

# COMPOSITION

## 1. GENERAL PROVISIONS

**1.1.** The objective of the examination is to identify the applicants' abilities and aptitudes for creative and design activities.

**1.2.** Task: To create two compositions using specified elements based on the following themes: "Technical Object", "Decorative Pattern", "Human", "Landscape", and "Formal Composition".

**1.3.** The themes for the compositions are determined by the board prior to the examination.

**1.4.** For the practical execution of compositions based on the chosen themes, all applicants are provided with two sheets of A4 paper. The front side is pre-printed with a standardised system of lines varying in placement, size, and configuration. Within this system of lines, the applicant must identify artistic and graphic means to interpret the chosen theme.

**1.5.** All examination pieces are to be executed in graphite pencil using any technical methods, including various types and forms of stylisation and graphic abstraction. It is essential that the work aligns with the overall design concept and the artistic-compositional embodiment of the semantic interpretation of the chosen theme's subject matter.

**1.6.** Requirements for the examination: graphite pencils (HB, B, 2B, 4B, etc.) and an eraser cut diagonally. The use of rulers is not permitted.

**1.7.** The examination is conducted in a single day over 5 academic hours:

- Selection of themes, reflection, and creative search for visual solutions – 1 academic hour (45 minutes);
- Graphic execution of the first composition – 2 academic hours (90 minutes);
- Graphic execution of the second composition – 2 academic hours (90 minutes).

## 2. ASSESSMENT CRITERIA

**2.1.** Works are assessed based on the following criteria:

- Correspondence between the morphology of elements and the graphic structure of the image with the objective content of the chosen theme – 3 points;
- Logical justification and visual organic integration of the provided line system into the overall structure of the compositional solution – 3 points;
- Compliance of the work with the general principles of artistic-compositional organisation of visual material on a plane – 2 points;
- Necessary and sufficient degree of refinement of compositional elements and the overall graphic quality of execution – 1 point;
- Originality of the creative design concept and the adequacy of its visual-figurative embodiment within the character of the composition – 1 point.

**2.2.** The maximum score for each work is 10 points.

**2.3.** Upon conclusion, points are converted into grades:

- 10 points – Excellent
- 9 points – Very Good
- 8 points – Good
- 7 points – Fair
- 6 points – Satisfactory
- 5 points – Weak
- 4 points – Unsatisfactory
- 3 points – Poor
- 2 points – Very Poor
- 1 point – Failed/Extremely Poor

**2.4.** The grades for the first and second compositions are summed to determine the average grade.

### 3. PREPARATION RECOMMENDATIONS

#### 3.1. Recommended Literature:

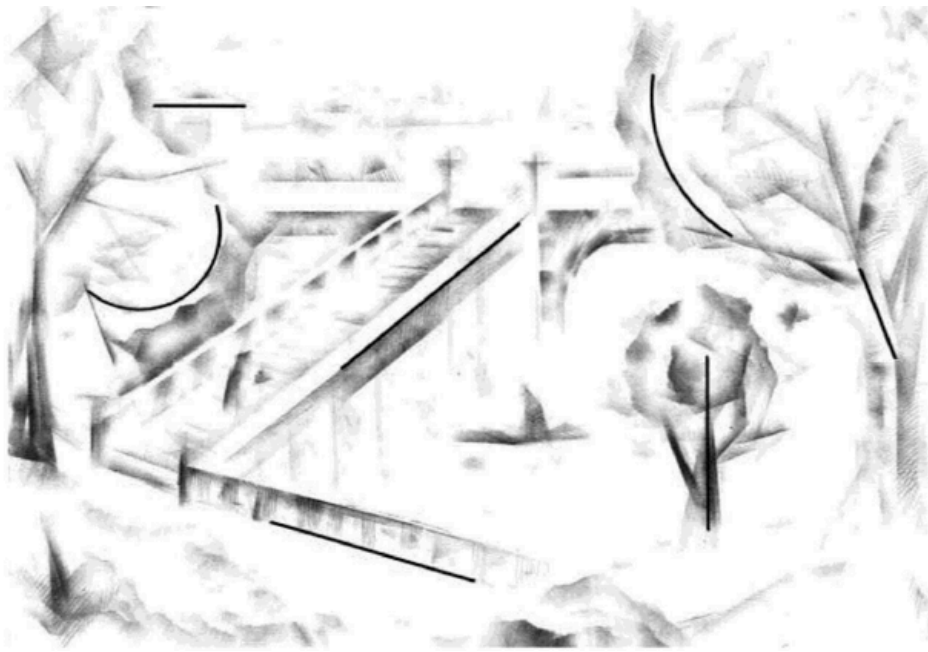
- Chernyshov, O.V. Formal Composition: A Creative Practicum. – Minsk: "Harvest", 1999.
- Chernyshov, O.V. Principles of Designing the Entrance Examination for Design: A Methodological Manual for Teachers and Applicants. – Minsk: EHU, 2001.

### 4. PORTFOLIO EXAMPLES

This section provides examples of work from previous years to demonstrate how the assessment criteria mentioned above are applied.

Note: replicating these works or using identifiable elements from them in the current year's examination will result in an "Unsatisfactory" grade.

#### 4.1. Example of a Successful Work. Theme: "Landscape"



#### Assessment:

- Correspondence between the morphology of elements and the graphic structure of the image with the content of the chosen theme – 3 points. *The chosen compositional and graphic solution corresponds to the set theme.*
- Logical justification and visual organic integration of the specified line system into the overall structure of the compositional solution – 3 points. *The lines are organically integrated into the presented compositional solution.*
- Compliance of the work with the general principles of the artistic-compositional organisation of visual material on a plane – 2 points. *In this composition, all elements are organically interconnected; the compositional centre is clearly defined, and the composition is sufficiently expressive.*
- The necessary and sufficient degree of refinement of the compositional elements and the overall graphic culture of its execution – 1 point. *All elements are refined to a sufficient degree to fulfil the set task.*
- Originality of the design-creative concept and the adequacy of its visual-figurative embodiment within the character of the compositional structure – 1 point. *This work can be regarded as original in terms of the chosen technique of execution.*

**TOTAL: 10 points**

## 4.2. Examples of Unsuccessful Works. Theme: "Portrait"

### Assessment of Work 1:



- Correspondence between the morphology of elements and the graphic structure of the image with the content of the chosen theme – 0 points. *It is impossible to interpret this work as a portrait, as there is an absence of the accents characteristic of a portrait, such as psychological, sociological, or professional qualities of the subject being depicted.*
- Logical justification and visual organic integration of the specified line system into the overall structure of the compositional solution – 0 points. *The lines are not organically integrated into the presented compositional solution. This is evidenced by two transverse lines that are justified neither compositionally nor graphically.*
- Compliance of the work with the general principles of the artistic-compositional organisation of visual material on a plane – 2 points. *In this composition, all elements are interconnected; a focal point is present, and the composition is sufficiently expressive.*
- The necessary and sufficient degree of refinement of the compositional elements and the overall graphic culture of its execution – 1 point. *All elements have been refined to a degree sufficient to fulfil the set task.*
- Originality of the design-creative concept and the adequacy of its visual-figurative embodiment within the character of the compositional structure – 1 point. *This work can be regarded as original.*

**TOTAL: 4 points**

## Assessment of Work 2:



- Correspondence between the morphology of elements and the graphic structure of the image with the content of the chosen theme – 3 points. *There is no doubt whatsoever that this work can be regarded as a portrait.*
- Logical justification and visual organic integration of the specified line system into the overall structure of the compositional solution – 0 points. *The lines are not organically integrated into the presented compositional solution. This is evidenced by the displaced lips; the line in the nose area does not participate in the composition in any way.*
- Compliance of the work with the general principles of the artistic-compositional organisation of visual material on a plane – 1 point. *In this composition, all elements are interconnected; a focal point is present, yet the composition lacks expressiveness.*
- The necessary and sufficient degree of refinement of the compositional elements and the overall graphic culture of its execution – 1 point. *All elements have been refined to a degree sufficient to fulfil the set task.*
- Originality of the design-creative concept and the adequacy of its visual-figurative embodiment within the character of the compositional structure – 0 points. *In this work, there is neither an original solution to the theme nor any original compositional or graphic solution.*

**TOTAL: 5 points**

### 4.3. Examples of successful compositional solutions

