

## **ARTG 4346-001 GRAPHIC DESIGN 9, PORTFOLIO, SPRING 2020**

<b>Course title</b>	Graphic Design 9, Portfolio
<b>Course prefix and number</b>	ARTG 4346, Section 001, CRN 21797
<b>Course meeting location</b>	Fox Fine Arts A, lab/studio 349A/353
<b>Course meeting times</b>	Tue/Thur – 1:30 pm to 4:20 pm
<b>Instructor</b>	Clive Cochran
<b>Office / Office hours</b>	FOXA 351 Thursday 12:30 to 1:30 pm or by appointment
<b>Phone / E-mail</b>	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, and several other graphic design publications. He is an American Advertising Federation Silver Medalist. He was previously Associate Creative Director at MithoffBurton Partners, a marketing and communications firm in El Paso, Texas. Since 1985, he has lectured in Graphic Design at UTEP. He received a BA from UTEP in 1976.

### **COURSE DESCRIPTION**

#### **ARTG 4346 Graphic Design 9, Portfolio**

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

**Delivery:** The course is a lecture/lab format. Lecture will consist of discussion, demonstration, case studies, and appropriate examples. Critique evaluations are an important part of the delivery process. Selected readings, where appropriate, will be provided.

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

### **COURSE PREREQUISITE INFORMATION**

Prerequisite for **ARTG 4346 Graphic Design 9** is ARTG 4306 Graphic Design 5, with a grade of C or better. Students are assumed to have a fundamental understanding of the elements of design, including composition, color, style, typography, and content, and should possess a working knowledge of Adobe Photoshop, Illustrator, and InDesign software programs. Additionally, students are expected to have fundamental drawing skills and a basic survey knowledge of Art History. These skill and knowledge sets are provided through the Department of Art's foundation course sequence including: required prerequisites ARTG 3316, ART 1301, ART 1302, ART 1303, and suggested completion of ART 1304, ARTH 1305 and ARTH 1306. Students seeking prerequisite waiver must contact the instructor.

### **COURSE GOALS AND OBJECTIVES**

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

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

### **LEARNING OUTCOMES**

Students who complete this course will have a completed, representative portfolio ready for presentation, an understanding of basic presentation skills, exposure to contemporary design practice,

and the understanding that every portfolio is a work in progress and must be continually updated throughout the designer's career.

## **ASSIGNMENTS**

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

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

Assignments for this section are client based. Several options will be provided, including a list of hypothetical "clients" and client descriptions. Work for each of these clients will include an identity campaign comprised of a logo design and supporting collateral material, including business stationery and a graphic standards guide. Each "client" will require specific project work, which may range from package design to promotional campaigns. Again, options will be provided, providing opportunities for the designer to demonstrate specific skill sets. Designers are expected to select those options that enhance their overall portfolio presentation. Section one accounts for 50% of the overall grade for the course.

**Section two includes two assignments, each counts for 25% of the final grade:**

1. Self promotional materials, including:
  - a. Design and execution of your personal logo. Note this logo should be a new design, made specifically for this course, NOT an existing design completed in an earlier course. Consider that your personal logo should reflect your professional identity as a graphic designer. At this stage your identity as a graphic designer should reflect a mature, polished, approach to the profession. Your logo will be used in the leave behind, mini-portfolio described below, and on your résumé and personal letterhead, (included in your formal portfolio), and on your personal business cards.
  - b. Design and execution of a "leave-behind" or mini-portfolio. The purpose of this piece is to provide examples of your work that can be left with an interviewer or potential employer. This piece must include:
    - i. A brief survey of the designer's work, no more than four to six items. Some of these may be shown as details from larger work, as a "tease" or hint of work included in your formal portfolio. Details should be significant and identifiable. For example, consider a significant detail from a poster, whereas you would include an entire logo design.
    - ii. Your mini-portfolio also must include a USB flash drive containing *all* your portfolio samples, (not just the few examples shown in the mini-portfolio.) The device should be incorporated into the design. It should be clearly labeled, in case it is separated from the mini-portfolio. Examples must be saved in jpg format. The USB will be retained by the UTEP Department of Art, as part of the departmental archives. (Note that the jpegs provide a permanent archive, and may also be uploaded to the Art Department's online portfolio of student work.)
    - iii. As noted in Section two, part 1-a, your personal logo should be incorporated as part of the mini-portfolio (and should be included as identification with your presentation portfolio and résumé and cover letter, outlined below.)
    - iv. Your mini-portfolio should include a brief artist's statement or statement of your graphic design philosophy.
    - v. In addition to the samples saved on the USB, include a copy of your resume on the device.
    - vi. The mini-portfolio and flash drive will be retained by the department as part of the Graphic Design Archive, and work may be exhibited on the Art Department's Graphic Design Portfolio web page.
2. Assembly of a traditional presentation portfolio, to include at least 12 to 20 examples/projects. The portfolio should also include a thorough résumé and cover letter, to incorporate the designer's personal identity design (logo) and stationery, (see Section two, part 1, above).

Your portfolio should be clearly labeled on the outside of the portfolio. Usually a luggage tag is appropriate for this purpose, although you may develop another creative solution for identifying your portfolio.

Be aware that the portfolio can take different forms; there is no single, correct way to build a portfolio, (although there are many incorrect ways). You may choose a traditional folder or portfolio case, or you may create a portfolio case or book of your own design, so long as it is relevant and practical, and presents your work in a clear, coordinated, neat, and organized manner. Remember that the portfolio must be user-friendly, should communicate your work clearly, and should demonstrate your strengths as a designer.

**IMPORTANT NOTE:** Storage technologies change frequently. Currently, USB devices are more acceptable than CDs or DVDs for review. Many computers are no longer equipped with CD drives. Be sure to test your USB, sometimes these drives fail and don't store data. Sometimes they actually fall apart. Always back-up any data saved on your USB.

Examples of the assignments in section two will be provided and discussed during lecture. Work completed this section will account for 50% of the overall grade.

**Section three consists of participation in a group portfolio exhibition.** This will be held in the Glass Gallery or other available venue. Individual designers will include a representative sampling of work, the number of pieces to be determined according to space limitations and consensus among participants. Note that work shown may be duplicated in your portfolio and mini-portfolio, and may also be submitted to the Annual Student Exhibition (Spring semester only) or other exhibition opportunities. Therefore, plan on producing more than one copy of your work.

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

Refer to the assignment sheet and course calendar, to be provided separately, for deadline and other information for sections 1, 2, and 3. Please note that the exhibition schedule has not been determined; this information is pending gallery availability, (previous exhibitions have taken place at during the last week of classes, lasting through Finals Week).

### **IDENTIFY YOUR WORK**

All work must be clearly identified with the name of the designer, (your name), and the course description, (ARTG 4346-001, GD 9, Portfolio), semester, (Spring 2020), the date, and a brief project description. If a project requires several designs, each must be individually identified.

The proper format is a label attached to the back of the work (lower right corner). Where this is not practical, such as book or package design, the appropriate information should be incorporated inconspicuously but clearly as part of the design, (example, on the back cover flap of a book jacket, or following the ingredients on a food package design).

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

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

### **RETRIEVAL**

Work must be picked up on the day it is returned in class. If you are absent when work is returned, the work will be left in the classroom. If the work is not retrieved in a timely manner, it will be discarded. If you cannot be present when work is returned, please contact me at ccochran@utep.edu to make arrangements to retrieve your work. Work cannot be released to someone other than the designer without written consent.

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

## GRADING STANDARDS AND CRITERIA

Grades are based on a four point system, where A = 4 points, B = 3 points, C = 2 points, D = 1 point, and F = no points. The final course grade is based on the average grade of each assignment according to its weight, plus criteria listed below.

- A** Outstanding work and is reflective of works and performance of exceptional ability and absolute quality.
- B** Above average performance, going beyond expectations.
- C** Average and adequate work that fulfills requirements and expectations (the majority of students start at this level).
- D** Represents less than average performance and is considered underachieved. Credit given.
- F** Unsatisfactory performance. The student will receive no credit.
- I** Will be considered for students completing satisfactory or better work and having serious legitimate situations beyond their control requiring additional time to complete the course requirements. All "I" grades are at the discretion of the instructor and the approval of the department chair.
- W** The withdrawal option must be completed on or before the final drop date (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 9** 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 the finished portfolio combined, based on the percentages provided on the assignment specifications provided. Evaluation criteria:

1. Assignments are evaluated according to both concept and execution. In general, except where noted, both have equal weight in determining the grade for that assignment. Good ideas cannot overcome poor execution, and strong execution will not save a weak idea.  
Concept is determined by four related criteria: originality, clarity, relevance, and memorability. Execution is determined by overall craft, layout, typographic treatment, color treatment, thoroughness, and presentation. When several pieces or a series are assigned, consistency and coordination are also considered. Note that presentation plays a significant role, especially in preparing work for portfolio. The care and concern shown in preparing work for presentation can determine the success or failure of the project.
2. The final portfolio is evaluated according to organization, consistency, neatness, thoroughness, clarity, and general quality of content. The leave-behind and resume are evaluated according to these same criteria, and also according to design and execution criteria indicated above, in paragraph 1.
3. Participation in the Portfolio Exhibition will not directly factor into the overall grade. However, as noted above, the level of participation *may influence* the final grade, according to the same criteria listed in paragraph 4, below. Accordingly, the quality of the work presented, organization, neatness, and clarity of presentation, and overall participation and cooperation with the other participants may influence the grade. In addition, this exhibit will be subject to a Projected Learning Outcomes evaluation for the University.
4. In addition to the above criteria, class participation, attendance, and performance improvement will be considered in the final evaluation. When the overall grade is on the cusp, these factors can play a positive or negative role. Also, anticipate work-in-progress critiques, when appropriate, on projects outlined above. Note that work presented during in-progress critiques will be factored into the final grade for those projects. Failure to adequately participate in work-in-progress critiques will result in a grade penalty for that project. Therefore the final grade for each project includes not only the final, formal critique, but also work leading up to that critique.

Critiques are an essential part of the evaluation process. Everyone is expected to participate in critique of their own work and the work of others. All assignments, except for the final portfolio evaluation, will be subject to the above criteria during critique and post-critique evaluation by the instructor. The final portfolio will be submitted at the end of the semester at the date indicated on the calendar. Although not subject to classroom critique, it will be evaluated, by the instructor, according to the criteria indicated in paragraph 2, above.

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

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

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

A few minutes are always allowed at the beginning of the critique period for last-minute adjustments, etc. This is a time to catch your breath, gather your thoughts, etc. However, once the critique has begun, it should not be interrupted.

Tardiness at any time is disruptive, unprofessional, and discourteous. This is even more pertinent during critique. Late work is unfair to those whose work is ready on time, and it disrupts the critique process, as the entire class must now consider work that it has not had the opportunity to review.

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

### **ATTENDANCE AND PARTICIPATION**

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

#### **ATTENDANCE POLICY:**

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

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

Two unexcused late arrivals equal one unexcused absence. All students are required to attend class on time and to remain in class the entire time. Entering class late and leaving early is disruptive to the learning environment.

Coming to class unprepared or attending class and not working is regarded as absent.

Information missed during an absence is the sole responsibility of the student.

**Illness, personal, or family emergencies constitute grounds for excused absences or tardiness.**

**Written documentation is required for excused absences or tardiness.**

If it is necessary to leave class early, consult with the instructor before class begins.

#### **Course participation:**

Participation in all discussions, critiques and class days is required for this course.

Lab time is provided for the development and execution of projects assigned in this class. Expect to spend at least six hours weekly outside of the scheduled class time for the successful completion of class projects. However, projects executed solely out of class will not be accepted. The use of class time to work on outside projects is not permitted, and will be counted as an absence.

Participation in the collaborative group environment of the studio is essential to the completion of this course.

### **LATE ASSIGNMENTS AND MAKE-UP WORK**

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

## 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, 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 silenced, turned off, or put on the vibrate mode. If you absolutely need a cell phone for an emergency, please alert the instructor.
- Plagiarism in any form will not be tolerated. Work completed in another class may not be substituted for work assigned in this class, and will be treated as plagiarism. See the 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 4346 Graphic Design 9** 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, Hobby Lobby, and others. Also, many stores publish online coupons; the savings can be substantial. Plus, quantity discounts may be available on many items, so consider ordering as a group.

A sturdy portfolio case suitable for presenting 12 – 20 projects. Examples will be provided.

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

USB flash drive for the leave-behind project and departmental archive.

100 sheet box of Epson Photo-Quality Inkjet Paper (13x19, 100 Sheets), size A3/B, or 3-star. **DO NOT USE GLOSSY PAPER.** This paper may be ordered online at [www.epson.com](http://www.epson.com), [amazon.com](http://amazon.com), [officemax.com](http://officemax.com), and other online sources. It may also be available locally at office and art supply stores.

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 room 353. This area should be kept clean, and the filters must be replaced when clogged.

Appropriate drawing, assembly, and presentation materials, including pencils, pens, sketch and layout pads for thumbnails, T-square, triangles, cork-backed ruler, self-sealing cutting surface, matte knife, utility knife, spare blades, adhesives, and mounting boards, etc. Note 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.

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 Epson. 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.

### **Recommended reading:**

Subscription to some of the major graphic design publications such as Communication Arts 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.

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.

**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:** <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 4346 syllabus acknowledgement and course contract acceptance.**

I have received and reviewed the attached syllabus. I have had the opportunity to ask questions for clarification and I understand and agree to the conditions of this syllabus.

**Course # -ARTG 4346                      Section #- 01                      Semester Date – Spring 2020**

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

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

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