

sophomore review 08

INSTRUCTIONS / EVALUATION / OUTCOMES

OVERVIEW

In order to take 300 & 400 level courses in the Graphic Design program, students are required to meet all prerequisite requirements. This includes both those courses which are listed as prerequisites and the Sophomore Review. If students have not passed the review, regardless of experience or class standing, they are not qualified to take 300 or 400 level courses. Transfer students who are ready to begin 3rd and 4th year requirements must also pass the review. The purpose of this review is to ensure that students are learning the skills required for successful completion of the program.

Portfolios are reviewed by graphic design faculty according to the categories of the published criteria and given scores of: 1 Unacceptable, 2 Sophomore Level, 3 Satisfactory, 4 Good, 5 Excellent. The final score determines one of three results: Pass, Deferred, or No Pass. A description of the review criteria and quality levels will be distributed during the Spring term Sophomore Review informational meetings.

Do not assume that good grades in classes assure you of a passing evaluation on your portfolio. Course grades are determined by factors such as attendance, participation, quizzes and tests, reading assignments, process work, exercises, and software skills as well as the creative work. However, the portfolio will be judged on its own merits without reference to all these factors.

The portfolio review is based primarily on your creative performance. Supporting documentation such as a writing sample and process notebook contribute to the evaluation as secondary elements. The focus of the review is on the totality of the projects presented, with emphasis on your ability to demonstrate the expertise to be successful in the 300 and 400 level courses.

THE PORTFOLIO REVIEW PROVIDES THE FOLLOWING

Students gain experience by compiling and presenting a graphic design portfolio. Graphic design portfolios are the primary tool used by the profession to evaluate and hire graphic designers.

Students will receive written feedback regarding their overall body of work – this is a very important aspect of the review as the student's strengths and areas that need improvement are better evaluated across a body of work. Example: reviewing an entire body of work may demonstrate strong typographic ability and reveal similar color and compositional solutions on multiple assignments

Students work on their critical thinking skills through writing about their ideas and design process with regard to one piece of their own work. Professional designers are expected to communicate effectively both orally and in writing about their work.

SOPHOMORE PORTFOLIO REVIEW INSTRUCTIONS

Step 1 Register

Students must register for ART 046 Sophomore Portfolio Review to participate in the review. This is a zero-credit course that does not meet as a class, but will indicate on the student's record whether the portfolio review was passed. The review must be passed before the student can register for the 300 and 400 level graphic design courses.

At least two informational meetings are held prior to the review to discuss the review process. All students expecting to participate in the review must attend one of these meetings. In addition at least two help sessions are held to prepare students for the review. Faculty participate in the help sessions and meet with students in one-on-one and group meetings to assess portfolios and assist in the selection of work. Notices indicating the place and time of these meetings will be posted around the Art Building.

Step 2 Your Portfolio

Your portfolio must contain 10 pieces. The majority of your work will be from 200 level courses with an emphasis on conceptual and creative solutions. In the case of related pieces or campaigns, e.g. letterhead/business card/envelope, the presented work will be considered as one piece. In addition to your 10 pieces you may also submit work from your 200 or higher level art courses. Choose work that best demonstrates your ability to meet the review criteria. Faculty are available to help in the selection of work.

Include a process notebook for one well developed project of your choice. Refer to the Sophomore Review Quality Levels for requirements and evaluation criteria under the process section.

Include a written project description with any work completed outside of a PSU class. A project description is optional for work completed in a PSU class.

Step 3 Writing Sample

Evaluate one of your pieces in writing (300–400 words). Demonstrate your critical thinking skills. Demonstrate your ability to address an assignment in a notable way. Refer to the Sophomore Review Quality Levels for requirements and evaluation criteria under the written sample section.

Step 4 Putting It Together

Prepare a title sheet that includes your name, contact information and student ID#. List all pieces included in your portfolio by number, title, and the course for which it was completed. Include your title sheet, writing sample, and process book in a binder.

Neatly mount and label each piece on the back with your name and piece number (as listed on the title sheet). Photograph all oversize 3D pieces that do not fit in your portfolio. Oversize printed pieces can be carefully folded and inserted in a pocket mounted on board. Printed comps (book covers, magazines,

invitations, brochures) may be submitted in a pocket mount on board or in a folder or sleeve appropriate to your presentation.

All work should be presented in a portfolio of your choice. Label the portfolio with your name on the outside.

Include a DARS report in your portfolio.

Step 5 Submit Portfolio

Deadline and portfolio drop off date:
Monday June 2nd and Tuesday June 3rd, week 10
Spring term. Notices will be posted around the
Art Building indicating place and times.

POSSIBLE OUTCOMES**PASS, DEFER, AND NO PASS POLICY:****Receiving a Pass**

All students who receive a Pass may register for 300 level graphic design courses.

Receiving a Defer

All students who are deferred are individually advised by the sophomore review coordinator based on the body of work presented in their portfolio.

Students with deferred portfolios are asked to revise and improve specific projects. The projects are chosen to address specific design competencies (e.g. attention to detail, process, concepts, creative thinking, typography, design principles, color theory, etc). A minimum of two to three of their pieces must be improved. Notes on required improvements are recorded and copies are made for the office/faculty and for the student.

Deferred students are required to resubmit their improved portfolios to the art department two weeks before fall term begins for re-evaluation by a minimum of two faculty. The faculty will determine if the portfolio receives a No Pass, remains Deferred or receives a Pass. It is the student's responsibility to communicate with the sophomore review coordinator about their revision process and drop off dates. If the improved portfolio is not received by the required date the student will be ineligible for 300 level courses.

Receiving a No Pass

All students who do not pass the portfolio review receive individual advising by faculty based on the body of work presented in their portfolio. Receiving a No Pass means that students are not eligible for 300 level courses and will be departmentally dropped from 300 level courses.

If the student decides to pursue the degree after receiving a No Pass, it is recommended they take or retake specific courses to improve their portfolio. No Pass portfolios generally indicate that the student's work will be best improved when supported by class structure, professor/s and classmates. No pass portfolio may be resubmitted in a year (the following Spring review).

methods:
quality of the procedures and processes used to develop work

	1	2	3	4	5
<p>PROCESS: RESEARCH & ANALYSIS OF INFORMATION</p>	<p>Little (to no) research evident</p> <p>Little (to no) analysis of information evident</p> <p>A very limited collection of materials (materials collected are the most obvious, easily collected or supplied)</p> <p>Limited ability to select from the information</p>	<p>Researched and used readily available material</p> <p>Research and collection of materials are of limited quality</p> <p>Demonstrated ability to select and analyze some of the information</p>	<p>Extended research beyond the immediately available</p> <p>Range of materials presented</p> <p>Showed thought in selecting and analyzing the information</p>	<p>Showed imagination in research of information</p> <p>Broad collection of materials, directly and indirectly related to the topic</p> <p>Demonstrated care and attention in selecting and analyzing information</p>	<p>Showed sound ability in researching and exploring a broad range of information sources</p> <p>Very broad collection of materials, directly and indirectly related to the topic</p> <p>Demonstrated an accomplished ability in analyzing and selecting information</p>
<p>PROCESS: GENERATING & SELECTING IDEAS</p> <p>Generation of multiple alternative solutions</p> <p>Generation of a broad range of visual exploration to mediate ideas</p> <p>Transforming information into meaningful messages</p>	<p>Generated 1 or 2 ideas for selection (may not be able to move past 1st or 2nd idea)</p> <p>Ideas are of limited quality</p> <p>Very limited judgment in selection of an idea</p> <p>Very limited range of visual exploration</p>	<p>Generated a few (or more) ideas for selection; ideas of limited quality</p> <p>Developed ideas to an obvious conclusion</p> <p>Limited judgment in selection of an idea</p> <p>Some range in visual exploration</p>	<p>Generated several ideas for selection (some of the ideas were of good quality)</p> <p>Developed ideas beyond the obvious</p> <p>Demonstrated judgment in the selection of ideas</p> <p>A range of visual exploration</p> <p>Modified and adapted research and information to fit requirements of the project</p>	<p>Generated a substantial number of imaginative ideas</p> <p>Developed ideas to a sound and imaginative conclusion</p> <p>Sound judgement in selecting ideas to progress</p> <p>Experimentation and very broad range of exploration in developing ideas and visual form</p> <p>Transformed & applied information intelligently</p>	<p>Developed a very broad range of mature ideas (ideas demonstrate risk-taking, imagination and are highly memorable)</p> <p>Highly sound understanding of idea selection and execution</p> <p>Use of multiple modes of experimentation in developing ideas and visual form</p> <p>Intelligence and imagination used in transforming information into meaningful patterns and messages</p>

methods

	1	2	3	4	5
<p>WRITTEN SAMPLE</p> <p>Critical thinking, contextualization, reflection and self-evaluation</p> <p>Ideation process, creative thinking and design vocabulary</p>	<p>Generally descriptive; presents sequence of events</p> <p>Missing required component/s</p> <p>Little to no insight or self-reflection</p> <p>Lacks insight on how best to improve work</p> <p>Inconsistent (or lack of) use of graphic design vocabulary</p> <p>Poor writing skills (editing, spelling, grammar, and/or punctuation)</p>	<p>Minimally addresses all required components</p> <p>Limited insight into own creative process</p> <p>Limited (to some) evidence of considering aspects of own work in relationship to that of others (peers, professionals, etc.)</p> <p>At least one insightful point on how to improve the work</p> <p>Adequate writing skills; graphic design vocabulary is demonstrated</p>	<p>Insight regarding own work and creative process (addresses all required components)</p> <p>Provides description and some analysis of own work in relationship to that of others (peers, professionals, etc.)</p> <p>Outlines at least some insights on how best to improve the work (insight into strengths and weaknesses of own work)</p> <p>Competent and skillful use of graphic design vocabulary</p>	<p>Mastery in critical self-reflection</p> <p>Provides insight into conceptual problem solving and ideation (use of methods, concepts & theories in new contexts)</p> <p>Interpretation and critical analysis of own work within GD historical & contemporary cultural framework</p> <p>Outlines strategies for improvement of work</p> <p>Mastery of graphic design vocabulary</p>	<p>Very mature level of critical self-reflection</p> <p>Highly imaginative and innovative conceptual problem solving and ideation (maturity and intelligence in use of methods, concepts & theories in new contexts)</p> <p>Very high level of interpretation and critical analysis of work within GD historical & contemporary cultural framework</p> <p>Highly insightful strategies for improvement of work</p> <p>Mastery of graphic design vocabulary</p>
<p>CONCEPTUAL THINKING</p> <p>Creativity, originality and innovation demonstrated in the construction of meaningful messages, symbolic representation and solutions to communication problems</p> <p>Communicative, memorable, conceptual solutions address audiences, contexts and project objectives.</p>	<p>Little to no concepts evident</p> <p>Concepts of very limited quality (e.g. obvious, surface level, uncommunicative, and/or ineffective)</p> <p>Majority of solutions focus on form over ideas</p> <p>Solutions demonstrate little to no understanding of project objectives</p>	<p>Few concepts are evident</p> <p>Concepts are of limited quality (e.g. obvious, uncommunicative, surface level, ineffective, and underdeveloped)</p> <p>Solutions demonstrate a very limited understanding of how to creatively address project objectives, audiences and contexts</p>	<p>Good quality concepts that meet project goals and purposes</p> <p>Concepts are developed beyond the obvious</p> <p>Concepts are executed competently and communicate effectively</p> <p>Concepts demonstrate the ability to construct meaningful messages</p> <p>Concepts thoughtfully address: audiences and project objectives</p>	<p>Multiple imaginative concepts that meet project goals and purposes</p> <p>Multiple concepts are memorable and highly communicative</p> <p>Concepts creatively address: audiences, contexts and all aspects of project objectives</p> <p>Conceptual solutions demonstrate an understanding of both historical and contemporary frameworks</p>	<p>Multiple concepts demonstrate risk-taking</p> <p>Concepts are innovative, memorable, and original</p> <p>All concepts creatively address: audiences, contexts and all aspects of project objectives</p> <p>Concepts demonstrate mature thinking and a highly developed imagination</p> <p>Multiple concepts demonstrate a highly developed understanding and application of historical and contemporary frameworks</p>

resonance: (nasad/aiga)
 the ability to create and develop visual form in response to communication problems, including an understanding or principles of visual organization /composition, information hierarchy, symbolic representation, typography, aesthetics, and the construction of meaningful images.

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<p>DESIGN PRINCIPLES</p> <p>form, scale, weight, texture, emphasis, hierarchy</p>	<p>Little to no composition skills</p> <p>Work contained no developed hierarchy of elements</p> <p>Demonstrated little to no understanding of design principles</p>	<p>Evolving composition skills</p> <p>Compositions are predictable and/or do not address the design problem</p> <p>Limited understanding of hierarchy</p>	<p>Demonstrated an understanding of design principles</p> <p>Compositions are appropriate for the design problem</p> <p>Developed hierarchy</p>	<p>Demonstrated an advanced level of understanding</p> <p>Compositions are appropriate for the design problem</p> <p>Well developed hierarchy</p> <p>Excellent contrast/scale relationships</p>	<p>Demonstrated an advanced level of understanding</p> <p>Demonstrated a high degree of imagination in composition and form</p> <p>Risk-taking</p>
<p>COLOR</p>	<p>Predictable or inappropriate color usage</p> <p>Limited understanding of color theory</p> <p>Limited understanding of technical color execution</p>	<p>Colors are appropriate for the design problem but unoriginal</p> <p>Demonstrated understanding of color theory</p> <p>Adequate understanding of technical color execution</p>	<p>Demonstrated skills in color selection</p> <p>Palettes are appropriate for the design problem</p> <p>Competent understanding of technical color execution</p>	<p>Color usage is exciting and unexpected</p> <p>Colors are appropriate for the design problem</p> <p>High level of technical color execution</p>	<p>Sophisticated color palettes</p> <p>Palettes are appropriate for the project</p> <p>Risk-taking</p> <p>Mastered technical production and successfully experimented with color execution</p>
<p>TYPE AS IMAGE</p> <p>Expressing meaning through typographic form</p>	<p>Typographic solutions do not communicate an idea, lack concept</p> <p>Solutions are not creative</p> <p>Limited understanding of typeface selection</p> <p>Scale and contrast issues</p>	<p>Concepts or ideas do not address the design problem</p> <p>Typographic solutions are predictable</p> <p>Evolving typeface selection</p> <p>Demonstrated scale and contrast ability</p>	<p>Concepts communicate effectively and are developed beyond the obvious</p> <p>Typographic solutions are appropriate for the problem</p> <p>Good judgement in typeface selection</p> <p>Successful contrast and scale relationships</p>	<p>Concepts are memorable and highly communicative</p> <p>Concepts address the design problem in unique ways</p> <p>Demonstrated imaginative typographic forms</p> <p>Showed sound and appropriate typeface selection</p> <p>Advanced contrast and scale relationships</p>	<p>Concepts demonstrate risk-taking</p> <p>Typographic solutions address the design problem in innovative ways</p> <p>Well developed and creative typographic compositions</p> <p>Employs metaphor and visual pun</p> <p>Understanding of historical and contemporary frameworks</p>

	1	2	3	4	5	
resonance	<p>TYPE</p> <p>Line and paragraph; detail, hierarchy, grid structure, page, and technical formatting</p>	<p>Lack of basic understanding and detail</p> <p>No page hierarchy</p> <p>Selected typefaces are not appropriate for the design problem</p> <p>Work demonstrated a limited ability to use software to handle text</p>	<p>Adequate understanding of type usage</p> <p>Evolving page hierarchy</p> <p>Limited judgement in typeface selection and combinations</p> <p>Basic understanding of software and text formatting</p>	<p>Competent understanding of type usage</p> <p>Good judgement in typeface selection and development of page composition and grid structure</p> <p>Appropriate typeface choices and combinations</p> <p>Proper use of expert analphabetic characters</p> <p>Work demonstrated proper usage of software to format and set type</p>	<p>High level of type usage and attention to detail</p> <p>Demonstrated a mature use of the page and grid</p> <p>Unique typeface choices</p> <p>Proper use of expert analphabetic characters</p> <p>Skilled use of software to format text</p> <p>Proper use of type setting techniques</p>	<p>Mastery of type usage and attention to detail</p> <p>Developed unique ways to utilize the page and grid</p> <p>Imaginative and appropriate typeface choices and combinations</p> <p>Proper use of expert analphabetic characters</p> <p>Understanding of historical and contemporary frameworks</p> <p>Professional use of text formatting and typesetting techniques</p>
	<p>USE OF IMAGERY</p> <p>(NASAD/AIGA)</p> <p>The ability to create and develop visual form in response to communication problems.</p> <p>An understanding of tools and technology, including their roles in the creation, reproduction, and distribution of visual messages. Relevant tools and technologies include, but are not limited to, drawing, offset printing, photography, and time-based and interactive media (film, video, computer multimedia).</p>	<p>Images have little or no concept and/or do not address the design problem</p> <p>Images are predictable and not creative</p> <p>Demonstrated limited judgement in the selection of images</p> <p>Work demonstrated a limited understanding of software and tools</p>	<p>Images demonstrated limited creative thinking, concepts are obvious</p> <p>Evolving image selection</p> <p>Images may not be appropriate for the design problem</p> <p>Basic understanding of software, tools, and technical specifications</p>	<p>Image ideas are developed beyond the obvious, concepts address the design problem</p> <p>Selected images are successful and appropriate</p> <p>Demonstrated proper use of technology</p> <p>Skilled use of software, tools, and technical specifications</p>	<p>Image concepts are memorable and appropriate</p> <p>Word and picture usage moves from denotative to connotative.</p> <p>Memorable selection of images</p> <p>Creation of original images</p> <p>Work demonstrated an advanced handling of software, tools and techniques</p> <p>Work considers technical and project specifications</p>	<p>Images demonstrate risk-taking and are innovative and original</p> <p>Word and picture usage moves from denotative to connotative.</p> <p>Sophisticated and memorable selection of imagery</p> <p>Creation of original images</p> <p>Professional experimentation with software, tools and techniques</p> <p>Understanding of historical and contemporary frameworks</p>
craftsmanship	<p>CRAFTSMANSHIP</p> <p>The presentation and execution of work (Including manual production, ability to handle materials, and overall polish)</p>	<p>Poor craftsmanship</p> <p>Lack of detail and care</p>	<p>Craft is evolving</p> <p>Lack of detail</p>	<p>Craft is evident</p> <p>Competent use of manual production techniques</p>	<p>High level of craft and production</p> <p>Attention to detail</p> <p>Careful production and handling of tools</p>	<p>Mastery of craft, production, and handling of all tools</p> <p>Attention to detail</p> <p>Professional production and handling of tools</p>