

## **ARTG 4316-001 GRAPHIC DESIGN 6, PRACTICUM, FALL 2019**

### **COURSE INFORMATION**

<b>Course title</b>	Graphic Design 6, Practicum
<b>Course prefix and number</b>	ARTG 4316, Section 001, CRN 12364
<b>Course meeting location</b>	Fox Fine Arts lab 349A, studio TBD
<b>Course meeting times</b>	Tuesday and Thursday – 1:30 pm to 4:20 pm
<b>Instructor</b>	Clive Cochran
<b>Office / Office hours</b>	FOXA 351 Thursday 12:30 pm 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. 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 several other graphic design publications. He is an American Advertising Federation Silver Medalist. He was previously Associate Creative Director at MithoffBurton Partners, an advertising, marketing, and communications firm. Since 1985, he has lectured in Graphic Design at UTEP. He received a BA from UTEP in 1976.

### **COURSE DESCRIPTION**

#### **ARTG 4316 Graphic Design 6, Practicum**

As the name suggests, this advanced communication course emphasizes the practical application of graphic design theory. The course provides a comprehensive review of the design process, including initial client contact, presentation of the design problem, research and analysis, conceptualization, rough “thumbnail” sketches and layouts, comprehensive layouts for presentation, presentation to the client, and finished art for publication. All projects are client based and intended for publication. Work selected for actual publication will be determined by the client in consultation with the instructor. Clients will be drawn both from on-campus and selected off-campus, not-for-profit organizations. In some cases, work may include submission to legitimate graphic design competitions.

The number and complexity of projects will be determined according to the nature and availability of client work. As in professional design practice, specific projects are not pre-determined but will be proposed throughout the semester. Expect four to five projects.

Projects may be team-executed or individualized, depending on the nature and complexity of each project. When projects require a team approach to problem solving and execution, then team participation and cooperation will be a factor in individual grade evaluation.

Course style can be described as a “hands on” supervised studio/lab with demonstrations, lectures, and in-class work. In-class work is structured in order to provide individualized instruction and assistance with the design process. This course will require significant additional work/time outside of class. Students should anticipate spending five hours and forty minutes in class per week and *at least* an additional six hours outside of class per week to satisfactorily complete this class.

### **COURSE PREREQUISITE INFORMATION**

Prerequisite for **ARTG 4316 Graphic Design 6** is ARTG 3326 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 survey base knowledge of Art History. These skills and knowledge sets are provided through the Department of Art's foundation course sequence including: required prerequisites ARTG 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**

Goals and objectives targeted in **ARTG 4316 Graphic Design 6** include:

- A practical understanding of client expectations, and the application of graphic design technique, skill-sets, and resources to meet those expectations.
- An understanding of a diverse variety of client projects, the unpredictable nature of those projects, and how graphic design skills may anticipate and execute those projects.
- Development of improved self-expression, creative thinking, and planning skills, integrated with a design group or team context.
- Development of client presentation techniques and self-confidence, poise, clarity, and thoroughness in presenting work.

## **LEARNING OUTCOMES**

Students who complete this course are expected to have experience and fundamental competency and confidence in planning, designing, presenting, and executing work for a diverse group of clients.

**Note: Competency** is defined, for this course, as a developed understanding and mastery of skills and knowledge needed to complete a task to a successful beginning level. Competency can be demonstrated while designing a project, researching, etc. Competency is a measure of how well you understand and use a process or skill.

**Confidence** is defined as a student's willingness and trust in his or her own abilities to use the skills and processes learned during this course. Confidence is the element of each student's progress that allows the student to *know* when help is needed and when it is not. Confidence is built throughout the semester and is demonstrated by the way that a student develops skills or competencies and their willingness to utilize these new skills. Once the student has worked with the process and starts to understand his or her 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 6 are designed to replicate, as closely as possible, the type of projects encountered by a working designer in a typical practice. As noted above, these assignments will be provided by on- and off-campus clients, and are intended for implementation. Because projects selected for publication will be determined by specific client needs, teams and individuals will present their work on a competitive basis.

As client work becomes available, it will be added to the course calendar. All deadlines will be determined according to client needs.

## **NOTE, IDENTIFY YOUR WORK**

All work must be clearly identified with the name of the designer, (your name), designer group name if applicable, (team name), and the course description, (ARTG 4316-001, GD 6, Practicum), semester, (Fall, 2019), the date, and a brief project description. If a project requires several designs, each must be individually identified.

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

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 retrieval of the final project will be provided prior to final critique.

## GRADING STANDARDS AND 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).
- 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 (Nov. 1). Students hold the full responsibility for withdrawing from this course if that procedure is elected. The instructor may recommend a student to withdraw but is not responsible to withdraw a student from the class.

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 under Evaluation, below.

### EVALUATION:

Graphic Design 6 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.

**Note that, as a rule, the client, (in consultation with the instructor), selects the final work to be produced. However, client selection, while important, does not guarantee a passing grade. In other words, work not chosen by the client may receive a higher grade than work selected. Work will be evaluated according to traditional graphic design 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 an especially significant role, especially in preparing work for client presentation. The care and concern shown in preparing work for presentation may determine the success or failure of the project.
2. 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. 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.

### 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 late 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.

Two unexcused late arrivals equals 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.

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

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

### **A 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.

### **COURSE PARTICIPATION:**

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

Development and execution of class projects must be accomplished during and outside of class meetings. However, projects executed *solely* outside of class will not be accepted. In other words, significant progress on all projects must be accomplished during class meetings.

Participation in the collaborative group environment of the studio is essential.

### **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. Because of the course focus on client work and preset deadlines, make-up work may not be presented to the client, and may require alternative assignments.

## 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 outside 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; as a rule, such behavior will be treated as an absence.
- Surfing, unless it is related to research for a class project, is inappropriate.
- 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 4316 Graphic Design 6** 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.

Metal ruler or pica pole, displaying both points/picas and inches. 18 inch length is preferred.

Metal T-square.

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 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.

Additional materials may be required to complete packaging or other assignments, depending upon the specific requirements of each assignment.

### **Recommended reading:**

Subscription to one of the major graphic design publications such as Communication Arts (check the website 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. 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.

**CALENDAR Fall, 2019: to be determined**

Because projects in this course depend upon actual client availability and requirements, it is not possible to provide a complete schedule for critiques and client deadlines. Just as in actual design practice, expect last minute schedule changes and project adjustments. Also understand that projects may overlap; in other words, expect to work on more than one project at a time.

**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 4316 Graphic Design 6 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 4316                      Section #- 01                      Semester Date – Fall 2019**

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

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

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