ARTG 3316-003 GRAPHIC DESIGN 3, SPRING 2020

Course title	GRAPHIC DESIGN 3
Course prefix and number	ARTG 3316-003 (CRN 22238)
Course meeting location	Fox Fine Arts 353/349A
Course meeting times	Tuesday and Thursday, 9:00 am – 11:50 am
Instructor	Clive Cochran
Office / Office hours	FOXA 351 / Thursday, 12:30 to 1:20 pm or by appointment
Phone / E-mail	915-747-8050 / ccochran@utep.edu

INSTRUCTOR INTRODUCTION

Clive Cochran has practiced graphic design since 1965. His experience covers a wide range of design projects for a broad spectrum of local, regional, and national clients. 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

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.

This class is a hands-on studio/lab course coupled with discussion/critique. In-class work-time is structured in order to provide individualized instruction and assistance with the design process. Students are expected to spend 5 hours and 40 minutes in the classroom per week and should anticipate a minimum of 5-6 additional hours outside of class per week to satisfactorily complete the assigned project requirements. This course uses and reiterates concepts and terminology previously covered in Graphic Design 2. Selected readings, where appropriate, will be provided.

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 5-7). Projects will progress in increasing degrees of difficulty. Each of the projects will be introduced by the instructor, articulated either verbally or/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 print media design

NOTE, IDENTIFY YOUR WORK

All work must be clearly identified with the name of the designer, (your name), and the course description, (GD 3, 3316-003), semester, (Spring, 2020), the date, and a brief project description. 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 label 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 to make arrangements 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 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 3). 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 or pass/fail options. 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, 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 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. Works turned in after class critiques are 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 e-mail.

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

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.

• 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.

• 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.

• 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, is inappropriate, and will be treated as an absence.

• I-pods, MP3 players, and other personal entertainment devices *are 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 or turn it off.

• I-pods, MP3 players, and other personal entertainment devices are ***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 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 note concerning University policy below.

• Any questions regarding safe and reasonable behavior and practices should be directed to the instructor and only the instructor.

Cheating/Plagiarism: Cheating is unethical and illegal. Plagiarism is using information or images in a project without giving credit to the source of that information or image. 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 **http://www.utep.edu/dos/acadintg.htm** for further information.

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.

MATERIALS AND PERSONAL EQUIPMENT
Students taking **ARTG 3316 Graphic Design 3** will need to purchase materials and some basic equipment in order to successfully complete this course.

NOTE: Shop around. Most of the items listed are available at local art supply stores and on-line through outlets such as amazon.com, Blick Art Materials, the Art Center, Hobby Lobby, and many 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.

Required equipment:

External drive to store your digital files, (USB drive, thumb drive, flash drive, etc).

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.

Metal ruler or pica pole, displaying both points/picas and inches. 18 inch length is preferred. A cork back helps deter slipping when used as a cutting edge.

Metal T-square.

Triangles. (60º and 45º) 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.

Helpful equipment (recommended but not required):

Type or line gauge, (Haber rule) with point, pica, and inch measurements • Clear type gauge, with specific type sizes indicated, (ie: C-Thru Type Gauge and Specifier) • Proportion wheel • Set of French curves.

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, Creative Quarterly, and How Magazine (check their websites for student discounts). See list in computer lab lobby for other graphic design periodicals to which the UTEP library subscribes.

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.

Also check out **Designers Insights**. The Designer Resources menu is very helpful. Go to: https://www.designersinsights.com/designer-resources/

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*, Twentieth Anniversary Edition, Hartley and Marks, 2016. Beautifully written and comprehensive survey of typographic standards.

Ellen Lupton, *Thinking with Type*. Second Edition. Princeton Architectural Press, 2010. This is a very concise and helpful guide to typographic practice.

Simon Garfield, *Just My Type*. Gotham Books, 2010. An entertaining look at type design.

DISABILITIES:

The instructor 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 week, 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: http://www.utep.edu/dsso
Phone: 915-747-5148

Fax: 915-747-8712
E-Mail: mailto:dss@utep.edu?subject=Disabled%20Student%20Services

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 #- 03   Semester – Spring 2020

Name (print) _____

Signature _____

UTEP Student ID # _____ - _____ - _____