

Candidacy Portfolio Review Information

PORTFOLIO MATERIALS

- » INTRO. TO GRAPHIC DESIGN – ALL PROJECTS & PROCESS BOOK
- » TYPOGRAPHY I – ALL PROJECTS & PROCESS BOOK
- » THREE DRAWINGS
- » TWO WORKS FROM NON-GRAPHIC DESIGN COURSES
(ONE OF WHICH MUST BE 3D)
- » ESSAY ANALYZING ONE OF YOUR PROJECTS

REQUIRED COURSES

- » ART 1001, FOUNDATIONS I
- » ART 1002, FOUNDATIONS II
- » ART 1003, FOUNDATIONS DRAWING
- » ART 1102, INTRODUCTION TO GRAPHIC DESIGN
- » ART 2102, TYPOGRAPHY I
- » EITHER ART 2030, ART FROM PREHISTORY TO 1400
OR ART 2130, ART FROM 1400 TO THE PRESENT

All BFA Graphic Design majors must submit to the Graphic Design Candidacy Portfolio Review before enrolling in Typography II, ART 3102. To qualify for this Review, you must have completed (with a “C” or higher) in the courses listed above. It is recommended that all artwork be stored in a safe, clean, dry place to ensure appropriate condition for presentation. If you have completed additional 2000 level studio art courses, you should include this artwork also.

In order to best demonstrate your competencies in each course, you must submit all of your work from Introduction to Graphic Design and Typography I. Each work, or series of works, should be labeled with a brief description of the problem given, where appropriate. A neat and orderly presentation of all work is also important. Present your graphic design work as it was presented in class.

You must also submit three drawings and two other works (one of which must be three-dimensional). Other two-dimensional work does not have to be matted or framed, avoid frayed or ragged edges, creases, etc. Do not submit pieces that are unfinished or in-progress. Remember that any visual portfolio is only as strong as its weakest piece.

Finally, you must write a short essay that analyzes a project from your portfolio. Detailed instructions will be made available at least two weeks before Reading Day.

The Graphic Design Candidacy Portfolio Review will take place at the end of Fall and Spring semesters. A meeting will be called each semester to describe the Review process and answer questions. Any student may attend the information session in October/March. After this meeting a sign-up sheet will be posted and will remain up for one month. You should sign this sheet if you intend to submit a portfolio at the end of that semester.

On Reading Day, bring your portfolio to Room 212 of Wey Hall where you will receive further instruction. You must be in Room 212 by 9:45 a.m. Plan to pick up your portfolio before 4:30 p.m. on the same day. A committee of Graphic Design faculty will review your portfolio. The Results Form will be mailed to the address which you listed on the sign-up sheet and a copy will later be put in your Art Department file to notify your advisor as to whether or not you can begin taking 3000 level studio courses. Please note that the recommendations of this committee are final and cannot be appealed and that submitting work to this Review constitutes an agreement on your part to all conditions listed.

This review process is separate and independent of the grading process; therefore, having received a “C” or better in the Foundation/Studio course(s) does not guarantee success in the Candidacy Review. If you are not accepted into the Graphic Design program track, the hours that you have earned to date may be used as electives or as requirements toward another degree track in Art. You also have the option of repeating courses and/or taking additional 2000 level courses in order to build a stronger portfolio and resubmitting a new portfolio to another Graphic Design Candidacy Review. Note, however, that you may resubmit to the Candidacy Portfolio Review one time only. Direct inquiries to:

Barbara Yale-Read
Director of Graphic Design Portfolio Reviews
Back of Room 213 Wey Hall
828.262.2571
yalereadb@appstate.edu

Competencies

The Foundations core and 2000 level studio courses provide a strong and broad basis of art experiences and competencies that prepare the student for study in specific areas of Art/Design. The assigned problems challenge the student beyond the technical processes and enable her/him to understand and use design compositions that reflect specific or general goals involving the visual elements and organizational principles as well as content that reflects an aesthetic, subjective, and/or formal message.

Listed on this sheet are the basic competencies which should be achieved during each Foundations and Drawing course. See the course syllabus and/or instructor for a more detailed list of competencies for each Foundations and 2000 level studio course that you have completed. It is not necessary that every competency listed be demonstrated in the portfolio to be reviewed; however the Candidacy Portfolio Review Committee will be admitting students who demonstrate an understanding and application of the overall content of the basic Foundations/Beginning Studio courses.

ART 1001: FOUNDATIONS I

1. Achromatic 2-D Design: the demonstrated understanding and competent use of:
 - a. Point, line and plane
 - b. Visual Elements of shape, line, value, texture, color, and space
 - c. Spatial consideration shown through varying degrees of value
 - 1) Flat space with the integration of positive and negative areas
 - 2) Shallow space by the overlapping of shapes
 - 3) Deep space by overlapping and diminishing size
 - d. Principles of organization showing balance, rhythm, harmony and emphasis with contrast and variety
2. Color introduction: the demonstrated understanding and use of:
 - a. Basic color themes
 - b. Color contrasts
 - c. Variations of hue: tints, tones and shades
 - d. Optical mixtures
 - e. Cut paper medium using color-match, painted and/or printed paper

3. Color Theory: the demonstrated understanding and the competent use of:
 - a. Pigment mixing and mixtures of:
 - 1) Tints, tone, shades, and neutralizations of complements
 - 2) Complex local colors chosen from natural objects
 - b. Plasticity created by color contrasts
 - c. Color in formal, expressive, and illusory applications
 - d. Color, applying the principles of organization
 - e. Color interaction phenomena: simultaneous contrast and after-image

ART 1002: FOUNDATIONS II

1. Three-Dimensional Design: the demonstrated understanding and use of:
 - a. Sculptural forms: relief, frontal, and round
 - b. Mass: concave and convex
 - c. Visual elements and principles of organization
 - d. Definition of space: Interpenetration of space, planes, volumes, and voids

- e. Additive and subtractive approaches
2. Equipment and Materials: tool application to design problems
 - a. Basic hand tools
 - b. Basic power tools

ART 1013: FOUNDATIONS DRAWING

The demonstrated understanding and the competent use of:

1. Perception and interpretation of shape, proportion, position and scale of basic objects and of more complex still life arrangements
2. Drawing skills
 - a. Sensitive use of line and descriptive diagrammatic, contour, gestural, and emotional application
 - b. Value application in various degrees: transitional, gradation, and contrasting
 - c. Use of dry medium: pencil, charcoal, and pen and ink
3. Linear perspective with one and two point vanishing points
4. Creating the illusion of depth: diminishing size, overlapping, height within the field, and aerial perspective
5. Application of the principles of compositional design
 - a. Positive/negative relationships
 - b. Unity with balance, emphasis, dominance and repetition
6. Various drawing approaches:
 - a. Creative
 - b. Conceptual
 - c. Expressive
 - d. Abstract
 - e. Non-objective

ART 2103: DRAWING II

1. The demonstrated understanding and competent use of:
 - a. Application of the principles of design composition in the drawing process
 - b. Perceptual response and interpretation of landscape, interiors, urban-scapes, architecture, and complex still life arrangements
 - c. Anatomical drawing showing:
 - 1) Structure, skeleton, and muscles
 - 2) Human form interpreted by axis, planes, and basic shape abstraction
 - 3) Small parts and details: lips, nose, ears, hands, etc.
 - 4) Relative size relationships of parts through measure and proportion
 - 5) Foreshortening of form and space
 - d. Value contrast to show modeling

- of volume, emotion, emphasis, and dominance
- e. Invented and conceptual forms, objects, and spatial context as content
- f. A thematic series of several drawings showing the development, exploration, and expression of a personal statement
- g. Facility in the use of dry, wet, and mixed media
2. A unique/personal approach to placement, apparent point-of-view, and composition.

ART 1102: INTRO. TO GRAPHIC DESIGN

The demonstrated understanding and competent use of the visual elements and principles of design from core Foundations courses, plus:

1. A well-researched conceptual process; visual evidence of the ability to develop, refine, and consistently use a conceptual process as a basis for creative problem solving
2. The materials and equipment required by a graphic designer; consistent proficiency in the correct usage of graphic design tools and meticulous craftsmanship
3. The use of type as a design element
4. The manipulation of words/letters to illustrate an idea, an action, or to evoke a pictorial image
5. Basic symbol development
6. Beginning computer skills and a beginning understanding of Illustrator, InDesign and Photoshop

ART 2102: TYPOGRAPHY I

The demonstrated understanding and competent use of:

1. Basic typographical terminology and typesetting techniques
2. Historical and contemporary trends in type design
3. Principles of typographic organization showing balance, rhythm, harmony and emphasis with contrast and variety
4. Application of the principles of typographic design
 - a. Positive/negative relationships
 - b. Unity with balance, emphasis, dominance and repetition

Procedures

I. Work Selection & Presentation

In order to best demonstrate your competencies, you must submit all of your work from each graphic design course completed plus sketch/process books from Introduction to Graphic Design and Typography I. You must also submit three drawings and two other works from outside graphic design (one of which must be three-dimensional). Each work, or series of works, should also be labeled with a brief description of the problem given, where appropriate (use index cards). Be aware that including poor quality or weak work will only hamper your chances of passing this Review as will including too little work from any class. A neat and orderly presentation of all work is also important. Present your graphic design work as it was presented in class. Other two-dimensional work does not have to be matted or framed, avoid frayed or ragged edges, creases, etc. Finally, do not submit pieces that are unfinished or in progress. Remember that any visual portfolio is only as strong as its weakest piece.

II. Delivering Work

All students are to have their work in Room 212 of Wey Hall at 9:45 a.m. on Reading Day. Students will be instructed to display their work according to the following guidelines:

1. Each student is to neatly stack their 2-D work next to their 3-D work. Do not spread your work out or hang it unless the work requires it. Use the minimum amount of space and cooperate with each other in allowing enough room for everyone.
2. Clearly label which work is yours and briefly describe any assignment that needs explanation or clarification.
3. Leave a note indicating any work displayed elsewhere in Wey Hall (i.e. Fiber piece hung in Fibers Room, sculpture downstairs, etc.)
4. Include labeled slides only if necessary.
5. Complete Section I on reverse. Please print clearly in black ink only and supply all information.
6. Leave completed form with your work.
7. Students wishing to risk leaving their work out all night may set their work out the night before Reading Day between 9:00–11:00 p.m. only according to the guidelines listed above. Please follow all instructions carefully. You still need to check-in the next morning by 9:45 a.m. to make sure that everything is complete and correct.

III. Picking Up Work

All work should be picked up by 4:30 PM on the same day (Reading Day).

All work will probably be ready by 2:00 p.m. or earlier. There will be a note on the door of the rooms indicating that the review process is finished and that the work can be removed.

IV. Results

Results of the Review will not necessarily be available on Reading Day. A copy of the actual results will be mailed to your ASU P.O. Box. Please wait for those results before seeing your Art Advisor to discuss your options.

Thank you for your cooperation and good luck!

Candidacy Portfolio Review Application & Results

Applicant Information

To be completed by applicant. Please print in black ink.

DATE	NAME	STUDENT ID
	LOCAL ADDRESS	E-MAIL
	CITY, STATE, ZIP	

Overall, your

portfolio is:

- 4. OUTSTANDING
- 3. GOOD
- 2. ACCEPTABLE
- 1. MARGINAL
- 0. POOR

You are...

- ACCEPTED
- NOT ACCEPTED

into the graphic design program.

DIMENSION	CHARACTERISTICS OF TOP PERFORMANCE	SCORE	COMMENTS
<i>Application of Design Principles and Elements</i>	Work shows the skilled use of a visual design vocabulary including an eye for composition and layout. Application of formal principles (scale, balance, weight, texture, direction, etc.) is highly creative and appropriate. Form/counterform relationships are highly active and work shows a clear understanding of color relationships.		
<i>Aesthetics</i>	Work generates an aesthetic response that is appropriate and has a memorable impact on viewers. Type choices and type combinations show a heightened sensitivity to typography.		
<i>Systems</i>	Work shows an advanced understanding of typographic systems (hierarchy/structure/grid). Projects that involve creation of a series use a common visual language.		
<i>Craft</i>	Work is produced with a high level of polish demonstrating excellent hand skills and attention to detail. Work made using a computer shows a facility with software.		
<i>Conceptual Thinking</i>	Work demonstrates a mastery of the relationship between ideas, their physical representations, and interpretations by viewers. Ideas embodied in the work are innovative and strong.		
<i>Creative Research</i>	Process documentation shows a robust creative search with the exploration of multiple directions and variations. Work chosen for inclusion in the portfolio has undergone a thorough process of refinement. Work habits in classes were diligent (<i>familiar faculty to evaluate</i>).		
<i>Presentation</i>	Portfolio is well organized and presented.		
<i>Communication Skills</i>	Written communication (including written reflections) is insightful, articulate and comprehensive.		

GRAPHIC DESIGN COMMITTEE MEMBERS

The results of the Candidacy Portfolio Review are final and cannot be appealed. Submitting work to this review is an agreement on your part to all conditions listed. The results will be mailed to you at the address you have given on the sign-up sheet. You may submit to this review a total of two times only.

Candidacy Portfolio Review

Writing Sample

Evaluate one of your graphic design pieces in writing (300–400 words). Demonstrate your critical thinking skills with an insightful and comprehensive analysis of your work and creative process.

YOUR ANALYSIS SHOULD:

- » Identify and describe the work including its purpose and intended audience (if applicable).
- » Include a discussion of the process used to develop ideas.
- » Describe how your application of design principles and elements, typography and form fulfilled the terms of the assignment.
- » Evaluate the work's craftsmanship.
- » Address the work's successful aspects and how you would improve the piece.

Utilize a design vocabulary in your writing. Be attentive to spelling, grammar, and word usage. Note: If there is a series of work represented, discuss how the group works as a system.

Your writing sample should be typed.