



PSU GRAPHIC DESIGN

SOPHOMORE PORTFOLIO REVIEW 2019

2019 PORTFOLIO DROP-OFF

JUNE 10, 2019 NOON–2PM AB 320

NO LATE SUBMISSIONS WILL BE ACCEPTED

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What is the Review?

AN INTRODUCTION

In order to take upper division courses in graphic design at PSU, all students are required to meet all prerequisite requirements. This includes both those courses which are listed as prerequisites of the BA/BS degree or the BFA degree and the Sophomore Portfolio Review (SPR) itself. If students have not passed the Review, then *regardless of experience or class standing* they are not qualified to take 300- or 400-level courses. Transfer students who are ready to begin third and fourth year requirements must also pass the Portfolio Review. The purpose of this Review is to ensure that students are learning skills required for successful completion of the program.

Portfolios are reviewed by members of the graphic design faculty according to the Evaluation Criteria (at the end of this booklet), and are assigned scores of 1 to 5, with 2–5 representing a passing score.

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

The Sophomore Portfolio Review is based primarily on creative performance. Supporting documentation such as a the 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 placed on the ability to demonstrate the expertise needed to be successful in upper-division courses.

1

2

3

4

5

Unacceptable
No pass

Sophomore-Level
Pass

Strong
Pass

Advanced
Pass

Excellent
Pass

Portfolio Requirements

7 Projects

Including at least one physical copy of a project demonstrating page layout across 2+ spreads

Your portfolio must contain exactly seven projects. Students who do not meet the minimum number of pieces or do not follow instructions cannot be assigned a passing score. Choose work that best demonstrates your ability to meet the portfolio criteria and represents a variety of skills. Refer to the Evaluation Criteria for requirements. 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, and envelope), the presented work will be considered collectively as one piece.

One project must be a layout project demonstrating flowed text across multiple spreads with 2 spreads minimum; this piece must be included physically with the portfolio.

One project must have an included process book showing the breadth and depth of your research and development. It should show the steps that were done from beginning to completion in a cohesive and elegant way.

See the “Additional Requirements Checklist” at right for more information on how to present your portfolio pieces and what is required to contextualize each piece.

Portfolio

Including all necessary components and demonstrating organizational and image-making skills

The portfolio itself should be treated as a project, and should clearly demonstrate your skills in layout and image-making. Photos should be crisp, type hierarchy and detail should be refined, and craft should be skillful. How you present work matters—if a reader cannot separate projects from one another or clearly tell the form of a project from photos, the work won’t shine. *Due to quality, flexibility, and time constraints, we urge you not to have your portfolio printed through Blurb or similar online printing/binding services.*

Your portfolio can come in a variety of forms—books, boxes, or in a new and creative way. Oversized printed pieces or printed comps (book covers, magazines, invitations, brochures, etc.) can be mounted on a board or fit in a folder/sleeve/box appropriate to your presentation. Photographs of your projects, or specifically oversized 3D pieces, can be used to represent these projects as well. Page layout projects should be included in full in their original sizes and formats. All work should be presented in a portfolio or protective container/binder of your choice.

Your name is required to be on the outside of your final portfolio delivery, and a recent copy of your DARS must be accessible.

INFO SESSION ATTENDANCE

Attend a mandatory info session. Dates are listed on psu.gd and page 4.

I have attended a session

TITLE SHEET

List each of your pieces on your title sheet by number, title and the course number for which it was completed if applicable.

| | | | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| <input type="checkbox"/> |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |

LABELING SYSTEM

Each piece needs to be labeled clearly with your name, the piece number (as listed on the title sheet), and contextual statement.

| | | | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| <input type="checkbox"/> |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |

CONTEXTUAL STATEMENTS

All of your projects need to have a concise description (2–3 short/medium sentences) of your project’s main goals and themes including your audience and conceptual solution.

| | | | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| <input type="checkbox"/> |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |

WRITING SAMPLE

Evaluate one of your pieces in a written document (typeset, approx. 300 to 400 words long), or submit a revised ARH 290 essay. Demonstrate your critical thinking skills regarding your work, explaining your design decisions.

I am using an ARH 290 Essay

or, which project/paper will you use?

PROCESS BOOK

Demonstrate your process for one project of your choice, keeping in mind the evaluation criteria and showing the breadth and depth of your research and development. It should show the steps that were done from beginning to completion in a cohesive and elegant way.

Which project will you use?

PRINTED DARS

Print your DARS and include it in your portfolio so judges can check that all prerequisites have been taken. **Do not typeset or redesign.**

How will you include your DARS?

Required Preparation

Attend a Mandatory Info Session

Winter Term: Thursday, Jan. 31, 2019
Wednesday, Feb. 13, 2019
Spring Term: Thursday, Apr. 11, 2019

Three 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. These sessions give a thorough overview of what is to be expected, an opportunity to see examples of past portfolios, and info about accessing help from a variety of resources.

Find a Mentor

Fill out the mentee survey online and get yourself a mentor! Your mentor will have already passed the Review and will be a junior or senior in the program. They can offer insight into how to get through the Review, show you their own portfolio, help you plan and strategize and be your guide through the next few months. Go to them if you have questions or need feedback.

Critique & Revise

As you finalize your projects in your classes, you may receive final notes or critique for how you can expand or improve it. This can be vital when preparing for the Review. Many or all of your projects may need to be revised to pass the Review. Set up times with your

instructors during their office hours, plan critiques with other students, and check-in with your mentor to make sure you are making the proper changes to move forward in the program. Engaging in critique from a variety of sources is strongly suggested.

Keep to a Schedule

Keep yourself accountable to a schedule, that will allow equal time and energy on all seven of your pieces. It is also important to take into consideration how much time it will take to actually assemble, print, and finalize your actual portfolio.

Select Work

Your portfolio must contain seven projects, one being a book with 2 spreads minimum containing flowing text across spreads. 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 collectively as one piece.

Choose work that best demonstrates your ability to meet the portfolio criteria and represents a variety of skills. Refer to the evaluation page for requirements and evaluation criteria under the Process section. Faculty are available to help in the selection of work, but mentors and classmates can also be helpful.

Label Your Pieces and Portfolio Correctly

It is required that a title sheet is included at the beginning of your portfolio with your name, contact information, and student ID number. This title sheet should also 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 book/section to keep things organized. **Each piece also needs to be labeled with your name, the piece number** (as listed on the title sheet), and contextual statement. Your contextual statement should be concise descriptions (no more than two short/medium sentences) of the project's main goals and themes, including your audience and conceptual solution.

Compile Process Book

Include a process book for one well-developed project of your choice that shows the steps from beginning to completion. This should include some or all of the following: visual research, notes, mind maps, readings on your subject, sketches, digital roughs (various rounds), mock-ups, materials experiments, paper and printing tests. This gives insight to how you work, and the effort you put into your projects. Choose a project that demonstrates this well—in other words one that shows in-depth research and the thought process that lead to your successful and unique design solution. *Again, you may want to include your title sheet, writing sample, and process book in a single book/section to keep things organized.*

Select a Writing Sample

Either evaluate one of your pieces in a written document (typeset, approx. 300 to 400 words long) or submit an analytical paper written for ARH 290. Demonstrate your critical thinking skills regarding your work and your ability to address the assignment in a notable way. Be sure to explain the “why,” rather than give a summary of “what.” Include your title sheet, writing sample, and process book in a single book/section to keep things organized. Refer to the evaluation page for requirements and evaluation criteria under the “Written Sample” section.

Sign Up & Submit

The deadline/portfolio drop-off date is Monday, June 10, 2019 from noon–2pm Pacific in AB 320. No late submissions will be accepted. Notices will be posted around the Art Building/Annex, on psu.gd, and in the weekly newsletter.

You will need to register for the review online (psu.gd/spr), and physically drop off your own portfolio. The following week your score will be sent electronically, and you will be given instructions for when and where to pick up your portfolio.

FAQ

Evaluation & Scoring

Can I appeal my score on the Sophomore Portfolio Review?

Outcomes of the Sophomore Portfolio Review process are final. *Final Evaluation Scores are not subject to an appeal.*

What if I turn in my portfolio late?

No portfolio will be accepted after the specific date and times specified, without exception.

What if I am unable to make the portfolio drop-off time?

Turning in portfolios within the time listed is mandatory for all students, and no portfolios may be accepted early or late. Arriving at AB in advance of the drop-off window is the best way to ensure you will be on time. However, students who know in advance that they will not be able to attend the drop-off are encouraged to arrange with a friend to drop off their portfolio for them.

How are portfolios evaluated? Are classroom/project grades considered?

Portfolios are judged from a holistic perspective considering the range of student work across the curriculum plus the wider body of contemporary graphic design. The School acknowledges that Sophomore work exists at a different level than that of truly experienced practitioners. However, for the sake of providing a realistic assessment of design work to-date, the bar for the Review is intentionally set high.

Although classroom grades incorporate aspects such as participation, attendance, etc., the overall quality of each portfolio is gauged according to its own merits. Those characteristics not directly related to the

apparent strengths of visuals, concepts, etc. are not taken into consideration. Further revision and critique are strongly encouraged for even projects with high marks.

How can I get everything done in time?

Preparing a portfolio can be very rewarding and enlightening, but it is also an extremely labor-intensive endeavor. Mastering one's time management, remaining open to diverse feedback from peers, and taking personal responsibility for one's performance are crucial qualities to foster and maintain throughout the process.

There are numerous channels and networks through which you can receive advice, feedback, and help. These include: faculty advising appointments; student mentors, online help groups; posts online at psu.gd; and casual support/feedback from other students, both those going through the Review and those upper-division students who have already passed the Review.

What do I do if I don't pass?

It's OK! Work with your advisor to come up with a plan will help keep you on track to graduate on time. Also, your advisor can help you figure out what classes to take next year to continue to fulfill degree requirements while also continuing to develop your skills.

Although all students want to pass the Review, it is unlikely that all will successfully do so. It is therefore both important and healthy to consider what steps you might take in the event that your portfolio does not pass.

What if I have questions or concerns about my review feedback?

Contact one of your Graphic Design advisors. Bring your portfolio if meeting in person.

Eligibility

What classes do I need before I'm eligible for the Sophomore Portfolio Review?

You need all coursework that comes before the Sophomore Portfolio Review as listed in the course checklists and you must have earned a grade of C- or higher.

Portfolio Contents

How many projects are required?

Portfolios must include seven (7) projects, including one that includes typographic detail and flowed text across a minimum of 2 spreads. Do not include more or less than 7 projects. Students who do not meet the minimum number of pieces or do not follow instructions cannot receive a passing score.

Do I need to include a project demonstrating page layout or type detail?

Yes. We need at least one project to gauge your skills using large amounts of text over multiple pages, with various hierarchies. You should have at one such project from ART 200. You must include the actual piece for review in your portfolio for inspection.

Do I need to photograph my work?

No. We suggest you only photograph your work if you feel you can execute it well. Otherwise, it can distract from the design you worked so hard on.

Can I include anime or other cartoon characters within a project?

No. We want to see your original work—not drawings of someone else's drawings.

What text is required for each piece?

Each piece should include: the title of the piece; a brief description; sources for images

(illustration/photo) and text; the course number and instructor (if completed as part of a class).

Do I need to include the same number of spreads for every project?

No. Include the number of spreads that is appropriate for the size and needs of each project individually.

Do I need to include a rationale or an art history paper?

You can submit either as your writing sample, but please only include one, not both. The purpose of this writing sample is to see how you can evaluate and analyze design work. If selecting an art history paper, please *only* submit from ART 290.

Do I need a process book?

Yes. See "Required Preparation" for more about process book requirements.

How do I include my DARS?

Please just include a regular print out of your DARS from Banweb—do not alter or redesign it. The first person who looks at your portfolio will review your DARS to verify your prerequisites and grades.

Can use spray paint directly on anything I'm turning in with my portfolio?

No. It's stinky and gives us a headache.

Do I need to include a photo/profile of myself?

No. In fact, we'd rather you didn't.

What should be on the front of my portfolio?

Your full name.

BFA Course Checklist

STUDENTS ENROLLED SUMMER 2017 OR LATER

First year

| | COURSE N ^o | COURSE TITLE | OFFERED | PREREQUISITES |
|--------------------------|-----------------------|---|---------|-------------------|
| <input type="checkbox"/> | ART IO1 | CORE: Surface (formerly I15) | F W S | |
| <input type="checkbox"/> | ART IO2 | CORE: Space (formerly I17) | F W S | |
| <input type="checkbox"/> | ART IO3 | CORE: Time | F W S | |
| <input type="checkbox"/> | ART IO4 | CORE: Digital Tools | F W S | |
| <input type="checkbox"/> | ART IO5 | CORE: Ideation | F W S | |
| <input type="checkbox"/> | ARH IO6 | CORE: Intro to Visual Literacy | F W S | |
| <input type="checkbox"/> | ART III | Design Thinking (formerly I82/I17) | F W S | |
| <input type="checkbox"/> | ART I20 | Computer Graphics for Art and Design | F W S | ART IO0/IO1/I15 |
| <input type="checkbox"/> | ART I2I | Intro to Type & Communication Design (formerly I18) | F W S | ART IO1/I15 & I20 |
| <input type="checkbox"/> | ARH 206 ♦ | History of Western Art III | F W S | |

Second year

| | COURSE N ^o | COURSE TITLE | OFFERED | PREREQUISITES |
|--------------------------|-----------------------|----------------------------------|---------|-----------------------------------|
| <input type="checkbox"/> | ART 200 | Digital Page Design I | F W S | ART I20 |
| <input type="checkbox"/> | ART 210 | Digital Imaging & Illustration I | F W S | ART I20 |
| <input type="checkbox"/> | ART 224 | Narrative & Communication Design | F W | ART IO0/IO1/IO2/IO3/I15 & I18/I2I |
| <input type="checkbox"/> | ART 225 | Communication Design Systems | W S | ART 224 |
| <input type="checkbox"/> | ART 254 | Typography I | F W S | ART I20 & I2I |
| <input type="checkbox"/> | ARH 290 ♦ | History of Design | F S | |

♦ STUDENTS MAY SUBMIT IF ONE ART HISTORY REQUIREMENT IS MISSING, BUT WE RECOMMEND FULFILLING THAT REQUIREMENT AS SOON AS POSSIBLE.

BA/BS Course Checklist

STUDENTS ENROLLED PRIOR TO SUMMER 2017

First year

| | COURSE N ^o | COURSE TITLE | OFFERED | PREREQUISITES |
|--------------------------|-----------------------|---|---------|-------------------|
| <input type="checkbox"/> | ART IO1 | CORE: Surface (formerly I15) | F W S | |
| <input type="checkbox"/> | ART III | Design Thinking (formerly I82/I17) | F W S | |
| <input type="checkbox"/> | ART I20 | Computer Graphics for Art and Design | F W S | ART IO0/IO1/I15 |
| <input type="checkbox"/> | ART I2I | Intro to Type & Communication Design (formerly I18) | F W S | ART IO1/I15 & I20 |
| <input type="checkbox"/> | ART I3I | Intro to Drawing I | F W S | |
| <input type="checkbox"/> | ARH 204/205 ♦ | History of Western Art I or II | F W S | |
| <input type="checkbox"/> | ARH 206 ♦ | History of Western Art III | F W S | |

Second year

| | COURSE N ^o | COURSE TITLE | OFFERED | PREREQUISITES |
|--------------------------|-----------------------|------------------------------------|---------|-----------------------------------|
| <input type="checkbox"/> | ART 200 | Digital Page Design I | F W S | ART I20 |
| <input type="checkbox"/> | ART 210 | Digital Imaging & Illustration I | F W S | ART I20 |
| <input type="checkbox"/> | ART 224 | Narrative & Communication Design I | F W | ART IO0/IO1/IO2/IO3/I15 & I18/I2I |
| <input type="checkbox"/> | ART 225 | Communication Design Systems | W S | ART 224 |
| <input type="checkbox"/> | ART 254 | Typography I | F W S | ART I20 & I2I |
| <input type="checkbox"/> | ARH 290 ♦ | History of Design | F S | |

Advising & course planning information

Note: not all courses are offered each terms; check the Course Planning Guide to ensure required courses are taken when available. Missing requirements due to insufficient planning cannot be waived.

COLLEGE OF THE ARTS ADVISING:
pdx.edu/the-arts/advising-appointments

PSU GRAPHIC DESIGN ADVISING: psu.gd/advising

PSU COURSE PLANNING GUIDE: cpg.sa.pdx.edu

Outcomes

| 1 | 2 | 3 | 4 | 5 |
|--------------------------------|--------------------------------|-----------------------|-------------------------|--------------------------|
| Unacceptable No pass | Sophomore-Level Pass | Strong Pass | Advanced Pass | Excellent Pass |

Pass

SCORES OF 2 OR GREATER

These portfolios demonstrate critical skills and proficiencies necessary to preform successfully in upper-division courses. Pass may register for 300-level graphic design courses. Students who pass receive a score between 2 and 5.

No Pass

SCORES OF 1

Portfolios receiving a score of 1 do not demonstrate critical skills and proficiencies necessary to perform successfully in upper-division coursework. Students who do not pass the 2019 Sophomore Portfolio Review are not abandoned by the graphic design program; however, receiving a No Pass does mean that students are ineligible for 300-level courses and that they will not be able to register for 300-level classes until they successfully pass the Review.

For students deciding to pursue a graphic design degree after receiving a No Pass, it is recommended that they take or retake specific courses to improve their portfolio. **No Pass portfolios generally indicate that the student's work will be improved best when supported by continued class structure (often through an audited class or two) and interaction with instructor(s) and classmates.** No Pass portfolios may be revised and resubmitted in the following year's Review for reconsideration.

Objectives & Conduct

Students of graphic design gain useful 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 an online evaluation form outlining relative areas of strengths and weaknesses, based on the evaluation criteria 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 evaluated best by providing marks and commentary across a body of work. For example: reviewing an entire body of work may demonstrate strong typographic ability, but may 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 or submitting an analytical essay from History of Modern Design, ART 290 (please, no other ARH class essays). This is crucial, as professional designers are expected to communicate effectively both orally and in writing about their work and design in general.

STUDENT CODE OF CONDUCT

Portland State's Student Code Of Conduct (pdx.edu/dos/psu-student-code-conduct) aims to: "promote a campus environment that supports the overall educational mission of the University; protect the University community from disruption and harm; encourage appropriate standards of individual and group behavior; and to foster ethical standards and engaged citizens."

Any behavior that violates the student code of conduct will result in immediate dismissal/failure from the Sophomore Portfolio Review. This includes but is not limited to: obstruction or disruption of class or other university activities, harassment, **plagiarism (including copying of another's visual works)**, cheating, threatening others, stalking, or any other illegal activities. We support a safe, equitable and inclusive environment for all of our students, faculty, and administrators.

Students found to be in breach of the code of conduct will not pass the review, and will not be given any portfolio feedback.

Evaluation Criteria

| | 1 | 2 | 3 | 4 | 5 |
|---|--|--|---|---|---|
| <p>PROCESS</p> <p><i>Research and analysis of information</i></p> <p><i>Compilation of relevant data, identifying resources regarding the project</i></p> <p><i>Synthesis of information collected to formulate a deeper understanding of context(s)</i></p> | <p>Shows little or no sense of research</p> <p>Shows little or no analysis of information</p> <p>Shows a very limited collection of materials and a process comprised of that which is the most obvious, readily available, or supplied/given</p> <p>Demonstrates limited ability to make selections from information gathered for use in work synthesis</p> | <p>Uses readily available research material</p> <p>Uses research and a collection of materials that are of limited quality.</p> <p>Demonstrates ability to select and analyze some of the information gathered.</p> | <p>Extends research beyond sources and information that are immediately available</p> <p>Presents a range of materials</p> <p>Shows thought in selecting and analyzing information gathered.</p> | <p>Shows imagination in research of information</p> <p>Uses a broad collection of materials related both directly and indirectly to the topic</p> <p>Demonstrates care and attention in selecting and analyzing information</p> <p>Shows substantial ability in researching and exploring a broad range of information sources</p> | <p>Uses a very broad collection of materials related both directly and indirectly to the topic</p> <p>Demonstrates an accomplished ability in analyzing and selecting information</p> |
| <p>PROCESS</p> <p><i>Generating and selecting ideas</i></p> <p><i>Generation of multiple alternative solutions</i></p> <p><i>Generation of a broad range of visual exploration to mediate ideas</i></p> <p><i>Transformation of information into meaningful messages</i></p> | <p>Generates only one or two ideas for selection; may not be able to move past the first or second idea</p> <p>Generates ideas of limited quality</p> <p>Shows very limited judgment in the selection of an idea</p> <p>Shows very limited range of visual exploration</p> | <p>Generates only a few ideas for selection; ideas are of limited quality</p> <p>Develops ideas to an obvious conclusion</p> <p>Shows a limited judgment in the selection of an idea</p> <p>Shows some range of visual exploration</p> | <p>Generates several ideas for selection; some of the ideas are of good quality</p> <p>Develops ideas beyond the obvious</p> <p>Demonstrates judgment in the selection of ideas</p> <p>Shows a range of visual exploration</p> <p>Modifies and adapts research and information to fit the requirements of the project</p> | <p>Generates a substantial number of imaginative ideas</p> <p>Develops ideas to reasonable and imaginative conclusions</p> <p>Uses solid judgment in selecting ideas to pursue</p> <p>Shows experimentation and a very broad range of exploration in developing ideas and visual form</p> <p>Transforms and applies information intelligently</p> | <p>Develops a very broad range of mature ideas that demonstrate risk-taking, imagination, and that are highly memorable</p> <p>Demonstrates an advanced understanding of idea selection and execution</p> <p>Uses multiple modes of experimentation in developing ideas and visual form</p> <p>Uses intelligence and imagination to transform information into meaningful patterns and images</p> |
| <p>DESIGN PRINCIPLES</p> <p><i>Form, scale, weight, texture, emphasis, hierarchy</i></p> | <p>Demonstrates little to no compositional skills.</p> <p>Contains no developed hierarchy of elements</p> <p>Demonstrates little to no understanding of design principles</p> | <p>Demonstrates evolving compositional skills</p> <p>Employs compositions that are predictable and/or do not address the design problem</p> <p>Demonstrates a limited understanding of hierarchy</p> | <p>Demonstrates understanding of design principles</p> <p>Employs compositions that are appropriate for the design problem</p> <p>Demonstrates a developed understanding of hierarchy</p> | <p>Demonstrates an advanced understanding of principles</p> <p>Employs compositions appropriate for the problem</p> <p>Uses well developed hierarchy</p> <p>Demonstrates excellent contrast and scale relationships</p> | <p>Demonstrates an advanced level of understanding</p> <p>Employs a high degree of imagination in composition and form</p> <p>Demonstrates risk-taking</p> |

WRITING SAMPLE

Contextualization, critical thinking, self-evaluation, reflection

Ideation process, creative thinking, design vocabulary

| | 1 | 2 | 3 | 4 | 5 |
|--|---|--|--|--|--|
| | <p>Presents mere sequences of events and is generally descriptive</p> <p>Neglects certain required component(s)</p> <p>Demonstrates little or no insight or self-reflection</p> <p>Lacks insight on how best to improve work</p> <p>Demonstrates poor writing skills in terms of editing, spelling, grammar, and/or punctuation</p> <p>Uses graphic design vocab inconsistently or fails to use proper terminology altogether</p> | <p>Addresses the required components only minimally</p> <p>Shows limited insight into the personal creative process</p> <p>Shows limited evidence of consideration for one's own work in relationship to that of others (peers, professionals, etc.)</p> <p>Provides at least one insightful point on how to improve work</p> <p>Demonstrates adequate writing skills; graphic design vocabulary is employed</p> | <p>Shows insight regarding one's own work and creative process; addresses all required components</p> <p>Provides description and some analysis of one's own work in relationship to that of peers, professionals, etc.</p> <p>Outlines at least some insights on how best to improve the work; insight into strengths and weaknesses of one's own work is shown</p> <p>Uses graphic design vocabulary with competence and skill</p> | <p>Demonstrates mastery in critical self-reflection</p> <p>Provides insight into conceptual problem solving and ideation; uses methods, concepts, and theories in new contexts</p> <p>Provides interpretation and critical analysis of the work in relation to graphic design history and contemporary cultural frameworks</p> <p>Outlines strategies for the improvement of work</p> <p>Demonstrates a mastery of graphic design vocabulary</p> | <p>Demonstrates a very mature level of critical self-reflection</p> <p>Uses highly innovative conceptual problem solving and ideation; shows mature and intelligent uses of concepts and theories in new contexts</p> <p>Shows a very high level of interpretation and critical analysis of the work in relation to graphic design history and contemporary cultural frameworks</p> <p>Suggests insightful strategies for the improvement of work</p> <p>Demonstrates a mastery of graphic design vocabulary</p> |

USE OF IMAGERY

The ability to create and develop visual form in response to communication problems (NASAD/AIGA)

An understanding of tools and technology, including their roles in the creation, reproduction, and distribution of visual messages

Relevant tools and technologies including but not limited to: drawing, offset printing, photography, time-based and interactive media

| | | | | | |
|--|--|--|---|--|--|
| | <p>Employs images with little or no conceptual rationale and/or those that do not address the design problem</p> <p>Employs images that are predictable and not creative</p> <p>Demonstrates limited judgment in the selection of images</p> <p>Demonstrates a limited understanding of software and tools</p> | <p>Employs images that demonstrate limited creative thinking and concepts that are obvious</p> <p>Demonstrates evolving judgment in the selection of images</p> <p>Uses images that may not be appropriate for the design problem</p> <p>Demonstrates a basic understanding of software, tools, and technical specifications</p> | <p>Develops image ideas beyond the obvious; concepts address the design problem</p> <p>Shows ability in selecting images that are successful and appropriate for the design problem</p> <p>Demonstrates proper use of technology</p> <p>Demonstrates a skilled use of software, tools, and technical specifications</p> | <p>Develops image concepts that are memorable and appropriate</p> <p>Uses words and pictures that move from denotative to connotative</p> <p>Shows ability in selecting memorable images</p> <p>Demonstrates creation of original images</p> <p>Demonstrates an advanced handling of software, tools, and techniques</p> <p>Considers technical and project specifications</p> | <p>Demonstrates risk-taking and the use of innovative, original imagery</p> <p>Uses words and pictures that move from denotative to connotative</p> <p>Shows ability in selecting images that are memorable and sophisticated</p> <p>Demonstrates creation of original images</p> <p>Demonstrates professional experimentation with software, tools, and techniques</p> <p>Exhibits an understanding of historical and contemporary frameworks</p> |
|--|--|--|---|--|--|

COLOR

Form, scale, weight, texture, emphasis, hierarchy

| | | | | | |
|--|---|--|--|--|---|
| | <p>Uses color predictably or inappropriately</p> <p>Demonstrates a limited understanding of color theory</p> <p>Demonstrates limited grasp of technical color execution</p> | <p>Uses colors that are appropriate for the design problem, but unoriginal</p> <p>Demonstrates understanding of color theory</p> <p>Demonstrates adequate grasp of technical color execution</p> | <p>Demonstrates skills in color selection</p> <p>Uses palettes appropriate for the design problem</p> <p>Demonstrates competent grasp of technical color execution</p> | <p>Uses color in exciting and unexpected ways</p> <p>Uses palettes appropriate for the design problem</p> <p>Employs a high level of technical color execution</p> | <p>Uses sophisticated palettes</p> <p>Uses palettes appropriate for the design problem</p> <p>Demonstrates risk-taking</p> <p>Shows masterful technical production and successful color experimentation</p> |
|--|---|--|--|--|---|

TYPOGRAPHIC STRUCTURE

Line, paragraph, detail, hierarchy, grid structure, page, technical formatting

| | 1 | 2 | 3 | 4 | 5 |
|--|--|--|--|---|---|
| | Exhibits a lack of basic understanding and detail | Exhibits an adequate understanding of typographic usage | Exhibits a competent grasp of typographic usage | Demonstrates mature usage of the page and grid | Demonstrates masterful typographic usage, attention to detail |
| | Demonstrates no grasp of page hierarchy | Demonstrates an evolving grasp of page hierarchy | Shows good judgment in typeface selection, page composition, grid structures | Exhibits unique typeface choices and combinations | Employs unique ways for utilizing the page and grid |
| | Uses typefaces that are not appropriate for the design problem | Shows limited judgment in the selection and combination of typefaces | Uses appropriate typeface choices and combinations | Uses proper glyphs and expert non-alphabetic characters | Exhibits imagination in choices and combinations of typefaces |
| | Demonstrates a limited ability to use software for formatting text | Demonstrates a basic understanding of software and text formatting | Uses proper glyphs and expert non-alphabetic characters | Demonstrates skilled usage of software to format text | Uses proper glyphs and expert non-alphabetic characters |
| | | | Shows proper usage of software to format text | Shows proper usage of typesetting techniques | Shows a grasp of historical and contemporary frameworks |
| | | | | Exhibits high level of typographic usage, attention to detail | Exhibits a professional use of formatting techniques |

EXPRESSIVE TYPOGRAPHY

Conveying meaning through typographic form

| | | | | | |
|--|---|--|--|--|--|
| | Employs typographic solutions that do not communicate ideas and lack concepts | Employs concepts or ideas that do not address the design problem | Employs concepts that communicate effectively and are developed beyond the obvious | Employs concepts that are memorable and highly communicative | Employs concepts that demonstrate risk-taking |
| | Employs typographic solutions that are not creative | Employs typographic solutions that are predictable | Employs typographic solutions that are appropriate for the design problem | Uses concepts that address the problem in unique ways | Employs typographic solutions that address the design problem in innovative ways |
| | Demonstrates a limited understanding of typeface selection | Demonstrates an evolving understanding of typeface selection | Demonstrates good judgment in typeface selection | Demonstrates imaginative typographic forms | Uses well-developed, creative typographic compositions |
| | Fails to demonstrate ability in regards to scale and contrast | Demonstrates ability in regards to scale and contrast | Shows successful contrast and scale relationships | Demonstrates good judgment in typeface selection | Employs metaphor and visual pun |
| | | | | Shows advanced contrast and scale relationships | Shows grasp of historical and contemporary frameworks |

CRAFT & PRODUCTION

Presentation and execution of work, including manual production, ability to handle materials, and overall polish

| | | | | | |
|--|---|--|---|---|---|
| | Exhibits a poor sense of craft | Exhibits an evolving sense of craft | Exhibits an evident sense of craft | Exhibits a high sense of craft and production | Exhibits masterful and professional sense of craft, production, handling of all tools |
| | Demonstrates lack of care and attention to detail | Demonstrates lack of attention to detail | Uses manual production techniques competently | Exhibits attention to detail | Exhibits attention to detail |
| | | | | Uses care in production/handling of tools | |

PORTFOLIO

The portfolio's own organizational structure, layout, format, typographic structure, and overall fidelity of work represented through images

| | | | | | |
|--|--|---|--|---|--|
| | Lacks clarity and/or organization | Demonstrates basic organizational skills and consistent use of grid | Employs grid creatively, with thoughtful organizational techniques | Exhibits highly evolved layout techniques | Demonstrates masterful skill in visual storytelling about each piece through layout techniques |
| | Images do not clearly represent work or do not match work presented | Image-making techniques represent work with accuracy | Images represented are clearly captured and accurate, with work fully visible | Demonstrates skillful use of photographic techniques in depicting work | Exhibits consistent professional-level skill in capturing and depicting work throughout |
| | Fails to demonstrate care in developing consistent typographic structure | Exhibits reasonable, clear type choices | Type choices are dynamic, expressive, well-paired, and appropriate for content | Type choices are memorable and appropriate | |
| | Format is inappropriate | Format selected is appropriate | Format is skillfully executed and actively aids the viewer in navigating work within | Format is memorable, clear, and aids the viewer in navigating the work within | Format is wholly unique and memorable but remains clear, and aids the viewer in navigating the work within |

Personal Planner

A ATTEND A MANDATORY INFO SESSION

B GATHER PROJECTS

Which seven projects will you include?

C MEET YOUR MENTOR

D MAKE A PLAN

- | | |
|--|--|
| <input type="checkbox"/> Examine your projects | <input type="checkbox"/> Brainstorm format options |
| <input type="checkbox"/> Estimating work needed for each piece | <input type="checkbox"/> Fill out your planner & set monthly goals |
| <input type="checkbox"/> Add revisions to your calendar (<i>2 per week?</i>) | <input type="checkbox"/> Schedule critique sessions |
| <input type="checkbox"/> Prioritize your work | <input type="checkbox"/> Research print/photo options |
| <input type="checkbox"/> Do visual research and look at past portfolios | |

E DEVELOP & REVISE WORK

How often are you planning to get feedback? _____

Who are you going to meet with for critique? _____

When will you complete your writing sample? _____

What multi-page layout project will you use? _____

What project will be used for your process book? _____

Process book process:

- | | |
|---|---|
| <input type="checkbox"/> Gather research | <input type="checkbox"/> Compile visual choices |
| <input type="checkbox"/> Find all your sketches | <input type="checkbox"/> Document/print work |
| <input type="checkbox"/> Compile digital roughs | <input type="checkbox"/> Develop format |

F ADVISING MEETINGS WITH FACULTY

Critique/meeting notes:

G FINAL CHECK

- | | |
|--|---|
| <input type="checkbox"/> Check for spelling | <input type="checkbox"/> Check for even spacing |
| <input type="checkbox"/> Check for grammar | <input type="checkbox"/> Check for image resolution quality |
| <input type="checkbox"/> Proof for type consistency | <input type="checkbox"/> Print a color test |
| <input type="checkbox"/> Add page numbers (if necessary) and check against table of contents | <input type="checkbox"/> Test print pieces |
| <input type="checkbox"/> Add crop/bleed marks | <input type="checkbox"/> Research print shops |
| <input type="checkbox"/> Maintain consistent hierarchy | <input type="checkbox"/> Compare quotes/prices |
| <input type="checkbox"/> Check alignment/registration | <input type="checkbox"/> _____ |
| | <input type="checkbox"/> _____ |
| | <input type="checkbox"/> _____ |

H PRINT & COMPLETE

Do you have?

- Glue/spray mount
- Sharp X-Acto blades
- All needed paper stocks
- Binding materials
- _____
- _____
- _____

Remember to:

- Reserve time to craft
- Leave no trace of glue
- Trim & fold neatly
- Be sure file format(s) are correct
- Print (early!)
- Figure out how to transport pieces

Progress Calendar

JANUARY

29 _____ 30 _____ 31 **INFO SESSION Nº 1**

FEBRUARY

Monthly goals: _____

| | | |
|----------|-----------------------------|----------|
| 1 _____ | 11 _____ | 21 _____ |
| 2 _____ | 12 _____ | 22 _____ |
| 3 _____ | 13 INFO SESSION Nº 2 | 23 _____ |
| 4 _____ | 14 _____ | 24 _____ |
| 5 _____ | 15 _____ | 25 _____ |
| 6 _____ | 16 _____ | 26 _____ |
| 7 _____ | 17 _____ | 27 _____ |
| 8 _____ | 18 _____ | 28 _____ |
| 9 _____ | 19 _____ | |
| 10 _____ | 20 _____ | |

MARCH

Monthly goals: _____

| | | |
|----------|----------|----------|
| 1 _____ | 12 _____ | 23 _____ |
| 2 _____ | 13 _____ | 24 _____ |
| 3 _____ | 14 _____ | 25 _____ |
| 4 _____ | 15 _____ | 26 _____ |
| 5 _____ | 16 _____ | 27 _____ |
| 6 _____ | 17 _____ | 28 _____ |
| 7 _____ | 18 _____ | 29 _____ |
| 8 _____ | 19 _____ | 30 _____ |
| 9 _____ | 20 _____ | 31 _____ |
| 10 _____ | 21 _____ | |
| 11 _____ | 22 _____ | |

APRIL

Monthly goals: _____

| | | |
|----------|-----------------------------|----------|
| 1 _____ | 11 INFO SESSION Nº 3 | 21 _____ |
| 2 _____ | 12 _____ | 22 _____ |
| 3 _____ | 13 _____ | 23 _____ |
| 4 _____ | 14 _____ | 24 _____ |
| 5 _____ | 15 _____ | 25 _____ |
| 6 _____ | 16 _____ | 26 _____ |
| 7 _____ | 17 _____ | 27 _____ |
| 8 _____ | 18 _____ | 28 _____ |
| 9 _____ | 19 _____ | 29 _____ |
| 10 _____ | 20 _____ | 30 _____ |

MAY

Monthly goals: _____

| | | |
|----------|----------|----------|
| 1 _____ | 12 _____ | 23 _____ |
| 2 _____ | 13 _____ | 24 _____ |
| 3 _____ | 14 _____ | 25 _____ |
| 4 _____ | 15 _____ | 26 _____ |
| 5 _____ | 16 _____ | 27 _____ |
| 6 _____ | 17 _____ | 28 _____ |
| 7 _____ | 18 _____ | 29 _____ |
| 8 _____ | 19 _____ | 30 _____ |
| 9 _____ | 20 _____ | 31 _____ |
| 10 _____ | 21 _____ | |
| 11 _____ | 22 _____ | |

JUNE

| | | |
|---------|---------|----------|
| 1 _____ | 5 _____ | 9 _____ |
| 2 _____ | 6 _____ | 10 _____ |
| 3 _____ | 7 _____ | |
| 4 _____ | 8 _____ | |

TURN-IN DAY: NOON-2PM, AB 320
Don't be late!

Recommended Timeline

January

Plan your schedule: Look at the graphic design requirements for the Review, and plan accordingly. Take a look at your DARS, and meet with an advisor to make sure you are on the right track.

Gather projects: As winter term starts, start looking at your collection of projects and planning which 7 to include, as well as considering formats for your portfolio.

February

Attend an Info Session: You will see examples, hear from a instructor, and get prepared to finalize your projects/portfolio.

Meet your mentor: Get paired up with a mentor in the program and to ask to see their portfolio. Ask them questions, and gather as much info as you can to plan.

Make a plan: Develop a schedule, and timeline for how you will complete your portfolio using this book. Look at your individual pieces as well as your overall delivery, photography needs, paper purchases, printing decisions, critique scheduling, etc.

Revise and critique: After deciding on your final projects, it is important to start making revisions right away. If you already have feedback with your grades for these projects, start by doing some revisions based on that. You have probably already advanced since you did that project, so sit down and do a critique on your own, and do more revisions. Now you are ready to bring those to a meeting with a mentor or instructor for further critique. You should also choose

which piece you want to use for your process book and gather that old work to show a progression.

March

Decide final format: Determine your portfolio's final look, format, and layout early on so that you can adapt your projects to fit into this format.

April

Finalize projects: Spend time finalizing your projects, and preparing your delivery system. Make an advising appointment with a graphic design instructor or go to your their drop-in office hours, show your mentor and peers your projects, and get as much feedback as possible.

Work on portfolio components: Make sure to give yourself time to make your title sheet, contextual statements, labeling system, writing sample and process book to go along with your portfolio.

May & June

Final check: Make sure to get someone's final feedback to catch any last minute necessary tweaks, including typos!

Print and finish: Give yourself plenty of time for printing, craft, and assembly.

Arrive on time and turn in: Arrive early, submit your final portfolio, and go treat yourself. *You'll get your results via email the following week.*

Resources

PSUGD & CAMPUS

| | |
|--|---|
| PSU Graphic Design | psu.gd |
| SPR Registration | psu.gd/spr |
| School of Art + Design | pdx.edu/art-design |
| Advising Appointments | pdx.edu/art-design/book-an-advising-appointment |
| School of Art + Design Labs | pdx.edu/the-arts/digital-facilities-hours |
| Make a Deposit to Print/RISO in an A+D Lab | commerce.cashnet.com/artlab |

PRINTING/BINDING

| | | |
|-----------------|--|--------------------------|
| REDe Print | 1915 SW 6th Ave. | redeprintshop.com |
| DocuMart | Various (closest is 511 SW 10th Ave. #104) | documart.com |
| Copyman | 1242 SW 11th Ave. | copymanportland.com |
| Minuteman Press | Various (closest is 1308 SW 2nd Ave.) | swpdx.minutemanpress.com |

PAPER

| | | |
|-------------------------|-------------------|---------------------------------|
| Kelly Paper | 925 SE Clay St. | kellypaper.com |
| Veritiv Express | 120 NE 9th Ave. | veritivcorp.com/veritiv-express |
| Pro Photo Supply | 1112 NW 19th Ave. | prophotosupply.com |
| Oblation Papers & Press | 516 NW 12th Ave. | oblationpapers.com |

OTHER SUPPLIES

| | | |
|---------------------------|---|----------------------------|
| Blick | Various (closest is 1115 NW Glisan St.) | dickblick.com |
| SCRAP PDX | 1736 SW Alder St. | scrappdx.com |
| Columbia Art and Drafting | 1515 E Burnside St. | columbiaartanddrafting.com |

2019 PORTFOLIO DROP-OFF

JUNE 10, 2019
NOON-2PM
AB 320

NO LATE SUBMISSIONS WILL BE ACCEPTED