



Course Syllabus: Graphic Design I ART 2713-101

MW 9:00 am-11:50 am; FA-C115

Fall, 2026

Credit Hours: 3; Contact Hours: 6 per week

Prerequisites: Computers for Artists

Contact Information:

Instructor: Ernest Nsimbe, Assistant Professor of Art.

Office: C107 Fain Fine Arts

Office hours: Tuesdays, 2:00 pm - 4:00 pm; Thursdays, 2:00 pm - 4:00 pm; Fridays, 11:00 am - 12:00 pm, **by appointment.** (Email Subject: ART 2713-101)

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Syllabus Disclaimer

The information in this syllabus is subject to change. Changes to the course syllabus will be provided in writing and announced via course-wide announcements.

Course Description

Prerequisite(s): No prerequisite. Art majors must complete Computers for Artists before enrolling in this course.

Every logo, poster, app icon, and album cover you've ever paused to look at twice was built on the same foundation: type, hierarchy, and intentional visual choices. In this course, you'll learn to see design the way a designer does, and start making work that communicates on purpose, not by accident.

We'll build your foundation in typography: how letterforms carry tone, how hierarchy guides the eye, and how type and image work together to tell a story. You'll tackle real design problems, sequencing information clearly, establishing context, and pairing words and images so they say more together than either could alone. By the end, you'll have the visual vocabulary and hands-on skills to approach any design problem with confidence, whether you're headed toward branding, publication design, UI/UX, or just want to make your creative ideas look as sharp as they sound in your head.

No design experience required, just curiosity and a willingness to look at the world a little more closely.

Course Outcomes

Upon completion of this course, students will:

- **Build core visual communication skills** - apply the fundamentals of composition, hierarchy, and typography to solve design problems clearly and effectively.
- **Develop a working design process** - move confidently through the stages of making: research, ideation, iteration, and refinement.
- **Understand professional practice** - gain familiarity with the tools, workflows, and standards used in the graphic design industry.
- **Engage with ethical practice** - recognize and apply ethical considerations in design work, including originality, representation, and responsible visual communication.
- **Situate their work in design history** - identify major graphic design movements, artists, and figures from modern and contemporary practice, and understand how that history informs work being made today.

Course Objective:

Technical Foundations

- Demonstrate proficiency navigating both Macintosh and Windows operating systems.
- Define core computer and digital-design terminology used in the graphic design industry.
- Demonstrate working knowledge of Adobe Creative Cloud (Illustrator, Photoshop, InDesign) and industry-standard collaborative design platforms such as Figma.

- Understand scanning, digitization, and both digital and print production workflows.

Design Thinking & Process

- Apply the elements of design, principles of design, and Gestalt principles for compositional and communicative purposes.
- Conduct research and documentation throughout the design process, analyzing precedent and audience, to inform design decisions.
- Develop concepts that amplify content, with sensitivity to typography, symbolism, language, and text.
- Produce work using both analog and digital methods, refining craft and technical fluency across core design software.

Professional & Industry Practice

- Apply productivity best practices used in professional studios: version control, file naming and organization, and efficient, intuitive workflows.
- Understand and thoughtfully integrate emerging technologies, including AI-assisted design tools (e.g., generative AI, Adobe Firefly), as part of a responsible, human-led creative process.

Ethics, Accessibility & Responsibility

- Engage in informed discussion of copyright, image sourcing, and the ethical use of AI in design.
- Apply accessibility standards and design with sensitivity to context, audience, and culture.

Outcome

- Create polished portfolio pieces that demonstrate the union of form and function in visual communication.

Student Expectations

Studio Projects

- Projects will center on core graphic design principles, composition, hierarchy, typography, and visual communication, giving you hands-on practice solving real design problems.
- All work must be original and created specifically for this class.
- Assignments are due on their assigned dates; plan your process time accordingly, as critique days depend on everyone having work ready to discuss.

Critiques

- Studio projects are reviewed and discussed as a class. Critique is where design gets sharper; it's one of the most valuable parts of a design education, not an afterthought.
- Feedback is about the *work*, not the person who made it. Keep critique professional, constructive, and focused on how the piece communicates.
- In-process critiques happen one-on-one and in small groups throughout the project, so you get feedback while there's still time to act on it, not just at the finish line.

Writings and Sketchbooks:

You will be required to keep a sketchbook (approximately 9" x 12") with white, blank pages - no lined paper. This will include thumbnail sketches of projects, as well as visual and/or written responses to exhibitions, articles, studio projects, videos, etc. This will be required for every project as a process book as you prepare your final submission for each project. It is important to keep your sketchbook neat and organized with dates, assignment criteria, and no loose pages.

PLEASE TAKE NOTES always - do not trust your brain to retain new information you passively receive while listening to a lecture.

Work Ethic:

Personal motivation and discipline are keys to a student's success in this course. These qualities are demonstrated to me by actions - such as preparation for each class, thoughtful inquiry, involvement in projects, discussions, and critiques, and the successful resolution of various problems and challenges presented throughout the course. Students should expect to spend at least six hours per week on homework in addition to studio/class time. Further, all work should be stored and transported in a manner that preserves it for critiques and portfolio reviews. Late work will be penalized by -5 for each project submitted.

Engagement and Professionalism:

- Actively engage with the material and cultivate curiosity.
- Participate in discussions, ask questions, and show genuine interest.
- Demonstrate professionalism by being punctual, prepared, and organized.
- Take detailed notes, follow instructions carefully, and meet deadlines.
- Embrace revisions as a critical part of the creative process.
- Communicate proactively; for example, if an emergency requires you to take a personal call, notify me in advance.

Class time and conduct.

- Use class time exclusively for activities related to this course, such as sketching, ideation, production, and research.
- Avoid working on assignments for other courses during class hours
- Headphones are allowed during individual work periods to support focus
- Silence your phone and turn off notifications to prevent disruptions
- Be on time (or better yet, be a little early). (10 minutes will be considered an absence)
- On workdays in class, please set mobile devices to vibrate.
- Please turn off mobile devices during critique, lecture, and presentation days.
- Submit projects neatly and orderly and ensure that your name, course number, and project number are included on every single file you submit. (Art-2713-101 _Lastname_projX.pdf) Improper naming of files/work submitted will be penalized by -2 for each project submitted.
- Digital craft will be stressed throughout the semester. This includes image quality, file organization, and overall presentation for anything submitted (Keynote, PDF, etc.). The understanding is that to complete the assignments well, you will need to spend at least as much time outside of class working as the class is scheduled for in a week. There will be in-class time devoted to troubleshooting, but it will not be enough to complete the assignments satisfactorily or back up your digital work. Given the current size and affordability of storage devices, there is no excuse for losing digital files. Get in the habit of doing regular back-ups.

Commitment:

Studio Access

Expected Workload: The generally accepted ratio of outside-of-class study and preparation for college-level coursework is two to three times the amount of in-class contacts with your professor. Therefore, you should invest 6-10 hours per week outside of class to complete coursework successfully outside of class meetings.

The Mac lab is available whenever scheduled classes are not in session.

IF YOU ARE IN THE BUILDING AFTER CLASS HOURS, YOU MUST BE ABLE TO PROVIDE YOUR STUDENT ID AND PROOF OF ENROLLMENT IN CLASS IF AN OFFICER ASKS FOR IT. IF YOU HAVE A PROBLEM AND NEED ASSISTANCE, CALL THE CAMPUS POLICE AT 397-4239.

Studio Maintenance

General studio cleanup will take place during the last 10 minutes of each class session. Students will maintain discipline in studio safety precautions, maintenance, and upkeep throughout the semester.

The instructor will drop students who are unwilling to actively participate in those goals. Follow the posted lab rules.

Feedback:

You will receive frequent feedback from your instructor and classmates throughout the course.

Regular opportunities for self-reflection, evaluation, and discussion will also be provided to support your development.

Process:

For this course, you will be asked to be thoughtful and creative in your approach to your projects. You will also be asked to demonstrate how you arrived at every submission. To do this, **you will need to document, collect, and organize your research throughout the entire semester.**

This final process documentation will be printed or scanned into a digital form. **Process documentation will be graded** on the thoroughness of the investigation, creativity in approach, and diversity in the exploration. It will contain sketches, storyboards, documentation (images of photos/videos), critical analysis, reflections, observations, research findings, & etc. Everything should be included with intent. This means that the images and texts you've collected include notes and analysis. Do not simply post pages or content from the web. It will show that you haven't taken the time to analyze and reflect on what you are including in your research. Save all your processes and keep them organized. When designing a book, it is easy to lose track of your process as you move from one phase of the project to another.

Note: If you incorporate AI-generated content or use AI tools in your projects, please disclose this clearly. Be transparent about how the AI was used and include the prompts or instructions you provided to generate the content.

Course standards and instructional methods

We meet twice a week. **PLEASE TAKE NOTES** - do not trust your brain to retain new information you passively receive while listening to a lecture. Active student participation is encouraged through learning activities, including individual and/or collaborative learning, lecture, guided discussion and feedback sessions, student presentations, and personal/group-based exercises and projects. Students should bring all materials they need to work to class. Lack of preparation and preparedness will affect grades. Not following instructions can result in the loss of a full letter grade. Time management is an integral part of any learning process or creative project. Review of student work can take several forms, ranging from wall critiques that engage the entire class at one time to one-on-one Critiques (Crits) or feedback sessions with individual students.

Critiques/presentations

Critiques: Critiques are formal discussions that can happen as group or individual discussions. During a critique, every project will be evaluated. It is essential to bring all research, sketches, notes, ideation, and project development for discussion.

Critiques and presentation skills are a crucial part of the learning environment. Your dialog with your fellow students about your work helps you grow and learn as an artist. The discussions you have about their work help you build your skills to analyze and communicate about the work of others. Attending every critique and being entirely prepared is in your best interest. Class critiques cannot be made up should you be absent. In this class, there will be one-on-one desk critiques, minor group critiques, and full-class critiques at key points throughout the project. During small-group and full-class critiques, everyone involved is expected to participate for the entire time. These will be identified in the project schedule.

During the critique, you will receive a lot of feedback and information in a very short time. It is up to you to determine a method for capturing this information that works best for you. The discussions that occur during a critique or in a presentation are impossible to recall later, and it is, therefore, recommended that if you do not already have a strategy for this, you should develop one.

At a minimum, you should be taking notes. Consider asking another student to take notes for you.

There are two kinds of analysis of student work:

Pin-up Critiques: These informal group discussions use student exercises, projects, and research as touchstones for further exploration. All students participate in a class that looks for common themes and problems, and for examples of successful and unsuccessful solutions. Not every student's work will be discussed. The goal is to generate a group dialogue.

For pin-ups, Work has to be printed before class, not on the day of class.

Evaluation

Student work will be reviewed through formal critique evaluations and portfolio reviews. Students will be evaluated according to predetermined requirements for all projects. Individual projects will have a grade weight attached when given to the class.

Final Grade Summary:

A = 90 –100% B = 80 – 89 % C = 70 – 79% D = 60 – 69% F = 59 % OR LESS

Your final grade will be calculated from the entirety of major projects, Discussions, and quizzes, while also factoring in attendance, participation, and work ethic.

Total points for final grade.

Grade	Points
A	900 - 1000
B	800 to 899
C	700 to 799
D	600 to 699
F	Less than 600

All assignments must be completed and presented in the specified formats on the given due dates. Failure to submit a finished design presentation solution, as specified, will result in an F for that assignment. Assignments will not be accepted after the specified due date and time.

- Attendance 10% / 100 points (Should we move to remote learning? Your attendance will be counted through D2L login and access.)
- In-class exercises/presentations/ Reflection articles/ papers 15% / 150 points
- Projects/ Artwork and Research 60% / 600 points
- Critiques 15% / 150 points

Work Submissions:

All work must include digital submissions, which must be made via electronic file transfer (not email). The following are requirements for digital submissions. Failure to adhere to any of these will result in a project grade deduction:

- artwork must be packaged appropriately (image files, fonts, etc., made available)
- artwork for logos, applications, and sign design should NOT be rasterized
- must be submitted via electronic transfer (no thumb-drive submissions)

If your document doesn't open wholly and accurately, it receives a zero. Your folders must be named in the following format: all files inside that folder must be named the same, with their various extensions as appropriate.

For example:

- 2713-101_Lastname_projX (outer folder)
- 2713-101_Lastname_projX.indd
- 2713-101_Lastname_projX.pdf
- 2713-101_Lastname_projX.docx

Work Submissions:

All work must include digital/ physical submissions, which must be made via electronic file transfer (not email). The following are requirements for digital submissions. Failure to adhere to any of these will result in a project grade deduction:

- must be submitted via electronic transfer (no thumb-drive submissions)

If your document doesn't open wholly and accurately, it receives a zero. Your files must be named in the following format:

For example:

- 2713-101_Lastname_projX.pdf
- 2713-101_Lastname_projX.docx

Any file that does NOT arrive in the correct format will not be accepted. Points (-2) will be taken off for each missing or incorrectly formatted item, which could affect your final grade dramatically. **THIS IS A NON-NEGOTIABLE POLICY.** Your final projects will be stored in a digital archive for future reference. We reserve the right to use these in the future as educational aids in the graphic design program.

Late Work

All work is expected to be completed and ready for presentation on the assigned date. It is essential to stay up to date with assignments and projects. **Late work is unacceptable.** Every effort must be made to turn projects in on time. YOU are responsible for finding out what work was missed during your absence and turning in work missed due to your absence. I will not remind you that a project was due during your absence. Late work will be counted against one letter grade for each class period after it is due. Ex: An A grade is lowered to B after one period late, after two periods late, the A is lowered to C, etc.

Students should never miss a class critique. Apart from late grades on projects, this counts against overall participation.

Plagiarism is unacceptable and will result in a 0 for the project. No exceptions. Any student found guilty of academic dishonesty is subject to disciplinary action in accordance with the student handbook.

Course Materials

Always have the required materials with you. I will specify any additional materials for the assignments. There will be required readings and discussions for everyone in the class. I'll assign readings and discussion topics.

These textbooks are not required. However, textbooks used in this class will be available in the library for you to reserve and read.

Graphic Design: A User's Manual (Adrian Shaughnessy)

Graphic Design Theory: Findings from the field. (Helen Armstrong 2009)

Other resources:

- **Visual Communication Design:** Introduction to Design Concepts in Everyday Experience (2017), by Meredith Davis and Jamer Hunt
- **Design Elements:** Form and Space by Dennis M. Puhalla, 2021. Second edition, first digital edition (2011)
- Samara, Timothy. [Making and breaking the grid: a graphic design layout workshop 2ed](#)[Links to an external site.](#) Rockport, 2017. - Butterick, Matthew. <https://practicaltypography.com/> (for word processors, but good guidance for typesetting in layout applications like InDesign)
- de Bartolo, Carolina, with Stephen Coles and Erik Spiekermann. <https://explorationsintypography.com/> 101 Editions, 2019.

Learning Activities

- Watch lectures and/or other media
- Read D2L instructions and any assigned readings.
- Take notes
- Participate in workshops or exercises.
- Participate in discussions. (group/ small groups, progress reviews, critiques)
- Execute assignments.

Learning resources

<https://www.Linkedin.com/learning/>

<http://bezier.method.ac> (learning Pen Tool)

<http://type.method.ac> (learning Kerning)

Additional Online Journals

- <http://designobserver.com>
- <http://www.atissuejournal.com>
- <http://www.aiga.org/>
- <http://www.typography.com/>
- <https://fonts.adobe.com>

Course Requirements:

Required materials

- Laptop with Creative Cloud installed.
- Sketchbook and drawing/note-taking materials of your choice.
- Cell phone camera.
- External hard drive.

Optional materials

- Mouse, Wacom tablet, or another alternative to a trackpad.
- An iPad or other drawing tablet with the necessary software.
- Graph paper.
- Small ruler.

Software Used in This Class

In this course, students will utilize industry-standard software as needed to meet project requirements. Instructors will provide training and resources as needed to ensure students have the necessary skills to work effectively and meet course objectives.

- Adobe Illustrator (foundational level)
- Adobe Photoshop (foundational level)
- Adobe InDesign (foundational level)
- Adobe Acrobat
- Figma (foundational level)

Attendance Policy, Late Grades, and Academic Integrity

Students are expected to attend all meetings of the classes in which they are enrolled. Although in general students are graded on intellectual effort and performance rather than attendance, absences may lower the student's grade where class attendance and class participation are deemed essential by the faculty member. In those classes where attendance is considered part of the grade, the instructor should so inform students of the specifics in writing at the beginning of the semester in a syllabus or separate attendance policy statement. An instructor who has an attendance policy must keep records on a daily basis. The instructor must give the student a verbal or written warning prior to being dropped from the class. The instructor's records will stand as evidence of absences. A student with excessive absences may be dropped from a course by the instructor. Any individual faculty member or college has the authority to establish an attendance policy, provided the policy is in accordance with the General University Policies.

Students enrolled in the Juanita and Ralph Harvey School of Visual Arts must comply with the following department-wide Attendance, Absence, and Lateness Policy:

- Students arriving 10 minutes after class begins will be considered late and will be counted absent.
- Three late arrivals count as a single absence.
- Students may be absent from class up to 2 times without penalty or documentation.
- If a student incurs a 4th absence, his or her final course evaluation will be reduced by a full letter grade.
- If a student is absent 5 times, whatever the reason, he or she will receive a failing grade (F) for the course, be dropped from the class roll, and be asked to stop attending class

- Students are required to remain in class for the entire class session. Students will earn an absence if they leave before the professor has dismissed class.
- Excused absences must be brought to my attention before the absence, or, if later, the student must have supporting documentation (academic, medical, or family emergency) for excessive absences.
- Students are required to remain in class for the entire class session. Students will earn an absence if they leave BEFORE the professor has dismissed class.

Art Shows

Students must attend 2 art show openings for credit. Attendance must be for a reasonable amount of time (not just to eat food!). Criteria, place, date, times, and other information will be given out in class as the show approaches. If a student does not attend, he or she will turn in a typed paper on a related topic.

Project evaluation

Research and Process: You will submit a PDF containing all research, process, and development for every project submitted in this course.

Your Research and Process will include:

- Both native files and a high-resolution PDF
- Research (include how research relates to your project and include all URLs)
- Ideation, analysis, and process: thumbnails, sketches, type, grid tests, color studies, photo/image manipulation experiments, laser output, inspirational samples, notes to self, etc.
- Creative Strategy
- Visual Language: Explain how your font(s), color(s), image(s), live area/page size, etc., relate to your creative strategy.

Important Dates

- Last day for term schedule changes: **December 4/2026**. Check date on [Academic Calendar](#).
- Deadline to file for graduation: **September 21/2026**. Check date on [Academic Calendar](#).
- Last Day to drop with a grade of "W:" **November 23/2026**. Check date on [Academic Calendar](#).
- Refer to: [Drops, Withdrawals & Void](#)

Desire-to-Learn (D2L)

Extensive use of the MSU D2L program is a part of this course. Each student is expected to be familiar with this program as it provides a primary source of communication regarding assignments, examination materials, and general course information. You can log into [D2L](#) through the MSU Homepage. If you experience difficulties, please contact the technicians listed for the program or contact your instructor.

Recording Classes

****Recording classes is generally prohibited without the professor's explicit permission.*** Such recordings, when permitted, are for personal use only and may not be uploaded to the internet or otherwise shared, transmitted, or published without the professor's prior consent. Some faculty may not permit recordings of their classes. When it is feasible and appropriate, students may record classes to accommodate disabilities under the Americans with Disabilities Act, with prior approval of Disability Support Services. Such recordings may not be uploaded to the internet or otherwise shared, transmitted, or published.

Change of Schedule

A student dropping a course (but not withdrawing from the University) within the first 12 class days of a regular semester or the first four class days of a summer semester is eligible for a 100% refund of applicable tuition and fees. Dates are published in the Schedule of Classes each semester.

Refund and Repayment Policy

A student who withdraws or is administratively withdrawn from Midwestern State University (MSU) may be eligible to receive a refund for all or a portion of the tuition, fees, and room/board charges that were paid to MSU for the semester. HOWEVER, if the student received financial aid (federal/state/institutional grants, loans and/or scholarships), all or a portion of the refund may be returned to the financial aid programs. As described below, two formulas (federal and state) exist in determining the amount of the refund. (Examples of each refund calculation will be made available upon request).

Services for Students with Disabilities

In accordance with Section 504 of the Federal Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, Midwestern State University endeavors to make reasonable accommodations to ensure equal opportunity for qualified persons with disabilities to participate in all educational,

social, and recreational programs and activities. After notification of acceptance, students requiring accommodations should make application for such assistance through Disability Support Services, located in the Student Wellness Center, (940) 397-4140. Current documentation of a disability will be required in order to provide appropriate services, and each request will be individually reviewed. For more details, please go to [Disability Support Services](#).

Emergency Aid Resources for Basic Needs

Unexpected life circumstances can affect anyone. If you are experiencing challenges meeting basic needs, such as housing, utilities, food, transportation, healthcare, technology, textbooks, or other life necessities, resources may be available to help. Visit the [Student Emergency Support and Resources webpage](#) to learn more, and explore emergency support opportunities through MSU and how to access them. For additional information, please contact the Office of Student Affairs: Clark Student Center #108, (940) 397-7500, student.affairs@mstuexas.edu.

College Policies

Campus Carry Rules/Policies

Refer to: [Campus Carry Rules and Policies](#)

Smoking/Tobacco Policy

College policy strictly prohibits the use of tobacco products in any building owned or operated by WATC. Adult students may smoke only in the outside designated-smoking areas at each location.

Alcohol and Drug Policy

To comply with the Drug-Free Schools and Communities Act of 1989 and subsequent amendments, students and employees of Midwestern State are informed that strictly enforced policies are in place that prohibit the unlawful possession, use, or distribution of any illicit drugs, including alcohol, on university property or as part of any university-sponsored activity. Students and employees are also subject to all applicable legal sanctions under local, state and federal law for any offenses involving illicit drugs on University property or at University-sponsored activities.

Campus Carry

Effective August 1, 2016, the Campus Carry law (Senate Bill 11) allows those licensed individuals to carry a concealed handgun in buildings on public university campuses, except in locations the University

establishes as prohibited. The new Constitutional Carry law does not change this process. Concealed carry still requires a License to Carry permit, and openly carrying handguns is not allowed on college campuses. For more information, visit [Campus Carry](#).

Active Shooter

The safety and security of our campus is the responsibility of everyone in our community. Each of us has an obligation to be prepared to appropriately respond to threats to our campus, such as an active aggressor. Please review the information provided by MSU Police Department regarding the options and strategies we can all use to stay safe during difficult situations. For more information, visit [MSUReady – Active Shooter](#). Students are encouraged to watch the video entitled “*Run. Hide. Fight.*” which may be electronically accessed via the University police department’s webpage: ["Run. Hide. Fight."](#)

Grade Appeal Process

Update as needed. Students who wish to appeal a grade should consult the Midwestern State University [MSU Catalog](#)

***Notice:** Changes in the course syllabus, procedure, assignments, and schedule may be made at the discretion of the instructor.

Course breakdown

CLIENT: Who is your client?

OBJECT: What object or objects will your design be applied to?

TOPIC: What is the subject or theme that connects to your proposal?

Each assignment will involve custom art design, incorporating symbolism tailored to a specific order. The client typically provides directions or requests suggestions from designers to create something unique. Custom designs include anything, from dresses to utensils, T-shirts, and shoes. If something is custom-made, it is made to meet someone’s specific requirements. In the proposals, you must use symbolism, which refers to the use of symbols to represent ideas or qualities.

GRAPHIC DESIGN I - FALL 2026 COURSE CALENDAR

Meets Mondays & Wednesdays, 9:00 am – 11:50 am | Room FA-C115 | Aug 24 – Dec 4, 2026 | Credit Hours: 3 | Contact Hours: 6/week

Attendance	In-Class Exercises / Presentations / Reflections	Projects / Artwork & Research	Critiques
10% / 100 pts <i>Tracked via D2L login/access if remote</i>	15% / 150 pts	60% / 600 pts	15% / 150 pts

Wk.	Dates	Topics / In-Class Activities	Project	Notes
1	Mon Aug 24 & Wed Aug 26	Course introduction & syllabus review; elements & principles of design; the power of black & white/value contrast	Project 1 assigned: B&W Restroom Signage	<i>Sketchbooks/materials check</i>
2	Mon Aug 31 & Wed Sep 2	Pictogram & wayfinding systems; research & thumbnail sketching; in-class exercise	Project 1: research & thumbnails due	<i>In-class exercise (graded)</i>
3	Mon Sep 7 (No Class – Labor Day) & Wed Sep 9	Studio work session – refine sign designs; instructor check-ins	Project 1: development	<i>Holiday Mon 9/7</i>
4	Mon Sep 14 & Wed Sep 16	PROJECT 1 CRITIQUE (Mon) – Type anatomy & typography basics intro (Wed)	Project 1 due/Critique Project 2 assigned:	<i>Critique #1</i>

Wk.	Dates	Topics / In-Class Activities	Project	Notes
			Newspaper Collage & Typography	
5	Mon Sep 21 & Wed Sep 23	Hand-cutting & collage technique; found-type composition; hierarchy & layout work session	Project 2: development	<i>In-class exercise</i>
6	Mon Sep 28 & Wed Sep 30	Refinement & mounting; PROJECT 2 CRITIQUE (Wed)	Project 2 due/Critique	<i>Critique #2</i>
7	Mon Oct 5 & Wed Oct 7	Type classification lecture; letterform anatomy & upper/lowercase relationships	Project 3 assigned: Typeface Exploration (Upper/Lowercase Studies)	<i>Reflection article due</i>
8	Mon Oct 12 & Wed Oct 14	Grid systems & letterform studies; studio work session	Project 3: development	<i>In-class exercise</i>
9	Mon Oct 19 & Wed Oct 21	Refinement & mounting; PROJECT 3 CRITIQUE (Wed)	Project 3 due/Critique	<i>Critique #3</i>
10	Mon Oct 26 & Wed Oct 28	Editorial/publication design intro; research, concept sketches & manuscript analysis	Project 4 assigned: Novel Cover Design	<i>Book/genre selection due</i>
11	Mon Nov 2 & Wed Nov 4	Integrating type & imagery; front/back/spine layout; studio work session	Project 4: development	<i>In-class exercise</i>

Wk.	Dates	Topics / In-Class Activities	Project	Notes
12	Mon Nov 9 & Wed Nov 11 (No Class – Veterans Day)	PROJECT 4 CRITIQUE (Mon)	Project 4 due/Critique	<i>Critique #4 · Holiday Wed 11/11</i>
13	Mon Nov 16 & Wed Nov 18	Self-directed proposal writing; concept development combining all prior skills	Project 5 assigned: Self-Directed Final Project	<i>Written proposal due</i>
14	Mon Nov 23 & Wed Nov 25 (No Class – Thanksgiving Break)	Studio work session & individual instructor conferences (Mon only)	Project 5: development	<i>Holiday Wed 11/25</i>
15	Mon Nov 30 & Wed Dec 2	Final production last day of class Wed 12/2	Project 5: final production	<i>Reflection paper due</i>
Final	Mon Dec 7, 2026	FINAL CRITIQUE / PORTFOLIO REVIEW / Project 5 presentations & comprehensive semester critique	Project 5 due	<i>Dead/Finals Week</i>

Notes:

- Holiday dates (**Labor Day 9/7**, **Veterans Day 11/11**, **Thanksgiving Break 11/25**) follow the standard academic calendar – confirm against the official college calendar, as observed closures can vary by institution.
- Each project concludes with a formal critique (15% of grade); critique dates are noted above and may shift based on class progress.
- Should the course move to remote learning, attendance will be recorded through D2L login.
- The calendar is subject to change; students are responsible for checking D2L for the most current version.