sometimes as little as a week online. Also, the number of pages may be limited for the free demonstration versions, so be sure to know how many pages are available.

Whichever option you choose, whether traditional or digital, strive to build a portfolio that is relevant and practical, and presents your work in a clear, coordinated, neat, and organized manner. Remember that any portfolio must be user-friendly, should communicate your work clearly, and should demonstrate your strengths as a designer.

Note that it *may* be helpful to label the work in your portfolio. We take it for granted that the design should speak for itself, but knowing the purpose of the work can help evaluate its success as a design. For example, a logo design becomes more understandable and relevant if the viewer knows the nature of the client’s business. Any descriptions should be brief, one or two short sentences. Also, explain whether the work is for a hypothetical or actual client.

Traditional, custom, or digital portfolios should be clearly labeled with your name and contact information. For a traditional portfolio, usually a luggage tag is appropriate for this purpose, although you may develop another creative solution for identifying your portfolio. Custom and flip books must also include this information, placement depends on the design of the book. **Always identify your work.**

In addition to your physical portfolio, your résumé and individual works included in your portfolio will also be submitted digitally, the work as individual jpgs (not pdfs) in a separate folder. Your resume may be presented as a pdf or a Word file. Jpgs should be saved at no smaller than 150 pixels per inch. These jpgs will be saved as part of the Department’s graphic design archives.

In addition to the above, you are encouraged to develop an online presence. This is not required for this course, but will be very helpful to you in your career. If you take or have taken GD8, then you will have already created or are creating your own website. Also, website templates are available on Behance, Square Space, Wix, and other venues. These sites may charge a fee for their services, but can be a good investment in your career.

NOTE: Take advantage of Adobe Portfolio. This software is free with your Adobe Creative Cloud subscription.

**Timeline and other details for the assignments in Sections One and Two will be provided.**

**Section three consists of participation in a group portfolio exhibition.** The exhibition will be held in the Glass Gallery, beginning on the last week of the semester through finals week. Individual designers will include a representative sampling of work, the number of pieces to be

determined according to space limitations and consensus among participants. Note that work shown may be duplicated in your portfolio, and may also be submitted to the Annual Student Exhibition (Spring semester only) or other exhibition opportunities. Therefore, plan on producing more than one copy of your work.

Success of the portfolio exhibition requires the cooperation and participation of all portfolio students. Participants will plan, organize, curate, design, promote, assemble, and dismantle the exhibition as a cooperative effort. Although work included in this exhibit will not be considered toward the final course grade, the level of individual participation in the exhibit may influence the grade, (for example, a B+ may be elevated to an A). Individual work will be evaluated as part of UTEP's mandatory Projected Learning Outcomes (PLOs).

Promotion plays an important role in the success of the event. In the past, portfolio students have developed a "theme" for the event. (e.g.: Fall 2023 was *Visual Vibes*, Spring 2023 was *Clue, A Killer Portfolio Exhibition*, Fall 2022 was *The Pantones*; Spring 2022 was *The Crying Game*). The theme is a good way to begin promoting the event. All previous groups have developed a logo which is then applied to posters, mailers, etc. Exhibitions have been promoted on various community arts calendars, in the Prospector, on radio and television arts programs, and other venues. Events have also been promoted on Facebook and Instagram.

The Department of Art will assist in funding the printing of posters and postcards. Additional promotional opportunities will be discussed. Any additional expenses, such as catering or entertainment, are the responsibility of the participants. Traditionally participants will determine a budget and for the event and all combine to contribute to cover costs.

Mounting a group exhibition can be a formidable task, so frequent meetings among the participants will be helpful. Many hands make light work. It is wise to meet early in the semester to plan and organize the event. Teamwork is key, assign individual responsibilities, set deadlines, anticipate problems.

**It will be important to contact the Glass Gallery Director early in the semester regarding exhibition timing and plans.** The director has been very helpful in the past for providing tools and materials for assembling the exhibition. The director will handle the lighting for the event, so it is important to have the work mounted and in position well prior to the event to allow time to arrange the lighting. The director will also provide one key to the Gallery. One student will be responsible for this key; it must be returned to the director at the conclusion of the exhibition, after work has been cleared and the space cleaned up.

There are eight movable walls available in the Gallery space. These may be configured according to your plans. Also, several shelves and brackets are available, generously donated by previous GD9 exhibitors. Several pedestals are available on the second floor. These are usually available on a first come, first served basis. Shelves and pedestals will be needed for packaging and other 3-D items. Be aware that walls, shelves, and pedestals may need a coat of paint, especially by the end of the semester.

As noted, the exhibition takes place at the end of the semester, during the last week of classes through the end of finals week. Traditionally, the opening reception is scheduled for the last day of classes, on Thursday. Note that the actual opening reception date is up to the participants. You may decide to postpone the reception until finals week. The gallery will be available for mounting and displaying your work on Monday of the last week of classes. It is possible that the gallery *may* be available for mounting work on the weekend prior to the event, depending on when the previous exhibition is vacated.

All work must be removed and the gallery returned to its original state by Friday of Finals Week.

**Current plans anticipate a traditional, face-to-face exhibition reception. However, should conditions change regarding the Covid pandemic or for any other unforeseen reason, those plans may change. Conditions may require a *soft* opening, *not* a formal reception.**

The Glass Gallery is a small space and does not allow for adequate distancing. Another alternative is an online Zoom reception to accompany the exhibition, as were held during the Covid lockdown. Also consider posting the work to the DO Art web page concurrent with the actual, physical exhibition.

So, plan on a face-to-face reception, but be prepared to pivot if necessary. As Mel Brooks sang, "hope for the best, expect the worst".

**Refer to the assignment sheet and course calendar, to be provided separately, for deadline and other information for sections 1, 2, and 3.**

### **IDENTIFY YOUR WORK**

All work must be clearly identified with the name of the designer, (your name), and the course description, (ARTG 4346-001, GD 9, Portfolio), semester, (Spring 2024), the date, and a brief project description. If a project requires several designs, each must be individually identified.

The proper format is a label attached to the back of the work (lower right corner). Where this is not practical, such as 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).

Also, your portfolio, when submitted for final evaluation, must also contain clear identification. For traditional portfolio cases, a simple luggage tag may work fine, although it is always a good idea to include additional identification inside the portfolio in case the luggage tag becomes separated from the portfolio case.

For digital portfolios, including digital Flip Books, your name and contact information must be included. The back page of a flip book is recommended for your contact information. Your personal logo should be incorporated on the cover of the book.

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 picked up 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. Arrangements for portfolio retrieval will be provided prior to final portfolio evaluation.

### **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 (March 28). Student-initiated drops are permitted after this date, but the student is not guaranteed a grade of W.  
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. The faculty member of record will issue a grade of either W or F.

**Graphic Design 9** is a grade-based course and is not available for audit, pass/fail or satisfactory/unsatisfactory (S/U) options.

### **EVALUATION:**

The final grade in this course will be determined by the total value of assignments and the finished portfolio combined, based on the percentages provided on the assignment specifications provided. 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, especially in preparing work for portfolio. The care and concern shown in preparing work for presentation can determine the success or failure of the project.

2. The final portfolio is evaluated according to organization, consistency, neatness, thoroughness, clarity, and general quality of content. The personal stationery, cover letter, designer's statement, and résumé are evaluated according to these same criteria, and also according to design and execution criteria indicated above, in paragraph 1.
3. Participation in the Portfolio Exhibition will not directly factor into the overall grade. However, as noted above, the level of participation *may influence* the final grade, according to the same criteria listed in paragraph 4, below. Accordingly, the quality of the work presented, organization, neatness, and clarity of presentation, and overall participation and cooperation with the other participants may influence the grade. In addition, this exhibit will be subject to a Projected Learning Outcomes evaluation for the University.
4. 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 projects outlined above. Note that work presented during in-progress critiques will be factored into the final grade for those projects. Failure to adequately participate in work-in-progress critiques will result in a letter grade penalty for that project. Therefore the final grade for each project includes not only the final, formal critique, but also work leading up to that critique.

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, except for the final portfolio evaluation, will be subject to the above criteria during critique and post-critique evaluation by the instructor. The final portfolio will be submitted at the end of the semester at the date indicated on the calendar to be provided. Although not subject to classroom critique, it will be evaluated, by the instructor, according to the criteria indicated in paragraph 2, above.

#### **Important note regarding critiques and prompt submission of work**

A letter grade will be deducted for each day that an assignment is overdue. One-half letter grade, (1/2 a grade point), will be deducted for any work introduced after the critique has begun.

Attendance at all critiques is mandatory. A letter grade will be deducted for failing to attend a critique, (In other words, if the work is not ready, *and* you skip the critique, you have lost two letter grades. As Woody Allen once observed, 90% of success is just showing up.) If extenuating circumstances prevent attendance or the punctual presentation of work, a written explanation is required.

A few minutes are always allowed at the beginning of the critique period for last-minute adjustments, etc. This is a time to catch your breath, gather your thoughts, etc. 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 it 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 illness or other personal or family emergencies constitute a valid excuse for absence or tardiness. Remember that valid excuses must be documented.

#### **ATTENDANCE AND PARTICIPATION**

Attendance, punctuality, participation and appropriate class conduct are considered performance criteria for this class. Failure to perform to required standards will result in strong grade penalties and can cause failure of this course.

#### **ATTENDANCE POLICY:**

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 equal 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.

#### **COURSE PARTICIPATION:**

Participation in all discussions, critiques and class days is required for this course. Participation in the collaborative group environment of the studio is essential to the completion of this course.

The class meets approximately five hours and 40 minutes weekly, (including breaks). Expect to spend *at least* six hours weekly outside of the scheduled class time for the successful completion of class projects. However, projects executed solely out of class will not be accepted. The use of class time to work on outside projects is not permitted, and will be counted as an absence.

In addition, as noted, expect to participate in meetings outside of class for exhibition planning.

#### **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.

#### **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 4346 Graphic Design 9** 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 "Get started with Creative Cloud All Apps Student License" If you have not received this e-mail, please contact UTEP Technology Support at [helpdesk@utep.edu](mailto:helpdesk@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, T-square, triangles, cork-backed ruler, self-sealing cutting surface, mat 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.

A sturdy portfolio case suitable for presenting 12 – 20 projects. Even if you decide to create a digital “flip book” portfolio, it’s a good idea to maintain a traditional, physical portfolio. Your traditional portfolio is your back-up, an employer may ask to review the actual work in a traditional portfolio. Also, it is a good way to chart your progress. Remember that your portfolio is always a work-in-progress; so long as you continue as a designer, your portfolio is never finished.

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](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. Shop around.

Roll Paper. 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. Note that the plotter is available to GD5, GD6, and GD9 students in the B lab. Contact the lab monitor for more information on fees and operation.

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 (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.

Currently, during the Covid crises, professional courtesy is more important than ever. It is important to respect everyone's personal space, providing a safe distance between individuals wherever possible. Wearing a mask is more than simply a common-sense health precaution, it is also a sign of respect for the health of others. Mask up, and keep your distance.

- 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.
- Sanitize your work space both *before and after* use. When using the lab, be sure 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).
- Students must act in a safe and reasonable way at all times in the studio and computer lab. This includes observing the COVID precautions posted on page 1. Also, remember to wipe down your keyboard both before *and* after use.
- 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 Student Conduct and Conflict Resolution (OSCCR)** 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 Student Conduct and Conflict Resolution (OSCCR).

### **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 to students with documented disabilities. Students who become pregnant may also request reasonable accommodations, in accordance with state and federal laws and regulations and University policy. Accommodations that constitute undue hardship are not reasonable. To make a request, please register with the UTEP Center for Accommodations and Support Services (CASS). Contact CASS at 915-747-5148, email them at [cass@utep.edu](mailto:cass@utep.edu), or apply for accommodations online via the CASS portal.

### GD9 TIMELINE/CALENDAR, SPRING 2024

Provisional, subject to change if necessary.

Refer to assignment information (project briefs) for specifics and details.

#### Week 1

##### Tuesday, January 16

Course introduction. Discussion: syllabus, general outline of projects including Portfolio Exhibition. Begin assembling work for a portfolio review, scheduled for Thursday, February 1. Work does not need to be mounted, just displayed on tabletop in Fox 353.

##### Thursday, January 18

Client list and assignment options provided. Discussion, Identity design — what constitutes successful logo/trademark design; some criteria to consider.

Over the weekend, review client list. Select the client whose projects best suit your portfolio. Begin research and concept phase.

**Reminder:** Now is the time to begin meeting/organizing the portfolio exhibition. Plan on when to meet outside of class, and how to delegate responsibilities.

#### Week 2

##### Tuesday, January 23

Project 1, Identity, continued. Discussion, the importance of graphic standards as applied to visual identity. By now you should have a good idea of which hypothetical client will best supplement your portfolio. You should be working out logo ideas by now. Research is critical at this stage.

*Signed syllabus acknowledgements are due at this time.*

##### Thursday, January 25

Identity Design, continued. Discussion, color systems and application. How color works as applied to visual identity. Before next class, continue working on concepts and rough layouts. By now you should be working on rough layouts, and be prepared for the work-in-progress (WIP) critique on Tuesday.

Before next class, have *at least* four alternative logo designs ready to show for work-in-progress critique. These should be tight pencil roughs; they should be clear and recognizable, understandable designs, *not* thumbnails. They should be distinct ideas, not merely variations on a theme.

#### Week 3

##### Tuesday, January 30

**Work-in-progress critique.** Have *at least* four alternative logo designs ready to discuss. Note that these should represent distinctly different approaches, not merely variations on a theme. We will meet in Fox 353. Time permitting, we will review stationery examples.

##### Thursday, February 1

Portfolio Review. Gather the work that you consider portfolio ready at this time. Work does not have to be mounted, a portfolio case is not necessary. Review will take place in studio room Fox 353.

**Reminder: by now you should be meeting to plan the exhibition.**

**Week 4****Tuesday, February 6**

Identity Design, continued. Discussion, standards guide examples. Be prepared to show progress on your standards guide. You should have the pages blocked out in in order, ready for the finished logo. By now you should have narrowed down your logo ideas and are ready focus on the finished design.

**Thursday, February 8**

Identity Design, continued. Discussion, stationery design and the importance of paper selection. You should have designed and are ready to create the presentation folder for your stationery.

**Week 5****Tuesday, February 13**

Identity Design, continued. Your identity project should be in the final stages. Last meeting before critique. Be ready to print, mount, and assemble your work.

**Thursday, February 15**

**Critique.** Project 1: logo design, standards guide, and stationery.

Begin working on Project 2, Client Project. See client descriptions for options.

**Friday, February 16**

Graduating seniors' applications due at UTEP's Registration and Records Office.

**Week 6****Tuesday, February 20**

Project 2, client project. Discussion, options for client projects.

The importance of research related to client projects. Discussion, package design. Before next class, begin working on a proposal for your client project. This should be concise, no more than a paragraph discussing your ideas for the project, (packaging, advertising, booklets and catalogs, etc.). Consider the options suggested, or develop your own option appropriate for your portfolio.

**Thursday, February 22**

Discussion, packaging, review packaging options for potential clients.

Written proposals are due next class.

**Week 7****Tuesday, February 27**

Written proposals for client projects are due. Time permitting, review packaging examples.

Continue concept and research for your client project.

**Thursday, February 29**

Work day. Be developing ideas and concepts appropriate for your client project. Before next class, begin rough layouts, develop thumbnails/roughs to show before next class.

**Week 8****Tuesday, March 5**

Project 2. Have rough ideas and thumbnails ready to show and discuss.

**Thursday, March 7**

Project 2 continued. Work-in-progress review. Have mock-ups and plans ready for review. Be able to provide a general outline of projected work.

**Week 9****Tuesday, March 12**

Spring break. Classes do not meet.

**Thursday, March 14**

Spring break. Classes do not meet.

**Week 10****Tuesday, March 19**

Project 2 continued. Work-in-progress critique.

**Thursday, March 21**

Project 2, work day. By now, you should have planned your work, have materials ready to assemble finished designs. You should be in the final stages of this project, and are ready to assemble materials.

We should have Fox 353 and 352 available for assembly. Don't wait until the last minute for any required printing — remember you will be competing w/ other GD classes for printer availability.

## **Week 11**

### **Tuesday, March 26**

Project 2, last class before critique. By now, you should be ready to assemble your work.

### **Thursday, March 28**

**Critique**, Project 2.

Begin Project 3, personal logo, personal stationery, résumé, cover letter, and designer's statement.

*Spring Drop/Withdrawal Deadline.* Student-initiated drops are permitted after this date, but the student is not guaranteed a grade of W after the drop deadline. The faculty member of record will issue a grade of either W or F.

**Friday, March 29.** Cesar Chavez Holiday, no classes.

## **Week 12**

### **Tuesday, April 2**

Discussion, projects 3 and 4: personal logo design. Examples of résumé, cover letter, and designer's statement will be provided. By now you should be composing your cover letter and résumé.

### **Thursday, April 4**

Continue working on your personal logo. Have sketches ready to share.

**Reminder:** Portfolio exhibition opening is less than one month away. Promotional materials should be ready to produce, public relations efforts (contact on and off campus news outlets) should be in place.

## **Week 13**

### **Tuesday, April 9**

Discussion: Portfolio presentation techniques. Traditional presentation techniques will be discussed.

Demonstration, portfolio design. Several examples of portfolios will be shown, time permitting.

### **Thursday, April 11**

Work-in-progress critique, personal logo. Concentrate on gathering and photographing your work as necessary. Plan ahead for your final portfolio presentation, (Project 4). By now you should be curating your portfolio, as well as finalizing the work for Project 3.

**Portfolio exhibition planning should be well underway.** By now, promotional materials (posters, postcards) should be ready to print, other promotional/public relations efforts (media contacts) should be ready or completed.

## **Week 14**

### **Tuesday, April 16**

Projects 3 and 4. Continue fine-tuning your personal logo, stationery, etc. By now, you should be finishing your résumé and writing your cover letter.

### **Thursday, April 18**

Project 4, portfolio. By now you should have narrowed down your choices and are ready to assemble your work. As you curate your work, consider which examples to include in the portfolio exhibition. Continue finalizing project 3 stationery, etc.

## **Week 15**

### **Tuesday, April 23**

**Critique**, Project 3. Project 3 materials will be discussed in critique.

### **Thursday, April 25**

Concentrate on assembling materials for the Portfolio Exhibition. By now, promotional materials should be finished and ready for distribution.

## **Week 16**

### **Tuesday, April 30**

Work day, work should be ready to mount for portfolio exhibition.

### **Thursday, May 2**

Last day of regular classes, last meeting before finals. This can be a work day, preparing your portfolio or the portfolio exhibition.

**Portfolio Exhibition**, Opening and/or Closing Reception time to be determined. The official dates for the exhibition are the last week of classes and finals week. The reception can be held on any evening during this two-week period. Usually the reception opens at 5:30 or 6:00 pm and closes at about 8 pm. In recent semesters, the Portfolio Exhibition reception has been held during finals week. It's a good idea to time this event so that it does *not* coincide with the Annual Juried Student Exhibition at the Rubin Center.

**WEEK 17, FINALS WEEK**

**Thursday, May 9**

**Portfolio Critique (Project 4).** 1:00 to 3:45 pm. Attendance is required.

Note, this can be an alternative date for the Portfolio Exhibition reception. Meeting times will be adjusted to fit the reception schedule.

**Friday, May 10.** Portfolio Exhibition, last day. All work must be removed from the Gallery and the space must be returned to its original condition on this day.

**PLEASE READ 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 4346 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 4346                      Section #- 01                      Semester Date – Spring, 2024**

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

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

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