

Sophomore Portfolio Review 2009

Instructions, Evaluation, Outcomes

Portland State University:
Graphic Design program APRIL 14, 2009

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 Portfolio 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 are 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 Information Sessions.

Do not assume that having received good grades in classes assures a passing evaluation on a 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, portfolio pieces for the Review will be judged on their own merits without reference to all the factors named above.

The Portfolio Review is based primarily on creative performance. Supporting documentation such as a writing sample, contextual statements, 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 the ability to demonstrate the expertise needed to be successful in 300- and 400-level courses.

OBJECTIVES / BENEFITS

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

Students will receive feedback regarding their overall body of work. This will be in the form of an evaluation sheet outlining relative areas of strengths and weaknesses, based on the *EVALUATION CRITERIA QUALITY LEVELS* found within this document. This feedback is a very important aspect of the Review, as a 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, but reveal that similar color and compositional solutions are employed on multiple assignments.

Students work on their critical thinking skills by writing about their ideas and design process with regard to one piece of their own work. This is crucial, as professional designers are expected to communicate effectively both orally and in writing about their work.

INSTRUCTIONS

Step 1: Registration

Students must register for *ART046, Portfolio Review* in order to participate in the Review. This is a zero-credit course that does not meet as a class, but will indicate on student records (DARS reports) whether the portfolio review was passed. The Review must be passed before the student can register for 300- and 400-level graphic design courses.

At least two Information Sessions are held prior to the Review to discuss the Review process. All students expecting to participate in the Review must attend one of these Sessions. 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 one-on-one and in groups to assess portfolios and to assist in the selection of work. Notices indicating the place and time of these meetings will be posted around the Art Building.

Step 2: Selecting Work

Your portfolio must contain ten 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 ten pieces you may also submit work from 200-level or higher level art courses. Choose work that best demonstrates your ability to meet Review criteria. Refer to the *EVALUATION CRITERIA QUALITY LEVELS* for requirements and evaluation criteria under the **Process** section. Faculty are available to help in the selection of work.

Include a process notebook for one well-developed project of your choice. Include a contextual statement for each project submitted. This should be a **concise** description (no more than two short/medium sentences) of the project's main goals and themes, including your audience and conceptual solution.

Step 3: Writing Sample

Evaluate one of your pieces in writing (approx. 300 to 400 words). Demonstrate your critical thinking skills, and your ability to address an assignment in a notable way. Refer to the *EVALUATION CRITERIA QUALITY LEVELS* for requirements and evaluation criteria under the **Written Sample** section.

Step 4: Compiling the Portfolio

Prepare a title sheet that includes your name, your 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 single 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 mounted on board or in a folder/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 printed DARS report in your portfolio.

Step 5: Portfolio Submission

Deadline and portfolio drop off dates: Mon. June 1st and Tues. June 2nd (week #10 of the Spring term). Notices will be posted around the Art Building indicating place and times.

POSSIBLE OUTCOMES: PASS, DEFER, & NO PASS POLICY

Receiving a Pass

Students who receive a *Pass* may register for 300-level graphic design courses.

Receiving a Defer

Students who are deferred are individually advised by the Sophomore Portfolio Review coordinator based on the body of work presented in their portfolio. Students with portfolios that receive a *Defer* 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 the pieces must be improved. Notes on required improvements are recorded and copies are made for the office/faculty and for the student.

Students whose portfolios receive a *Defer* are required to resubmit their improved portfolios to the art department two weeks before the Fall term begins for re-evaluation by a minimum of two faculty. The faculty will determine if the portfolio receives a *No Pass*, remains as a *Defer*, or receives a *Pass*. It is the student's responsibility to communicate with the Sophomore Portfolio Review coordinator about the 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

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 students decide 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* portfolios may be resubmitted in a year (for consideration during the following Spring Review).

EVALUATION CRITERIA QUALITY LEVELS: **Methods**

	1:	2:	3:	4:	5:
<p>Process: <i>Research and Analysis of Information</i></p>	<ul style="list-style-type: none"> · Little or no research evident · Little or no analysis of information evident · Very limited collection of materials (with “materials” referring to the most obvious, easily collected, or supplied) · Limited ability demonstrated to make selections from information gathered for use in work synthesis 	<ul style="list-style-type: none"> · Researched and used readily available material · Research and collection of materials are of limited quality · Demonstrated ability to select and analyze some of information gathered 	<ul style="list-style-type: none"> · Extended research beyond the sources and information immediately available · Range of materials is presented · Thought shown in selecting and analyzing information gathered 	<ul style="list-style-type: none"> · Showed imagination in research of information · Broad collection of materials, directly and indirectly related to the topic · Demonstrated care and attention in selecting and analyzing information 	<ul style="list-style-type: none"> · Showed sound ability in researching and exploring a broad range of information sources · Very broad collection of materials, directly and indirectly related to the topic · Demonstrated an accomplished ability in analyzing and selecting information
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<p>Process: <i>Generating and Selecting Ideas</i></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>	<ul style="list-style-type: none"> · Generated one or two ideas for selection (may not be able to move past 1st or 2nd idea) · Ideas are of limited quality · Very limited judgment in selection of an idea · Very limited range of visual exploration 	<ul style="list-style-type: none"> · Generated only a few ideas for selection; ideas are of limited quality · Developed ideas to an obvious conclusion · Limited judgment in selection of an idea · Some range in visual exploration 	<ul style="list-style-type: none"> · Generated several ideas for selection (some of the ideas were of good quality) · Developed ideas beyond the obvious · Demonstrated judgment in the selection of ideas · A range of visual exploration is shown · Modified and adapted research and information to fit requirements of the project 	<ul style="list-style-type: none"> · Generated a substantial number of imaginative ideas · Developed ideas to a sound and imaginative conclusion · Sound judgement in selecting ideas to progress · Experimentation and very broad range of exploration in developing ideas and visual form · Transformed and applied information intelligently 	<ul style="list-style-type: none"> · Developed a very broad range of mature ideas that demonstrate risk-taking, imagination, and that are highly memorable · Highly sound understanding of idea selection and execution · Use of multiple modes of experimentation in developing ideas and visual form · Intelligence and imagination used to transform information into meaningful patterns and messages

EVALUATION CRITERIA QUALITY LEVELS: **Methods**

	1:	2:	3:	4:	5:
<p>Written Sample</p> <p>Critical thinking, contextualization, reflection, self-evaluation</p> <p>Ideation process, creative thinking, design vocabulary</p>	<ul style="list-style-type: none"> • Generally descriptive; presents sequence of events • Missing required component(s) • Little or no insight or self-reflection • Lacks insight on how best to improve work • Inconsistent use or absence of graphic design vocabulary • Poor writing skills (editing, spelling, grammar, and/or punctuation) 	<ul style="list-style-type: none"> • Minimally addresses all required components • Limited insight into own creative process • Limited evidence of consideration for own work in relationship to that of others (peers, professionals, etc.) • At least one insightful point on how to improve the work • Adequate writing skills; graphic design vocabulary is demonstrated 	<ul style="list-style-type: none"> • Insight shown regarding own work and creative process (addresses all required components) • Provides description and some analysis of own work in relationship to that of peers, professionals, etc. • Outlines at least some insights on how best to improve the work (insight into strengths and weaknesses of own work) • Competent and skillful use of graphic design vocabulary 	<ul style="list-style-type: none"> • Mastery shown in critical self-reflection • Provides insight into conceptual problem solving and ideation (use of methods, concepts and theories in new contexts) • Interpretation and critical analysis of own work within GD historical and contemporary cultural frameworks • Outlines strategies for improvement of work • Mastery of graphic design vocabulary 	<ul style="list-style-type: none"> • Very mature level of critical self-reflection • Highly imaginative and innovative conceptual problem solving and ideation (maturity and intelligence in use of methods, concepts & theories in new contexts) • Very high level of interpretation and critical analysis of work within GD historical and contemporary cultural frameworks • Highly insightful strategies for improvement of work • Mastery of graphic design vocabulary
	1:	2:	3:	4:	5:
<p>Conceptual Thinking</p> <p>Creativity, originality, innovation demonstrated in the construction of meaningful messages, symbolic representation and solutions to communication problems</p> <p>Communicative, memorable, conceptual solutions address audiences, contexts project objectives</p>	<ul style="list-style-type: none"> • Little to no concepts evident • Concepts of very limited quality (e.g. obvious, surface level, uncommunicative, and/or ineffective) • Majority of solutions focus on form over ideas • Solutions demonstrate little to no understanding of project objectives 	<ul style="list-style-type: none"> • Few concepts are evident • Concepts are of limited quality (e.g. obvious, uncommunicative, surface-level, ineffective, and underdeveloped) • Solutions demonstrate a very limited understanding of how to address creatively project objectives, audiences and contexts 	<ul style="list-style-type: none"> • Good quality concepts that meet project goals and purposes • Concepts are developed beyond the obvious • Concepts are executed competently and communicate effectively • Concepts demonstrate the ability to construct meaningful messages • Concepts thoughtfully address audiences and project objectives 	<ul style="list-style-type: none"> • Multiple imaginative concepts that meet project goals and purposes • Multiple concepts are memorable and highly communicative • Concepts creatively address audiences, contexts, and all aspects of project objectives • Conceptual solutions demonstrate understanding of both historical and contemporary frameworks 	<ul style="list-style-type: none"> • Multiple concepts demonstrate risk-taking • Concepts are innovative, memorable, and original • All concepts creatively address audiences, contexts, and all aspects of project objectives • Concepts demonstrate mature thinking and a highly developed imagination • Multiple concepts demonstrate a highly developed understanding and application of historical and contemporary frameworks

EVALUATION CRITERIA QUALITY LEVELS: *Resonance*

	1:	2:	3:	4:	5:
<p>Design Principles</p> <p>Form, scale, weight, texture, emphasis, hierarchy</p>	<ul style="list-style-type: none"> · Little to no composition skills · Work contained no developed hierarchy of elements · Demonstrated little to no understanding of design principles 	<ul style="list-style-type: none"> · Evolving composition skills · Compositions are predictable and/or do not address the design problem · Limited understanding of hierarchy 	<ul style="list-style-type: none"> · Demonstrated understanding of design principles · Compositions are appropriate for the design problem · Developed hierarchy 	<ul style="list-style-type: none"> · Demonstrated an advanced level of understanding · Compositions are appropriate for the design problem · Well-developed hierarchy · Excellent contrast and scale relationships 	<ul style="list-style-type: none"> · Demonstrated an advanced level of understanding · Demonstrated a high degree of imagination in composition and form · Risk-taking demonstrated
<p>Color</p>	<ul style="list-style-type: none"> · Predictable or inappropriate color usage · Limited understanding of color theory · Limited understanding of technical color execution 	<ul style="list-style-type: none"> · Colors are appropriate for the design problem but unoriginal · Demonstrated understanding of color theory · Adequate understanding of technical color execution 	<ul style="list-style-type: none"> · Demonstrated skills in color selection · Palettes are appropriate for the design problem · Competent understanding of technical color execution 	<ul style="list-style-type: none"> · Color usage is exciting and unexpected · Colors are appropriate for the design problem · High level of technical color execution 	<ul style="list-style-type: none"> · Sophisticated color palettes · Palettes are appropriate for the project · Risk-taking demonstrated · Masterful technical production and successful color experimentation
<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>	<ul style="list-style-type: none"> · Images have little or no concept and/or do not address the design problem · Images are predictable and not creative · Demonstrated limited judgement in the selection of images · Work demonstrated a limited understanding of software and tools 	<ul style="list-style-type: none"> · Images demonstrated limited creative thinking; concepts are obvious · Evolving image selection · Images may not be appropriate for the design problem · Basic understanding of software, tools, and technical specifications 	<ul style="list-style-type: none"> · Image ideas are developed beyond the obvious; concepts address the design problem · Selected images are successful and appropriate · Demonstrated proper use of technology · Skilled use of software, tools, and technical specifications 	<ul style="list-style-type: none"> · Image concepts are memorable and appropriate · Word and picture usage moves from denotative to connotative · Memorable selection of images · Creation of original images · Work demonstrated an advanced handling of software, tools, techniques · Work considers technical and project specifications 	<ul style="list-style-type: none"> · Images demonstrate risk-taking and are innovative and original · Word and picture usage moves from denotative to connotative. · Sophisticated and memorable selection of imagery · Creation of original images · Professional experimentation with software, tools and techniques · Understanding of historical and contemporary frameworks

EVALUATION CRITERIA QUALITY LEVELS: Resonance

	1:	2:	3:	4:	5:
<p>Typography As Image</p> <p>Expressing meaning through typographic form</p>	<ul style="list-style-type: none"> · Typographic solutions do not communicate an idea, and are lacking concept(s) · Solutions are not creative · Limited understanding of typeface selection · Scale and contrast issues 	<ul style="list-style-type: none"> · Concepts or ideas do not address the design problem · Typographic solutions are predictable · Evolving typeface selection · Demonstrated scale and contrast ability 	<ul style="list-style-type: none"> · Concepts communicate effectively and are developed beyond the obvious · Typographic solutions are appropriate for the problem · Good judgement in typeface selection · Successful contrast and scale relationships 	<ul style="list-style-type: none"> · Concepts are memorable and highly communicative · Concepts address the design problem in unique ways · Demonstrated imaginative typographic forms · Showed sound and appropriate typeface selection · Advanced contrast and scale relationships 	<ul style="list-style-type: none"> · Concepts demonstrate risk-taking · Typographic solutions address the design problem in innovative ways · Well-developed and creative typographic compositions · Employs metaphor and visual pun · Understanding of historical and contemporary frameworks
	1:	2:	3:	4:	5:
<p>Typography</p> <p>Line, paragraph, detail, hierarchy, grid structure, page, technical formatting</p>	<ul style="list-style-type: none"> · Lack of basic understanding and detail · No page hierarchy · Selected typefaces are not appropriate for the design problem · Work demonstrated a limited ability for using software to handle text 	<ul style="list-style-type: none"> · Adequate understanding of typography usage · Evolving page hierarchy · Limited judgement in typeface selection and combinations · Basic understanding of software and text formatting 	<ul style="list-style-type: none"> · Competent understanding of type usage · Good judgement in typeface selection, page composition, grid structure(s) · Appropriate typeface choices and combinations · Proper use of glyphs / expert non-alphabetic characters · Proper usage of software to format and set type · High level of type usage and attention to detail 	<ul style="list-style-type: none"> · Demonstrated a mature use of the page and grid · Unique typeface choices · Proper use of glyphs / expert non-alphabetic characters · Skilled use of software to format text · Proper use of type setting techniques 	<ul style="list-style-type: none"> · Masterful type usage and attention to detail · Developed unique ways to utilize the page and grid · Imaginative and appropriate typeface choices and combinations · Proper use of glyphs / expert non-alphabetic characters · Understanding of historical and contemporary frameworks · Professional use of formatting and typesetting techniques

EVALUATION CRITERIA QUALITY LEVELS: Craft & Production Skills

	1:	2:	3:	4:	5:
<p>Craft & Production Skills</p> <p>Presentation and execution of work, manual production, ability to handle materials, overall polish</p>	<ul style="list-style-type: none"> · Poor craftsmanship · Lack of detail and care 	<ul style="list-style-type: none"> · Craft is evolving · Lack of detail 	<ul style="list-style-type: none"> · Craft is evident · Competent use of manual production techniques 	<ul style="list-style-type: none"> · High level of craft and production · Attention to detail · Careful production and handling of tools 	<ul style="list-style-type: none"> · Mastery of craft, production, and handling of all tools · Attention to detail · Professional production and handling of tools