

ART 4306-001 GRAPHIC DESIGN 5, SPECIAL PROBLEMS, FALL 2021

Course title	GRAPHIC DESIGN 5: SPECIAL PROBLEMS
Course prefix and number	ARTG 4306-002 (CRN 12330)
Course meeting location	Fox Fine Arts lab/studio 349B/353
Course meeting times	Mon/Wed – 4:30 pm to 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 Fall 2021 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 *Punctuality, Attendance, and Other Criteria* 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. 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, Gaphis Posters, Dynamic Graphics, and among others. He is an American Advertising Federation Silver Medalist. He was previously Associate Creative Director at MithoffBurton Partners, a marketing and communications firm. Since 1985, he has lectured in Graphic Design at UTEP. He received a BA from UTEP in 1976.

CONTACT INFORMATION

- **Office Hours:** Hours are Thursday, 12:30 to 1:30 pm or by appointment, in Fox A 351. If necessary, online appointments may be arranged.
- **Email:** Outside of class, UTEP e-mail is the best way to contact me. I will make every attempt to respond to your e-mail within 24-48 hours of receipt. When e-mailing me, be sure to email from your UTEP student account and please put the course number in the subject line. In the body of your e-mail, clearly state your question. At the end of your e-mail, be sure to put your first and last name, and your university identification number.
- **Discussion Board:** If you have a question that you believe other students may also have, please post it in the Help Board of the discussion boards inside of Blackboard. Please respond to other students' questions if you have a helpful response.
- **Announcements:** Check your UTEP email account frequently for any updates, deadlines, or other important messages. Also check the Blackboard announcements page.

COURSE DESCRIPTION

ARTG 4306 Graphic Design 5

This advanced communication course emphasizes individual direction and achievement. Student will develop solutions to challenging and complex problems in graphic design. Projects are chosen to realistically reflect the range of assignments encountered in a typical design practice, including graphic design studio, advertising/communications/marketing agency, in-house or corporate design studio, or other related communications environment.

Course style can be described as a "hands on" studio/lab with demonstrations, lectures, and in-class work. 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. In-class work is structured to provide individualized instruction and assistance with the design process.

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

COURSE PREREQUISITE INFORMATION

Prerequisite for **ARTG 4306 Graphic Design 5** is ARTG 3326 (GD4) with a grade of C or better. Students are required to have a foundation understanding of typography as a design element, identity design (to include logo design), an understanding of how to apply and combine text and headlines within an organized (grid) format, the elements of design, including principals of composition, style, and content, and a working knowledge of Adobe Photoshop, InDesign, and Illustrator software programs. Additionally, students must have developed fundamental drawing skills and a 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 a prerequisite waiver must contact the instructor.

COURSE GOALS AND OBJECTIVES

Goals and objectives targeted in **ARTG 4306 Graphic Design 5** include:

- A practical and "real world" introductory experience in the development (research concept) and execution of a graphic design assignment with a specific audience in mind.
- Development of improved self-expression, creative thinking and planning skills.
- Improved competence and confidence in problem solving as related to planning, designing, executing, and presenting work for a diverse variety of 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 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 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 use these new skills. Once the student has worked with the process and starts to understand her or his abilities and procedures, uncertainty is replaced with a sense of control and excitement for the potential of the process as a path for creation.

ASSIGNMENTS

Assignments in Graphic Design 5 are designed to replicate, as closely as possible, the type of projects encountered by a working designer in a typical graphic design practice. You will be assigned specific client work for one or more clients. These may be hypothetical clients, or on- or off-campus "pro bono" clients. There will be approximately four to five assignments, each presenting a different graphic design "problem". Complexity of each assignment may vary. Assignments *may* include but are not limited to: identity design, mixed media print advertising or promotional campaign, package design, collateral design, exhibit design, way-finding, and more. Assignment briefs containing specific information and client details will be provided.

IDENTIFY YOUR WORK

All work must be clearly identified with the name of the designer, (your name), and the course description, (Graphic Design 5, Special Problems), semester, (Fall, 2021), the date, and a brief description of the project. If a project requires several elements, 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).

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 ccoehran@utep.edu to arrange to retrieve your work. Work cannot be released to someone other than the designer without written consent.

GRADING STANDARDS AND CRITERIA

Grades are based on a four-point system, where A = 4 points, B = 3 points, C = 2 points, D = 1 point, and F = no points. The final course grade is based on the 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 Portfolio, GD9.
- D** Represents less than average performance and is considered underachieved. Credit given.
- F** Unsatisfactory performance. The student will receive no credit.
- I** Will be considered for students completing satisfactory or better work and having serious legitimate situations beyond their control requiring additional time to complete the course

requirements. All “I” grades are at the discretion of the instructor and the approval of the department chair and the office of the Dean.

- W** The withdrawal option must be completed on or before the final drop date (October 29, 2021). Students hold the full responsibility for withdrawing from this course if that procedure is chosen. The instructor may recommend a student to withdraw but is not responsible to withdraw a student from the class.

Graphic Design 5 is a grade-based course and is not available for audit or pass/fail options. The final grade in this course will be determined by the total value of assignments based on the percentages provided on assignment specifications, plus additional criteria outlined below. Evaluation criteria:

1. Assignments are evaluated according to both concept and execution. In general, except where noted, both have approximately equal weight in determining the grade for that assignment. Good ideas cannot overcome poor execution, and strong execution will not save a weak idea. Concept is determined by four related criteria: originality, clarity, relevance, and memorability. Execution is determined by overall craft, layout, typographic treatment, color treatment, thoroughness, and presentation. When several pieces or a series are assigned, consistency and coordination are also considered. Note that presentation plays 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 adequately participate in work-in-progress critiques will result in a grade penalty for that project.
3. In addition to the above criteria, class participation, attendance, and performance improvement will be considered in the final evaluation. When the overall grade is on the cusp, these factors can play a positive or negative role.

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

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 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 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 withdrawal 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 e-mail.

Where possible, accommodations will be made for students who wish to work beyond class time.

A FURTHER NOTE ABOUT PUNCTUALITY

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

This policy applies during critiques 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.

- 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.
- During online classes (should they become 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. Also, during online classes, 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 *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 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 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.

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 for further assistance.

- Access to a good quality scanner. The Graphic Design Lab has two quality scanners. 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 taking **ARTG 4306 Graphic Design 5** will need to purchase materials and some basic equipment in order to successfully complete this course. The materials listed below will be useful for most of your graphic design courses. If you are a graphic design major or minor, it is prudent to invest in good quality supplies; the additional expense will pay off in the long run. They could last for your entire academic career and beyond.

Note that many of the materials listed below may be purchased at art supply stores such as Art Center, Hobby Lobby, or Michael's. Some items, such as metal pica/inch rulers, may not be available locally and must be ordered on line. Most items should be available on line at leading art/printers supply outlets such as Dick Blick, Amazon, and many others.

Required equipment:

External drive to store your digital files, (USB drive, thumb drive, flash drive, etc). Note that external drives do sometimes fail or get lost, so always back up your files!

100 sheet box of Epson photo quality ink jet paper, 13"x19", 3-star. **Do not use glossy photo paper.**

Aerosol spray adhesive, (spray mount) or other approved adhesive. Note that all aerosol spray adhesives and fixatives must be used in a well-ventilated area, preferably a "spray booth". 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.

Corked-backed metal ruler, at least 18-inch length is preferred. Corked back is recommended for cutting and trimming.

Ruler displaying both points/picas and inches, (available on-line). 18-inch length is preferred.

Metal T-square and triangles.

Triangles. (60° and 45°) Look for triangles with a metal cutting edge (hard to find).

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

Other appropriate drawing, assembly, and presentation materials, including pencils, pens, sketch and layout pads for thumbnails, cork-backed ruler, self-sealing cutting surface, precision cutting knife and spare #11 blades (ie: X-Acto), mat or utility knife and spare blades, artists' tape, and mounting boards, etc. Note the preferred format for mounting boards is black, 15" by 20" board. Occasionally, neutral colors other than black are appropriate, depending on context, project, etc.

Recommended but not required equipment:

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.

Proportion wheel.

Set of French curves.

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 Epson Plotter is available to GD5, GD6, and GD9 students upon payment of the Plotter lab fee. Contact the lab monitor for more information on fees and operation.

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.

Highly recommended website: <https://www.designersinsights.com>

Additional website addresses and information will be provided throughout the semester. Please note that the on-line graphic design community is growing. 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. This is a very concise and helpful guide to typographic practice.

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**.

GD5, SPECIAL PROBLEMS, TIMELINE/CALENDAR, FALL 2021

Provisional, subject to change if necessary.

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

Week 1

Monday, August 23

Course introduction. Discussion: syllabus, general outline of projects.

Wednesday, August 25

Discussion: the role of context in design. Introduction to identity design. Client list and first assignment information provided. Select a client that will challenge you to do your best work. Begin research and concept phase. Before next class, begin thumbnail roughs. Roughs should be rendered in pencil. Have a sketchbook w/ pages that can be removed for display.

Week 2

Monday, August 30

Project 1, discussion, Identity design — what constitutes successful logo/trademark design; some criteria to consider. You should have thumbnails to share, time permitting. Signed syllabus acknowledgement is due at this time.

Wednesday, September 1

Identity Design, Discussion, color systems and application. How color works as applied to visual identity.

Continue developing rough layouts. Before next class, narrow down your roughs to four distinct ideas, and begin semi-comprehensive ideas/layouts. Be ready to show and discuss your semi-comps next class.

Week 3

Monday, September 6

Labor Day holiday, class does not meet.

Wednesday, September 8

Work-in-progress critique (WIP crit). Have at least four different semi-comp layouts ready to discuss. Note that these should represent distinctly different approaches, not merely variations on a theme. It is important to provide at least four distinct semi-comps — failure to do so will result in grade point reduction from project.

Week 4

Monday, September 13

Identity design, continued. Last class before critique. Your designs should be ready to print and mount.

Wednesday, September 15

Critique. Project 1: logo design.

Begin working on Project 2, Standards Guide, Stationery, and Logo Applications. Specifications and details to come. Examples will be provided.

Week 5

Monday, September 20

Identity design, part 2 (project 2) Discussion, stationery design and the importance of paper selection.

Wednesday, September 22

Identity design, part 2, continued — graphic standards and applications. Discussion, the importance of graphic standards as applied to visual identity. Before next class, research graphic standards, consider how to apply graphic standards to your logo design.

Week 6

Monday, September 27

Project 2, continued. Begin roughing out pages for your standards manual. Construct a paper dummy, indicating where content will be placed. Before next class, have a general outline of standards guide and research logo applications, stationery.

Wednesday, September 29

Your standards guide should be roughed out and ready to discuss. You should have thumbnail ideas for stationery, logo applications.

Friday, October 1

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

Week 7

Monday, October 4

Project 2, continued. Presentation techniques for stationery and standards guide. You should be ready to plan and begin your presentation folder. Be creative when designing the folder. You may include dye-cuts, embossing, special pockets and folds. A good presentation can help sell a design.

Wednesday, October 6

Project 2, continued. Standards guide should be completed and ready to print.

Week 8

Monday, October 11

All elements of Project 2 should be printed and ready to assemble. Last class before critique.

Wednesday, October 13

Critique. Project 2: standards guide, stationery, and logo applications. As noted above, work will be assembled and presented in a presentation folder.

Begin working on Project 3, Packaging. See client descriptions for information.

Week 9

Monday, October 18

Project 3, package design Discussion, how context informs package design. What constitutes a successful package design?

Wednesday, October 20

Project 3 continued. Review packaging examples. Before next class, have rough concepts ready to show and discuss.

Week 10

Monday, October 25

Be prepared to show rough concepts for review. Plan materials needed for this project. Plan carefully; some materials may need to be ordered online. Be sure to allow time to acquire necessary materials.

Wednesday, October 27

Project 3 continued. Work day, fine tune your work,

Friday, October 29 Course drop deadline.

Week 11

Monday, November 1

Work day, designs should be nearly finished and ready to mount on package mockups.

Wednesday, November 3

Project 3 should be printed and ready to assemble. Last class before critique.

Week 12

Monday, November 8

Critique. Project 3: Packaging.

Begin working on Project 4, Client Project. Project details will be provided. Before next class, consider your options, write up a brief proposal (no more than a paragraph; should not take more than one, two, or three sentences).

Wednesday, November 10

Project 4, Proposals due. Possible options discussed. Continue rough layouts, concept work. Discuss preliminary ideas, show pencil roughs for discussion.

Week 13

Monday, November 15

Project 4, Narrow down your concepts to the best ideas, fine tune your layouts.

Wednesday, November 17. Work-in-progress critique

Week 14

Monday, November 22

Project 4, Work on revisions, (if necessary).

Wednesday, November 24. Thanksgiving holiday, class does not meet.

Week 15

Monday, November 29

Project 4, Final assembly and review prior to crit.

Wednesday, December 1

Project 4 Critique

WEEK 16, FINALS WEEK

Monday, December 6

Final meeting scheduled. 4:00 pm to 6:45 pm. Attendance is required.

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 4306 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 4306 Section #- 001 Semester Date – Fall 2021

Name (print) _____

Signature _____

UTEP Student ID # _____ - _____ - _____