

ARTG 3326 003 Graphic Design 4: Typography–22089–Spring 2019

Course title – Graphic Design 4: Typography

Course reference number and course – 22089 – ARTG 3326 – 003

Course meeting location – Fox Fine Arts Rooms 352 (studio) & 349A (computer lab)

Course meeting times – Mondays and Wednesdays – 1:30pm to 4:20pm

Instructor Contact Information

Name – Professor Anne M. Giangliulio

Office room # – FOXA 347

Office hours – Mondays and Wednesdays – 12:00 pm–1:00pm or by appointment

Phone – 915-747-8612

Email – amgiangiulio@utep.edu

Instructor Introduction

Professor Anne Giangliulio was born and raised in Wayne, PA. She received a BA in English from Villanova University. After serving in the Peace Corps in Cape Verde, West Africa, teaching English as a Foreign Language, she returned to Philadelphia and attended Temple University's Tyler School of Art, where she received her MFA in Graphic and Interactive Design. In the Summer of 2004, Giangliulio taught a summer design workshop for Tyler School of Art Temple University's Tokyo, Japan campus. Since moving to El Paso in August of 2004, Giangliulio has been the recipient of many Gold and Silver ADDY awards from the Advertising Federation of El Paso and received honorable mention in the 9th International Biennial of the Poster held in Mexico City in 2006 and was a finalist in 2008 and 2010. In 2009 she was invited as one of only 100 designers worldwide to participate in the poster exhibit *Voices in Freedom* sponsored by the International Biennial of the poster in Mexico City. In 2011 her work was included in *LogoLounge Master Library Volume 3: 3000 Shape & Symbol Logos* by Catherine Fishel and Bill Gardner and in 2012 in *Logolounge Master Library, Volume 4: 3000 Type & Calligraphy Logos* by Catherine Fishel and Bill Gardner. In 2014 she was a finalist for the The Texas Institute of Letters' Fred Whitehead Award for Design of a Trade Book for her design of *Remember Dippy* by Shirley Reva Vernick, published by Cinco Puntos Press. In 2019 she will present her work at The Thirteenth International Conference on Design Principles & Practices, in Saint Petersburg, Russia about teaching design projects that focus on causes or the common good. In addition to designing STUFF, Anne LOVES traveling–favorite trips include Tibet, Nepal, and Italy. She also enjoys hanging out with her husband, daughter Lucia (pronounced the Italian way (Lu-chee-ya) and son Juanito. My portfolio site: www.annegiangiulio.com ***Check out my abbreviated portfolio and other UTEP Dept. of Art professors' portfolios as well as student work at www.utep.edu/arts***

Course Description

ARTG 3326 Graphic Design 4: Typography –This course provides basic information regarding various technical problems faced by the graphic designer in terms of typography and page layout. It is a further investigation of effective visual communication with emphasis on typographic problems, such as typography/letter form, symbol design, setting body copy, and headline types; combining type with symbol and layout of the page. Course style can be described as a "hands on" studio/lab with demonstrations, lectures and in-class work time. In-class work time is structured in order to provide individualized instruction and assistance with the design process. This course will require significant additional work time outside of class. Students should anticipate spending at least 6 hours in class per week and an additional 6 hours outside of class per week to satisfactorily complete this class. This course will utilize and reiterate concepts and terminology previously covered in ARTG 3306 Graphic Design 3 and Foundation Design course work.

Course Prerequisite Information

Students taking ARTG 3326 Graphic Design 4: Typography are required to have a foundation understanding of the Elements of Design, the Principals of Composition, Style, and Content. Additionally, students must have developed fundamental drawing skills and a survey base knowledge of Art History. These skills and knowledge sets are provided through the Department of Art's foundation course sequence including: required prerequisites ARTG 1306, ARTG 2306, ARTG 3316, ART 1301, ART 1302, ART 1303, and suggested completion of ART 1304, ARTH 1305 and ARTH 1306. Student's seeking a prerequisite waiver must contact the instructor.

Course Goals and Objectives

Goals and objectives targeted in ARTG 3326 Graphic Design 4: Typography include:

- A practical and real world introductory experience in the development (research) and execution of a graphic design problem like the design of a logo, a poster, etc. with a focus on typography and setting large amounts of copy
- Development of improved self expression, creative thinking and planning skills.

Course Outcomes

Students who complete this course will have:

- Experience and fundamental competency in planning and designing catalogs and brochures for a diverse group of clients.

***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 while designing a project, researching, etc. Competency is a measure of how well you understand and use a process or skill.

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

Assignments

ARTG 3326 Graphic Design 4: Typography is designed around 4 central projects that include:

- Assignment 1 Technical Assignment to learn the in-depth features of the page layout program Adobe InDesign
- Assignment 2 History of Design Museum Catalog. Students are required to heavily research a topic in the history of graphic design and apply that research to the task of designing a fictitious museum catalog, utilizing InDesign and a grid displaying competency laying out body copy + imagery in an organized and artful way.
- Assignment 3 A poster project. Poster topic is at the discretion of the instructor (for a UTEP entity or another topic in the history of graphic design)
- Assignment 4 TBA each semester, but may be a branding campaign for a specific "real world" client (this could include several elements including logo design and three-dimensional packaging to create a unified campaign)

Each assignment will be introduced via a presentation by the instructor and a detailed assignment sheet. Each of the 4 assignments must be submitted in a completed condition at the time of the project grading critique. Grades established for these 4 primary project assignments will constitute 60% of the final course grade.

Grading Standards and Criteria

Evaluation of student performance for this course is based upon the following criteria:

- All grades are calculated using percentages and converted into letter grades according to the following scale:
 - 90% & above = A - excellent quality work
 - 80% & below 90% = B - above average work
 - 70% & below 80% = C - average work
 - 60% & below 70% = D - below average work
 - Below 60% = F - unsatisfactory work, failing

Specifically you will be evaluated upon:

- Quality of final work
- Impeccable craftsmanship
- Creative concepts / thinking
- Deadlines met in all stages of projects from first sketches through finals
- Attendance and punctuality
- Participation in critiques

Assignments will be given due dates for completion and grades will be given for each assigned task. Late work is not accepted. Improvement in technique and concept is expected along with a high degree of craftsmanship and professionalism.

A signifies that the student has submitted work of the highest possible quality in both concept and execution, has met deadlines throughout the class, has arrived on time (and not left early), and missed no more than 2 classes, and participated in critiques.

B signifies that the student has submitted work of good quality overall or that the student, though excellent in one area, is somewhat weak in another, such as execution. Deadlines, attendance and punctuality, and participation in critiques will also influence this grade.

C signifies that the student has submitted work of average quality overall or that the student, though good or excellent in one area, is significantly weak in another, such as execution. Deadlines, attendance and punctuality, and participation in critiques will also influence this grade.

D signifies that the student has submitted all of the assignments with work of below average or poor quality overall and/or has missed deadlines, missed or was late 3-4 classes, came to class without work, did not show progress and/or desire to improve.

F signifies that the student has failed the course for reasons outlined above.

For your final review you must bring your final, completed projects along with all your sketches. **Failure to show up for your review will result in a failing grade.** If you wish to know your grade standing at mid-semester (after the sixth class week) please let me know. Be prepared to show all of the work you have submitted for class up to that point in time, including sketches.

Materials and Personal Equipment

Students Taking **ARTG 3326 Graphic Design 4: Typography** will need to purchase materials and some basic equipment in order to successfully complete this course.

Equipment:

- External drive to store your digital files. Example: USB Flash drives and external hard drives

Materials:

Students will be responsible for supplying:

- An unlined sketchbook (at least 8.5 x 11" in size) in which to sketch ideas, and also in which to take notes.
- Buy a folder and bring it to class, or make a pocket in your sketchbook in which to keep class hand-outs/assignment sheets.
- 100 sheet box of Epson photo quality ink jet paper. Get the Super A3/B size (**13"x19"**, **Epson product code #S041069**). No glossy paper. You can get this at the University Bookstore or order it online at www.epson.com or discounted at B & H Photo.com for \$27.76—shipping included. **Get the 3 STAR! NOT THE HEAVIER WEIGHT EPSON!!!**
- You will always mount your projects on black on black (black on both sides) matte board, using your self-healing cutting mat, a metal ruler/straightedge, Xacto knives/blades, with tracing paper, artist tape (at least 1/2" in width), spray adhesive, etc. So you will need these supplies.

REQUIRED TEXT: Subscription to one of the major graphic design publications such as *Print*, *How*, *Communication Arts* or *Graphis* (check their websites for student discounts). See list in computer lab lobby for other graphic design periodicals to which the UTEP library subscribes.

Meggs' History of Graphic Design. 6th edition. Wiley, 2016. (2nd, 4th, 5th and 6th edition of this book are available in the UTEP library). In addition to the above, there are many books on graphic design and typography on the fourth and fifth floors of the UTEP library. Please take advantage of them!

REQUIRED 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). BTW, I will not accept the excuse "my UTEP mailbox doesn't work because it is full"...it is your responsibility to clean it out in case I send out class e-mails throughout the semester. 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. His most recent, *Iron Fists: Branding the Totalitarian State* (Phaidon), analyzes how major dictatorships have used graphics to propagate their ideologies. Logon to: <http://www.printmag.com/newsletter.aspx> and subscribe to get into the design world.

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 3 absences during the semester without penalty. Students with more than 3 class absences should consider dropping this course and retaking it at a time when the student can commit the proper attention to the course. Your regular attendance is required and roll will be taken each class period. It is important that you attend each class and on occasion, bring materials to class with which to work. Ideas discussed in lectures, demonstrations, slides, and critiques are impossible to make up. Students are encouraged to stay and work after class. Grades will be lowered by excessive absences.

- **Fifteen minutes late to class constitutes one half of an absence. That is, 2 tardys = 1 absence.**
- **4 absences = 1 grade lower (i.e. with 4 absences an A becomes B, D becomes F, etc.). That is, each unexcused absence after 3 will result in the final course grade being lowered 1 full letter grade. Absences after the first 3 can be excused only if the first 3 absences are excused.**
- **Five absences will automatically result in a final grade of "F" regardless of the quality of the work and you will be dropped from the class. If you miss five or more classes you may be withdrawn from the course.**
- **Not presenting work or participating on a critique day = 1 absence.**
- Excused absences are defined as documented illness or serious illness or death in the immediate family.
- Coming to class late or leaving class early is regarded and graded as being absent. 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.
- **DON'T FALL BEHIND AND IF YOU FEEL LIKE YOU ARE, TALK TO ME.** If you begin to fall behind at any point during the semester, come see me immediately. Do not wait until the final review to inform me of any problems you may be having.

Course Participation:

- **SHARE YOUR OPINIONS, DON'T BE SHY**
- Participation in critiques is required for this course and will count favorably in your grade. However, participation in critiques will not help the grade of anyone who is not attending all classes and not showing work of an acceptable standard.
- Development and execution of class projects must be done utilizing all class meetings. Projects executed solely out of class will not be accepted.
- Participation in the collaborative group environment of the graphic design studio (aka, this class) is essential to the successful completion of this course.

Class Conduct

- Students must act in a safe and reasonable way at all times in the studio.
- Children and pets are not permitted in the studio.
- **NO CELL PHONES, OR (for classes held in computer lab) IM'ING OR SURFING DURING CLASS**
- If you absolutely need a cell phone for an emergency just leave the ringer off. IM'ing and surfing are also very distracting to the other students in classes held in the computer lab, however, you may surf if you are researching directly for your project. Cell phone noise in class = **DONUTS!!!!**
- Any questions regarding safe and reasonable behavior and practices should be directed to the instructor and only the instructor.

Late assignments, Make-up Work and Exams

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

Incompletes, Withdrawals, Pass/Fail

- Incompletes or "I" grades 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.
- Students hold the full responsibility for withdrawing from this course if that procedure is elected. Withdrawals must be completed on or before the final date to drop a course with a W. Students missing this deadline will be issued a grade for the performance in the course.
- ARTG 3326 Graphic Design 4: Typography is a grade-based course and is not available for audit or pass/fail options.

Cheating/Plagiarism

Cheating is unethical and not acceptable. Plagiarism is using information or original wording in a paper without giving credit to the source of that information or wording: it is also not acceptable. **FOR PURPOSES OF THIS GRAPHIC DESIGN CLASS, ACADEMIC DISHONESTY INCLUDES TAKING OR TRACING IMAGES, IDEAS OR DESIGNS FROM THE INTERNET OR OTHER DESIGNERS AND CLAIMING THEM TO BE YOUR OWN WORK.** Do not submit work under your name that you did not do yourself. You may not submit work for this class that you did for another class. If you are found to be cheating or plagiarizing, you will be subject to disciplinary action, per UTEP catalog policy. Refer to <https://www.utep.edu/student-affairs/osccr/student-conduct/academic-integrity.html> for further information.

Disabilities

I will make any reasonable accommodations for students with limitations due to disabilities, including learning disabilities. Please see me personally before or after class in the first two weeks or make an appointment, to discuss any special needs you might have. If you have a documented disability and require specific accommodations, you will need to contact the Disabled Student Services Office in the East Union Bldg., Room 106 within the first two weeks of classes. The Disabled Student Services Office can also be reached in the following ways:

Web: <https://www.utep.edu/student-affairs/cass/>

Phone: 915-747-5148

E-Mail: dss@utep.edu

Course Planning Calendar* - Mondays and Wednesdays Spring 2019

January

- W - 23 - First day of Class: Introduction & **Assignment 1 given: Learning InDesign: 3 Exercises That'll Help**
Assignment 1 work in class
- M - 28 - Assignment 1 work in class
- W - 30 - Assignment 1 work in class + **Assignment 2 given: History of Design Museum Catalog, Class Lecture: History of Design** Begin Researching

February

- M - 4 - Assignment 1 due, Assignment 2 **BRING RESEARCH BOOKS TO CLASS** & work in class
- W - 6 - Assignment 2 research & work in class, PAPER TOPIC DUE, **CENSUS DAY**
- M - 11 - Work on Assignment 2 RESEARCH PAPER
- W - 13 - Assignment 2 PAPER ON YOUR TOPIC DUE
- M - 18 - Revision of paper, **Class Lecture: The Grid**
- W - 20 - Assignment 2 first round of comprehensives, review your work/grid in progress on screen in class
- M - 25 - Assignment 2 second round of comprehensives, review your work/grid in progress on screen in class, **Class Lecture: Binding**
- W - 27 - Assignment 2 third round of comprehensives, review your work in progress

March

- M - 4 - **PROFESSOR GIANGIULIO OUT—WORK ON ASSIGNMENT 2:** Revision of paper, etc.
- W - 6 - Assignment 2 fifth round of comprehensives, review of work in progress

M - 11 - Work on Catalogs

W - 13 - Work on Catalogs,

MID-TERM: assess yourself....how are you doing in this class? Make an appointment with me if you are not sure, or want to talk.

M - 18 - *****SPRING BREAK—NO CLASS*** (work on catalogs)**

W - 20 - *****SPRING BREAK—NO CLASS*** (work on catalogs)**

M - 25 - CATALOG DUE, **Assignment 3 given: History of Graphic Design Posters,**
Homework: Begin research and get reference materials.

W - 27 - GROUP CRIT. Bring reference materials to crit to show

F - 29 - Cesar Chavez Holiday -no classes (not a GD4 class day)

April

M - 1 - Assignment 3 second round of comprehensives. Work on posters. I will review your work in progress on screen in class

W - 3 - Assignment 3 third round of comprehensives

F - 5 - Course Drop / Withdrawal Deadline (not a GD4 class day)

M - 8 - Assignment 3 third round of comprehensives

W - 10 - work on posters **VISIT SCORSONE/DRUEDING SHOW IN RUBIN?**

M - 15 - I will review your work/grid in progress on screen in class.

W - 17 - Assignment 3 POSTERS DUE, **Assignment 4 Given: CTB posters?** Begin researching, design, etc.

M - 22 - Assignment 4 first round of comprehensives DUE

W - 24 - Assignment 4 second round of comprehensives, I will review your work in progress on screen in class

M - 29 - Assignment 4 third round of comprehensives

May

W - 1 - Assignment 4 fourth round of comprehensives

M - 6 - Assignment 4 fifth round of comprehensives, Class critique

W - 8 - **Final One-on-One Critiques ***LAST DAY OF CLASS***** Assignment 4 due at this time.

Week of May 13: I am available in my office grading (for any of your questions and further feedback email to meet with me, not mandatory)

* Please note that the above schedule may vary due to the class and issues which all projects incur.

ANNE GIANGIULIO

amgiangiulio@utep.edu

OFFICE: FOXA 347

PHONE: 747 8612

OFFICE HOURS: Monday and Wednesday 12pm-1pm and by appointment

ASSIGNMENT 1a,b, & c: LEARNING INDESIGN: 3 EXERCISES THAT'LL HELP

Acquiring a mastery of the page layout program InDesign takes the same dedication and time as learning anything else, (remember when you couldn't use the pen tool in Illustrator?!), but with patience and perseverance, you'll soon be a pro. These exercises are meant to help you get your InDesign feet wet and discover all the amazing InDesign features you need to know in order to lay out a page for a client—be it for a brochure, a trifold, a catalog, etc. That's right, you would never use a program like Illustrator to layout a 50-page book, as InDesign was made especially for that purpose. InDesign also gives you the most features and options for working with typography. After you become more familiar with it, you'll probably find more uses for InDesign that you didn't even know existed before. In-Lab class lectures are extremely important in order to complete these assignments, **DO NOT MISS CLASS AND BE SURE TO TAKE CLEAR NOTES AND ASK QUESTIONS!**

Assignment 1a: Wedding Invitation

Assignment 1b: Gettysburg Address

Assignment 1c: Reading Proofer's Marks

TIME LINE:

Wednesday, January 23

Class Intro / Assignment 1a,b,c given

Monday, January 28

Class in Computer Lab, InDesign demonstration/lecture

Wednesday, January 30

Class in Computer Lab, InDesign demonstration/lecture
work in class.

Monday, February 4

Assignment 1 Due

ALL three files will be printed out using the laser printer in the lab, stapled together, and handed in. In addition, you will submit the 3 .indd assignment files (I will only accept files created using **InDesign CC 2019**, no earlier versions) to me via e-mail attachment naming the files in the following manner:

yourlastname_wedding.indd

yourlastname_gettysburg.indd

yourlastname_proofer.indd


(If someone else in the class has the same last name as you, please also include your first initial— i.e. k_lopez_wedding.indd)

and then ZIPPING the three files together into a folder entitled <yourlastname-GD4.zip>

PLEASE, PLEASE. PLEASE pay attention when you are attaching files to e-mail to me (and to clients when you are out in the job world). Send the correct files the first time. Don't drive me nuts re-sending corrected files two, three or four times (students have actually done this in the past)

The 3 InDesign files need to be e-mailed to me before class begins on **Monday, February 4** to be considered ON-TIME.

1. File size: 4.5" x 9.5"
2. Margins: .5"
3. Typeface: Use a typeface with a 2-story a and a 2-story g.
4. Set text line for line. Use soft returns to create the line endings. Center text horizontally. Search through your available typefaces to find a glyph that would be appropriate to insert.
5. Justify the text vertically using Text Frame Options. Use shortcut key, Cmd+B (Mac) or Ctrl+B (Windows) to access Text Frame Options—don't use the context menu.
6. Proof for the following:
 - Typographer's quotation marks
 - Use of dashes and hyphens
 - Date/times/names correct
 - Spelling/correct copy
 - Turn on hidden characters and check that lines end with soft returns and that there are no double space bands.
7. Type your name and the project number at the bottom of the text as shown in the example. Print the project.

Joe King
and
Bell E. Flopp
invite you to
share their joy
as they are
united in marriage
on Saturday, May 15, 2005
3:00 p.m.
at the
Winschel-Harris Wedding Chapel
300 North Broadway
Oconomowoc, Wisconsin.

Dinner will be served from
4:30 – 10:00 p.m.
at the
“Blue Eagle” American Legion Hall
301 North Broadway
RSVP—regrets only
Type your name here
ASSIGNMENT 1a: Wedding Invitation

1. File size: 8.5" x 11." All margins 0
2. Draw a 4.5" x 9.5" text frame with a .5" text inset. Position the frame approximately in the center of the page.
3. Typeface: Adobe Garamond Pro 12/19. If you don't have Adobe Garamond Pro look through your font collection and find a similar face.
4. Type the copy. Watch your spelling. Do not set the text line for line! Let the words automatically wrap to the next line.
5. Encode the following:
 - Insert a glyph between Lincoln's name and the date of the speech
 - Encode a drop cap in first paragraph of body of speech.
 - Encode .1875" space after all paragraphs. Use a soft return after **The Gettysburg Address** so that it is not an individual paragraph with .1875" space after.
 - Turn off hyphenation
 - Check for proper em dash in text
 - Balance ragged lines
 - Turn on optical margin alignment
6. Proof for the following:
 - Check the em dashes in the last paragraph.
 - Turn on hidden characters and check for double space bands.
7. Type your name and the project number at the bottom left side of the page as shown below.

Your name here
ASSIGNMENT 1b: Gettysburg Address

The Gettysburg Address
Abraham Lincoln ☞ Nov. 19, 1863

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation or any nation so conceived and so dedicated can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead who struggled here have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us the living rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain, that this nation under God shall have a new birth of freedom, and that government of the people, by the people, for the people shall not perish from the earth.

Set in Myriad Pro Semibold Cond
14/17 X 20
space after P p5

tr Choosing Portfolio Pieces

It goes without saying, that all the pieces in your book should be screens. ~~V~~ / ~~P~~ pieces that demonstrate your range of abilities is a good starting number. / Your first piece should knock their minds off / And the last piece should also leave a great impression.

#

#

#

Choose pieces that are excellent examples of design, use of color and type, and technique. Do not include a poorly-designed piece because of its sentimental value. / For last ones, don't include your best work. ~~include~~ ~~best~~ ~~work~~

include attempt at contour drawing from ~~best~~ ~~work~~ ~~if~~ ~~you~~ ~~received~~ ~~a~~ ~~grade~~ ~~of~~ ~~A~~. Poor pieces miss the impact of an otherwise strong book.

tr

Myriad Pro Cond
16/11 X 20
space after P p5

- ARTG 3326 Graphic Design 4
ANNE GIANGIULIO
ASSIGNMENT 1c: Reading Proofer's Marks
1. File size: 8.5" x 11." All margins 0
 2. Read the notations and proofreader's marks on the copy above.
 3. Set the copy according to the markup.
 4. Write your name and the project on the bottom of your page.
 5. Proof carefully.

Your name here
ASSIGNMENT 1c: Reading Proofer's Marks



GRAPHIC DESIGN
ANNE GIANGIULIO
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OFFICE HOURS: Monday and Wednesday 12pm-1pm and by appointment

Tell me a little bit about yourself:

NAME

DATE OF BIRTH (mm/dd/yyyy)

MAILING ADDRESS

.....

TELEPHONE #

E-MAIL (UTEP & non-UTEP addresses)

(all UTEP students are required to have a UTEP e-mail address to receive official university announcements. I will also occasionally need to make announcements to the entire class via UTEP webmail and you'll be responsible to check it on a regular basis. If you do not already have a UTEP e-mail account, establish one immediately and inform me of that e-mail address ASAP.)

- 1.) Why are you taking this class?

- 2.) Who is your favorite graphic designer?

- 3.) What is your favorite band(s)/album?

- 4.) What is your favorite book?

- 5.) What is your favorite / most used emoji?

- 6.) What is your favorite website(s) / online store?

- 7.) How do you get your news / stay abreast of current events?

- 8.) What is your favorite movie(s)?

- 9.) Tell me one more interesting fact about yourself:

Graphic Design 4: Typography syllabus acknowledgement and course contract acceptance

Course - 22089 ARTG 3326 - 003

Semester - Spring 2019

Instructor - Anne M. Giangiulio

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.

Name (print clearly) _____

Signature _____

UTEP Student ID #: 800 _____