ARTG 3316-001 GRAPHIC DESIGN 3, SPRING 2022

Course title	GRAPHIC DESIGN 3
Course prefix and number	ARTG 3316-001 (CRN 21453)
Course meeting location	Fox Fine Arts 353/349A
Course meeting times	Monday and Wednesday, 4:30 pm – 7:20 pm
Instructor	Clive Cochran
Office / Office hours	FOXA 351, Thursday 12:30 to 1:30 pm or by appointment
Phone / E-mail	915-747-8050 / ccochran@utep.edu

VENUE

For the Spring 2022 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

During the current pandemic situation, protective face coverings are strongly recommended. 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.

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 4.

The UTEP Provost Office has also provided the following COVID-19 Precaution Statement:

Please stay home if you have been diagnosed with COVID-19 or are experiencing COVID-19 symptoms. If you are feeling unwell, please let me know as soon as possible, so that we can work on appropriate accommodations. If you have tested positive for COVID-19, you are encouraged to report your results to covidaction@utep.edu, so that the Dean of Students Office can provide you with support and help with communication with your professors. The Student Health Center is equipped to provide COVID-19 testing.

The Center for Disease Control and Prevention recommends that people in areas of substantial or high COVID-19 transmission wear face masks when indoors in groups of people. The best way that Miners can take care of Miners is to get the vaccine. If you still need the vaccine, it is widely available in the El Paso area, and will be available at no charge on campus during the first week of classes. For more information about the current rates, testing, and vaccinations, please visit epstrong.org.

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, among others. He is an American Advertising Federation Silver Medalist. He was previously Associate Creative Director at MithoffBurton Partners, a Marketing Communications firm in El Paso, Texas. Since 1985, he has lectured in Graphic Design at UTEP. He received a BA from UTEP in 1976.

COURSE DESCRIPTION

ARTG 3316 Graphic Design 3

Graphic Design 3 is a further investigation of effective visual communication with emphasis on problem solving and conceptual development. Topics include typography, symbol/identity design, effective

handling of display and text type in relation to the layout/design of the page, and the problem of integrated design coordination across a variety of media.

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

In addition to successful completion of ARTG 2306 and ARTG 2326 with grades of C or better, students taking ARTG 3316 Graphic Design 3 are expected to have a solid understanding of the elements of design, the principals of composition, style, and content. Additionally, students must have developed competent drawing skills and a basic knowledge of art history. These skills and knowledge sets are provided through the Department of Art's foundation course sequence including: the above required prerequisites ARTG 2306, ARTG 2326, plus ARTF 1301, ARTF 1302, ARTF 1303, ARTF 1304 and suggested completion of ARTH 1305 and ARTH 1306. A sound knowledge of the basic graphic software is essential.

COURSE GOALS AND OBJECTIVES

Goals and objectives targeted in this course include:

- A theoretical and real world introductory experience in the development, research and execution of graphic design problems.
- Development of improved self-expression, creative thinking, planning and execution skills.

COURSE OUTCOMES

The student who successfully completes this course will have acquired competency in the various stages of solving basic graphic design problems. She or he will have progressed through various stages of developing visual ideas, research, solving communication problems, and execution of common graphic design projects.

Note: Competency 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. Competency can be demonstrated throughout the design process, from research to conceptualizing to planning/organization to preliminary sketching to execution to presentation. Competency is a measure of how well a student understands and uses a process or skill.

Confidence is defined as a student's willingness and trust in her or his 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 her or his willingness to use these new skills. Once the student has worked with and begins to understand the design process, uncertainty is replaced with a sense of control and excitement for the potential of the process as a path for creation.

ASSIGNMENTS

In the course of the semester, we will deal with a number of projects/assignments (approximately 4 to 5). Projects will progress in increasing degrees of difficulty. Each of the projects will be introduced by the instructor, articulated both verbally and in written form. It is very important that the student understands the assignment thoroughly at this stage. The student is encouraged to clarify the problem and the requirements by asking questions before embarking on research.

ACTIVITIES

Through assigned projects, the student furthers his/her understanding of letterforms and typography, iconography, color management, page layout and composition, the importance of craftsmanship, and presentation skills. He/she applies this knowledge to actual projects that emphasize the importance of readability, aesthetics in type and how types can be incorporated into the layout of the page as display type (headlines, subheads, etc.) and text type (body copy, side bars, call-outs, etc.). Projects may

include design for any traditional printed media, including but not limited to institutional branding and identity, print advertising, posters, book covers and corporate brochures. Students practice evaluation techniques through critiques and discussions of their own work and that of their peers.

Assignment topics may include but are not limited to:

1. Typographic studies
2. Page layout and organization (grid systems)
3. Introduction to designing for print media, (offset lithography, screen printing, etc.)
4. Black and white printed media composition
5. Introduction to designing with color, (color matching systems and process color systems)
6. Principles of identity design, including branding and package design
7. Coordinated print design programs, including mixed media design

IDENTIFY YOUR WORK

In-person submissions:

All work must be clearly identified with the name of the designer, (your name), the course description, (ARTG 3316-001, GD 3), semester, (Fall, 2022), 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 a catalog, book, or package design, the appropriate information should be incorporated inconspicuously but clearly as part of the design, (example, on the back-cover flap of a book jacket, or following the ingredients on a food package design, or on the colophon/credits page in a catalog, or the back cover of a catalog, annual report, etc.).

Online submissions:

If online instruction becomes necessary, project work will be submitted in a digital format for online presentations and critiques. In this case, student name and project number *must* be included in the file name. Proper format is last name first, followed by first name or initial, GD3, project number, and semester. For example: Peterson_P_GD3_Proj1_Spring22.pdf. If files are not properly identified they may get lost or misfiled. This option will be necessary only if the course is required to change to an online format, or if extenuating circumstances demand online submissions.

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

RETRIEVAL

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

If online submission is required, in-class retrieval is not a factor. Evaluations of your work will be returned to you in a timely manner.

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 combined average grade of all assignments, according to the percentage weight of each. Also, see the criteria listed below under *Punctuality, attendance, and other criteria*.

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

B Above average performance, going beyond expectations.

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

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

F Unacceptable 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 (April 1). 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 3 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 other criteria outlined below (paragraphs 2 and 3), based on the percentages provided on the assignment sheet. 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, thorough-ness, and presentation. When several pieces or a series are assigned, consistency and coordi-nation are also considered. Note that presentation plays a significant role. The care and concern shown in preparing work for presentation can determine the success or failure of the project.
2. Anticipate work-in-progress critiques, when appropriate, on projects outlined above. Note that work presented during in-progress critiques will be factored into the final grade for those projects. Therefore the final grade for each project includes not only the final, formal critique, but also work leading up to that critique. Failure to present assigned work during work-in-progress critique will result in a grade point deduction from the final project grade.
3. In addition to the above criteria, class participation, attendance, and performance improvement will be considered in the final evaluation. When the overall grade is on the cusp, these factors can play a positive or negative role.

Critiques are an essential part of the evaluation process. Everyone is expected to participate in critique of their own work and the work of others.

PUNCTUALITY, ATTENDANCE, AND OTHER CRITERIA

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 tardy for critique. See the note below regarding punctuality.

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

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

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

The 4th unexcused absence in the course of a semester will lower final grade by one letter. Five unexcused absences will result in a failing grade for the course. Tardiness constitutes one half of an absence. The student is responsible for any information missed while away from class. Attending class but not working in class, and early departure from a class are all regarded as being absent. Participation in all brainstorming, group discussions, and critiques is the nature of a studio class. It cannot be made up or substituted.

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

A further note about punctuality

As noted above, the tardiness policy is clear. Two unexcused late arrivals equals one unexcused absence. Four unexcused absences results in the loss of one letter grade for the semester.

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

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

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

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 should be limited to 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.

- 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. If online classes become necessary, this should not be an issue, (your microphone will be muted when you are not speaking).
- 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 silenced, turned off, or put on the vibrate mode. 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 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.

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 3316 Graphic Design 3** 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** 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.
- Students will need internet access for remote learning if it becomes necessary. You will need to log on to one of the approved UTEP remote learning platforms such as Blackboard Collaborate, Microsoft Teams or Zoom. Note: assignment and other information will be provided via Blackboard or UTEP e-mail. Classes will be conducted online using Zoom. You will be invited to attend Zoom sessions. Check your UTEP email account for Zoom invitations.
  Again, this last requirement applies only if remote learning becomes necessary.

Recommended art supplies:

Many of the items listed are not required for online courses. However, these may come in handy for future coursework, as well as your own personal work.

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.

A sturdy portfolio case is recommended. It should be large enough to carry mounted work and supplies, (approximately 24" wide by 18" high).

100 sheet box of Epson Photo-Quality Inkjet Paper Matte (13"x19", 100 Sheets), size A3/B, or 3-star. Get 27 lb, 4.9 mil paper. **DO NOT USE GLOSSY PAPER**. Do not use Epson 4-star paper, it is too heavy. This paper may be ordered online at www.epson.com, amazon.com, officemax.com, and other online sources. It may also be available locally at office and art supply stores.

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

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.

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.

ACCOMMODATIONS POLICY

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

TIMELINE/CALENDAR, SPRING 2022

Provisional, subject to change if necessary. Topics, projects, and project deadlines are subject to change. Detailed project instructions and timelines will be provided on a per project basis.

Week 1

Monday, January 17. Dr. Martin Luther King, Jr. Holiday. Class does not meet.

Wednesday, January 19. Course introduction. Discussion: syllabus, general outline of course expectations. Assignment 1 given. Before the next class, review the information provided, begin research, learn as much about the assignment topic as possible.

January 18 – 21, late registration, (fees are incurred).

Week 2
Monday, January 24. Discussion: *Type Rules!*
Project 1 is an exploration of typographic composition. It builds on typographic fundamentals introduced in Graphic Design 2. This project involves typography, page layout, the interaction of type and image, and how color interacts with and informs the finished design.
Wednesday, January 26. Project 1 continued.

Week 3
Monday, January 31. Project 1, Work-in-progress critique, (WIP Crit).
Wednesday, February 2. Project 1 continued
Spring Census Day. Last day to register for classes. Payments are due by 5:00 p.m.

Week 4
Monday, February 7. Project 1 continued**.**
Wednesday, February 9. Critique, project 1.
Project 2 announced. Project 2 explores the concept of visual metaphors. This project builds on concepts introduced in GD2. It involves an understanding of graphic design iconography and how graphic designers use visual language to communicate as a visual shorthand, a tool to convey information directly, simply, and clearly.

Week 5
Monday, February 14. Discussion: *What is an icon?*
Project 2 continued.
Wednesday, February 16. Project 2 continued.
Friday, February 18
Graduating seniors' applications due at UTEP's Registration and Records Office.

Week 6
Monday, February 23. Project 2, Work-in-progress critique.
Wednesday, February 25. Project 2 continued.

Week 7
Monday, February 28. Critique, Project 2.
Project 3 announced. Project 3 introduces the concept of Identity Design. This project builds on an understanding of visual language developed in project 2. It explores how iconography and typography combine to communicate a graphic identity for people and organizations. It introduces the concept of corporate identity in terms of graphic communication, and how that graphic identity is applied.
Wednesday, March 2. Project 3 continued.

Week 8
Monday, March 7. Project 3 continued.
Wednesday, March 9. Project 3 continued. Presentation: *Avoid Clichés, Part I*.

Week 9
Monday, March 14. Spring Break. Continue research and concept development for project 3.
Wednesday, March 16. Spring Break. Continue research and concept development for project 3.

Week 10
Monday, March 21. **Project 3, Work-in-progress critique.**
Wednesday, March 23. Project 3 continued.
Friday, March 25. Cesar Chavez Holiday, no classes.

Week 11
Monday, March 28. Project 3 continued.
Wednesday, March 30. Project 3 continued.
Friday, April 1. Spring Drop/Withdrawal Deadline. Student-initiated drops are permitted after this date, but the student is not guaranteed a grade of W. The faculty member of record will issue a grade of either W or F.

Week 12
Monday, April 4. Critique, Project 3, Identity Design.
Project 4 announced. Project 4 explores the applications of the identity design developed in project 3. This project demonstrates how graphic identity supports design efforts including branding, packaging, and multi-media applications. This project requires a practical application of graphic identity, in addition to a further application of concepts developed in projects 1 and 2. It may involve illustration, typography, and other opportunities for visual interpretation. Options will be provided
Wed., April 6.
Project 4 continued.

Week 13
Monday, April 11. Project 4 continued.
Presentation, *one designer's approach to package design*. Discussion, what did you learn from this designer's process?
Wednesday, April 13. Project 4 continued. Presentation: *Avoid Clichés, Part II*.
Friday, April 15. Spring Study Day. Deadline to submit candidates' names for degree conferral.

Week 14
Monday, April 18. Project 4 continued.
Wednesday, April 20. Project 4, work-in-progress critique.

Week 15
Monday, April 25. Project 4, continued.
Wednesday, April 27. Project 4, continued.

Week 16
Monday, May 2. Project 4, continued. Final meeting before critique.
Wednesday, May 4. Project 4, Critique. Last GD3 class for the Spring semester.
Thursday, May 5. Last day of UTEP Spring semester classes.
Friday, May 6. Dead day.

Week 17, Finals
Monday, May 9. Final, 4:00 to 6:45 pm. Attendance is mandatory.

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.

ARTG 3316 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 3316 **Section #- 01** **Semester – Spring 2022**

Name (print) _____

Signature _____

UTEP Student ID # _____ - _____ - _____