INSTRUCTOR'S INTRODUCTION
Introduction to be given on the first day of class.

COURSE DESCRIPTION
Graphic Design 3 is a further investigation of effective visual communication with emphasis on problem solving and conceptual development. Topics include letterform, typography, symbol design, effective handling of headline types and body copies in relation to the layout/design of the page. This class is a hands-on studio/lab course coupled with discussion/critique. Work-time is structured into the class 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 this class. This course utilizes and reiterates concepts and terminology previously covered in Graphic Design 2.

COURSE PREREQUISITE INFORMATION
Students taking this course 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: required prerequisites ARTG 2306, ARTG 2326, 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 completed this course will have acquired competency in the various stages of solving simple graphic design solutions. S/he will have gone through the various stages of developing visual ideas, doing research, solving communication problems to the 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 while designing a project, researching, etc. 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 self-trust in 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 his willingness to utilize these new skills. Once the student has worked with the process and starts to understand its abilities and procedures the timid feelings are replaced with a sense of control and excitement for the potential of the process as a path for creation.

ASSIGNMENTS
In the course of the semester, we will deal with a number of projects/assignments (approximately 5-7). They progress in increasing degrees of difficulty. Each of the projects will be introduced by the instructor, articulated either verbally or in written form. It is very important that the student understands the assignment thoroughly at this stage. The student is encouraged to clarify the situation and the requirements by asking questions before embarking on the research.

ACTIVITIES
Through assigned projects, the student furthers his/her understanding of letterforms, typography and page layout. 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 headlines and bodycopies. Projects may include institutional branding and identity, ad campaigns, posters, book covers and corporate brochures. The student learns art evaluation through critiques and discussions of peer’s work. Assignment topics may include but not limited to:

1. Introduction to type
2. Typographic studies
3. B/W ad with own tagline (layout)
4. Institutional identity
5. 4-color book covers or posters design
6. Branding / identity package

GRADING STANDARDS AND CRITERIA

A represents outstanding work and is reflective of works and performance of exceptional ability and absolute quality – 4-credit points.
B stands for above average performance, going beyond expectation – 3-credit points.
C stands for 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 – 2-credit points.
D represents less than average performance and is considered underachieved – 1-credit point.
F is for unacceptable performance. The student will receive no credit – 0 credit point.
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, with the approval of the department chair and the dean.
W While the instructor may withdraw a student due to excessive absences and/or unacceptable performance, the student is responsible for withdrawing from this course if she/he chooses to drop out. The withdrawal option must be completed on or before the final course drop date (Oct 31).

- Graphic Design 3 is a grade-based course and is not available for audit or pass/fail options.

Standard of evaluation is based on the quality of work and performance, defined as:
- Aesthetic merits of the artwork
- The way the particular problem is solved
- Depth of research
- Willingness to experiment
- Quantity of preparatory works, sketches and thumbnails
- Full participation and involvement in class critiques and discussions
- Positive attitude (no confrontational, argumentative and belligerent behaviors please)

ATTENDANCE AND PARTICIPATION

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 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.

Attending all classes and remaining in the classroom is mandatory. The fourth absence will lower final grade by one letter point. There is no distinction between excused and unexcused absence. An absence is an absence. Tardiness constitutes one half of an absence. The student is responsible for missed information 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.

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, correspond via e-mail and JPG or PDF attachments, preferably under 1MB.

Every accommodation will be made to students who would like to stay and work beyond class time. Lab open hours are posted on the entrance to the labs. Professional behavior is expected in the classroom/lab. The use of cell phones is strictly prohibited in the classroom and lab. Cell phones must be turned off and stowed away. There will be absolutely no outgoing, incoming calls and text messaging inside the classroom or the lab. Final grade will be lowered by one letter point with the second offense. Development
and execution of class projects must be done utilizing all class meetings. Projects executed solely out of class will not be accepted. Participation in the collaborative group environment of the studio is essential to the successful completion of this course.

MATERIALS AND PERSONAL Equipment
The student should have all the basic studio tools and materials commonly used in a graphic design studio (see below list for Graphic Design 2). Additionally, the student will need the following:
- Digital transfer and storage device: (1) Use an USB flash memory stick to transfer files. (2) Use an external hard drive to store digital files.
- Ink cartridges are provided by the Department. Each student is responsible for his/her own inkjet paper:
  - Presentation Paper Matte for Epson Stylus Pro 4880 printer, Product Code: S041069, size: 13"x19", 100 sheets, Epson’s Price: $38.20

CHEATING/PLAGIARISM
Cheating is unethical and illegal. Plagiarism is using information or images that do not belong to you 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.

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

SUPPLIES RECOMMENDED FOR GRAPHIC DESIGN 2
Drawing pad: Bienfang 360 layout pad 50-sheet 14"x17"
Sketchbook: Hardbound, sturdy, good quality bond paper (size: 9"x12" suggested), handmade encouraged
Graphite pencils (2B, B, HB, H, etc.) (Automatic pencil unacceptable in this class)
Illustration boards: Good quality single-ply, hot press (i.e., smooth) (Branbridge172, LetraMax 1000/2000)
Plastic cutting mat (recommended size 16" x 20")
X-Acto knife with extra #11 blades
Stainless steel ruler with cork backing, 18" recommended
T-square, stainless steel recommended or aluminum (30" recommended)
Plastic triangles, 45/45, 30/60 (8" or larger recommended)
Utility (mat) knife with fresh blades
Several black mount- (or mat-) board, 15" x 20" / 20" x 30"
Spray adhesive and/or rubber cement
Black markers, assortment of fine, ultra-fine tips, (Uniball, Pentell, Sharpie)
India Ink (black)
Sable brushes (#3, 6, etc.)
Plastic eraser and eraser shield
Dusting brush
White glue
USB flash memory or other digital transfer devices
Drafting tape
Opaque white-out ink (Pen-Opake)
Colored pencils, set or assortment
Gouache (opaque watercolor) set or assortment with palette
Chisel point pencils (2B, 4B)
Sandpaper block
Transfer device: USB flash drive