

Program Plan and Findings: Four Column Layout



Program (CAS) - ART - Art: Graphic Design (BFA) - 233

Program Mission Statement: The Bachelor of Fine Arts in Graphic Design in the Department of Art is intended to provide students with an understanding of, and the ability to effectively implement: design principles, critical thinking, technical processes and concept development. Beginning with fundamental principles of visual communication, this program provides students with the opportunity to develop skills in a variety of areas and media. We seek to prepare students for careers in the professional field as graphic designers, interaction designers and motion graphics designers. We also seek to prepare students for success in graduate programs in graphic design and visual communication. In order to prepare students for careers in this field, the Graphic Design program aims to provide an understanding of the range and purpose of this discipline, critical analysis of what constitutes effective design, and technical instruction in traditional and emerging media, printing and digital processes, the use of industry-standard software, and portfolio presentation.

Graphic design is a discipline with roots in all areas of visual communication. Designers address a societal need for the communication of messages in a visual medium. This communication can be in the form of images, typography, symbols, logos, information systems or a combination thereof. A designer's work can be experienced in printed or fabricated forms, or viewed on a screen and can include: posters, packaging graphics, billboards, way-finding systems, website design, app design, editorial design, television and film graphics, as well as comprehensive branding identities for both commercial and non-profit enterprises. The intention of this work can range from organizing to informing to persuading. The skills students develop in earning a Bachelor of Fine Arts in Graphic Design can be applied to many areas within this evolving discipline.

Program Information

2019 - 2020

Program Information

Assessment Coordinator's Name: Nick Mendoza

Assessment Coordinator's E-mail Address: nick.mendoza@okstate.edu

Number of Students Enrolled in the Program: 154

Total Number of Students Graduated: 23

Number of Student Graduates from Stillwater Campus: 23

Number of Student Graduates from Tulsa Campus: 0

Were university assessment funds used by the department/program for assessment activities?: Yes

If yes, describe how funds were used and the contribution the funds had on the assessment process: Assessor was paid an honorarium for the assessment, give a lecture that was open to the public, jury the annual student show. Funds also paid for travel and accomadations.

Annual Executive Summaries

2019 - 2020

Program Assessment Coordinator: Nick Mendoza

Plan Review and Approval

Date Current Plan Was Reviewed and Approved: 05/02/2016

Date of Future Plan Review and Approval: 09/18/2020

Summary of Assessment Findings

Describe overall assessment findings and faculty members' interpretation of the assessment results: Assessors Biography and Significance

This year's assessment was conducted by Denise Gonzales Crisp, Professor of Graphic Design and Director of Graduate Programs for Graphic Design at the NC State University in Raleigh, NC.

Her design and writing have been published internationally, including KAK (RU), Graphis, Émigré, Metropolis, Eye (UK), Print, and Items (NL) magazines, and in juried competitions such as ACD 100, Communication Arts, I.D., and Graphis. Her work was featured in the 2002 exhibition East Coast/West Coast Dreams, (Paris), in the 2005 anthology All Access: The Making of Thirty Extraordinary Graphic Designers, and the 2009 exhibition Dimension+Typography (Chicago).

Gonzales Crisp has lectured widely and has been a featured speaker at ATypI 2009 (Mexico City), the Walker Art Center (Minneapolis), GraficEurope (Berlin), RMIT (Melbourne), ArtCity (Calgary), and numerous colleges and universities. Juried and commissioned essays are included in Design and Culture Journal, Items Magazine, and Design Observer (online journal), plus Design Research, The Design Dictionary, and several other anthology volumes.

Teaching positions include core faculty in the graduate Media Design Program at Art Center College of Design in Pasadena, CA, and a 12-year part-time appointment at Art Center in the undergraduate graphic design program. Additionally, Gonzales Crisp has held regular part-time appointments at California Institute of the Arts and Otis Art Institute.

Her research areas include defining the DecoRational, defending and writing alternative design discourse. Additionally, she is author of Graphic Design in Context: Typography (Thames & Hudson, 2011).

Gonzales Crisp serves as a contributing editorial board member for Design and Culture Journal. A member of the graphic design professional organization American Institute of Graphic Arts since 1989, she has served on the Los Angeles chapter's advisory board, as a 365 competition juror, and on the 2009 Gold Medal nominations committee.

Denise Crisp served as chair of the Department of Graphic Design (now the Department of Graphic Design and Industrial Design) from 2002 to 2006.

Special Note

Due to the COVID-19 pandemic around the world the assessor was not able to visit the OSU campus, give a lecture, see the facilities, or speak with students and faculty in order to make a full assessment. We make note of this because there are intricacies involved and explanations that would occur that would help make clear reasoning why things are the way they are. We did provide student portfolios digitally for the assessor to view, though some of the projects were made to be seen and experience in person to understand the entire context and reasoning for the way the project was designed.

It is important to note that the assessor's point of view is coming from teaching most recently at NC State University. The department that Denise teaches in is housed in the College of Design which is made up of various departments including Architecture, Art and Design, Graphic Design, Industrial Design, and Landscape Architectures. The NC State graphic design department is made up of 13 faculty with its own department head compared to OSU's graphic design faculty which is made up of 5 faculty. The number of faculty at NC State's gives them the ability to teach various courses and dive deeper into subjects where we are limited in teaching several subjects within a given course. Another unique point NC State university has is the ability to cross pollinate and collaborate within the various departments with overlapping principals in design such as architecture, industrial design and landscape architectures. Having a dedicated graphic design department head is also unique from OSU's because the NC State department head comes from a design background and understands the unique challenges the department faces when it comes to the ever changing landscape of the design industry, new industry technologies that are crucial to the advancement of the student education and work force readiness.

Assessment Summary

Denise Gonzales Crisp's assessment was summarized in three categories: (1) The Educational Context, (2) Graphic Design Curriculum, and (3) Student work.

The Educational Context

Denise Gonzales Crisp's summary of the educational context was given with research help from the department website (art.okstate.edu). From the website she was impressed with the range of courses offered to majors and non-majors. She specifically points to the vast variety of art history courses listed in the course catalogue which she thinks "gives design majors broad exposure to several subjects."

Denise thought the students had a "wealth of resources" between the Bartlett Center computer labs, Visual Arts Annex (VAA) and the Visual Resource Center (VRC). Particularly with the VRC which the students have access to large format printers, 3D printers, and laser cutters.

Denise gave praise to OSU for having the OSU Museum of Art as a resource for students. Denise stated, "The OSU Museum of Art hosts exhibitions around design and visual narrative as well as the fine arts, and brings diverse perspectives to the region." We agree that the OSU Museum is a great resource there have not been many specific design related exhibitions. We would like to see more design related exhibitions so that we can work hand in hand with them and provide the opportunity to have experiential experiences.

Graphic Design Curriculum

Denise Gonzales Crisp's summary of the design curriculum seemed to match that of other prominent BFA programs where students apply to the BFA graphic design program at the end of their sophomore year (sophomore review). The student portfolios are evaluated based on 5-point rubric and if admitted will take various courses in graphic, motion, and interaction design. Allowing the students to take various courses of their choosing allows for a "generalist" stance on design. Denise believed, "This approach can be beneficial for students. By the time students graduate, they will have worked in a variety of media and designed for a broad range of entities." This idea of generalist stance on design gives students to become well rounded designers in multiple area, but it also allows the students to pick and choose if they want to specialize in a certain area of design.

Within the rigor of the BFA graphic design program the faculty have made a big push to have graphic design history in the curriculum. Denise said, "I was pleased to discover that the program requires History of Graphic Design (ART 3643), an important complement to studio endeavors and not as common in undergraduate programs as one would hope." As was noted in our 2018–19 assessment, we have been working with advisement to get the students to take graphic design history in the sophomore level instead of the junior level as we feel that connecting history with their projects will bring breath and dimension to the student work. We continue to search out graphic design historians and coming this fall we have managed to recruit Amanda Horton who not only holds a BFA and MFA in graphic design, but has become a specialist in design history going on to create several design history courses including an award-winning history of graphic design online course at the University of Central Oklahoma. We feel this will bring an immense excitement into our program and help the students within the context of their projects.

Denise felt that the Portfolio Capstone course (Art 4493) was too extensive for a 3 credit class. "I fear that the scope of this course may be too broad to be as effective as it might be. It could become two courses. The practicum might focus on entering the design profession, compiling a portfolio, building a career in design, and a capstone course on the final project and exhibition." The catalog description may not have been a reflection of all that occurs in Capstone, and may be worth a review by Graphic design faculty. Capstone is the culmination of all the course work students have accomplished, and its where students historically shown to do their best work, as a result of 5 semesters of increasingly complex skills in graphic design. It is intentionally intended as a team building class, an intense accelerated space for students to accomplish their best work. The exhibition is an ethereal (up for approximately 1 week) and a small aspect of this class. While personal building is amongst the few projects given within the capstone class, professional resume building aspects also occur in GD club sessions intended for this purpose. This should allow Capstone to be the climb to the peak' culminating course it is intended to be.

Student Work

Denise Gonzales Crisp's assessment of student work revealed the undergraduate portfolios are reasonably accomplished and display student capacity for aesthetic consonance, enthusiasm for graphic design, and knowledge of many areas relevant to the graphic design profession. The student projects are common across major graphic design programs across the country and projects employ a good range of production software (Adobe Creative Suite), engage students with relevant interactive platforms (web and mobile devices), multimedia immersive experience utilizing sound, digital and analog footage (motion and animation) and print formats (publications, posters, packaging).

The newly acquired Risograph is a great tool for introduction to print production. In the short two semesters since the Risograph was acquired and used in student projects, many students have been invited to show at various print conferences included the prestigious Printed Matter in Los Angeles. Unfortunately, due to COVID-19 Printed Matter was canceled.

Denise mentioned, "Training students in drawing and illustration is a distinctive characteristic of the OSU graphic design program." The graphic design faculty see this as a good opportunity to further the student skills in not only traditional illustration, but in the digital realm also. The graphic design faculty have been strategizing ways to implement digital illustration into our curriculum again. We would like to see at least one of the foundation drawing course to start implementing the use of the newly acquired ipads and teach some digital painting and drawing as a foundation level. Denise noted that some students developed their own distinguishable styles in lettering and typography. She also mentioned that "Students with weaker drawing skills—those who simply aren't interested in committing the time necessary to excel in this area—might be encouraged to build their skills in UX/UI, its design strategies, and in user research."

Denise felt the student work has them well prepared to enter the design field, but made some suggestions to think about. When it comes to the branding/visual identity of projects she would like to see more explorations into the less visible concerns of branding systems such as "experience maps; or to learn and respond to how users invest in a brand; or to work through the dynamic contexts of use within which branding functions." It is important to note that some of these elements are taught when creating branding/visual identities, but they are not reflected in the student portfolios that are given to the assessor. These "behind the scenes" elements in branding/visual identities are reflected in process books and we can consider having them available to future assessors.

Denise also felt that the branding/visual identities included lots of patterns or motifs onto ephemera. The use of mockup templates made the student portfolios "reinforce the perception that graphic design is the design of surface". While most students and professionals use mock ups to display concepts before pitching to clients we agree that when possible designs should be created in 3D form when possible and photographed, but with the COVID-19 pandemic student did not have access to cameras, photographic studio, and lighting equipment to document their work for their portfolio. As a result, the students used mock up templates they purchased online to present their work.

There are different models and methodologies when creating student projects in design. The first model is having a real client that has a need, works with the students to fulfill that need and the client compensates the students. The second model is a case study of "real world" clients or the restrictions of taking existing organizations, companies, products and having students rebrand or rethink them. The third model is having the students research and rebrand a fictitious brand. Denise suggest that the third model "strongly indicates that student curated (or authored) content, influenced by sensibilities outside of themselves, helps promote independence and moves students from fulfilling assignments to developing and articulating opinion through design." At OSU we use the second and third models. The strategy of using both the models instead of one specific model give the students different ways of researching, and it also doesn't limit our program to the one way of designing. While the design area has a certain set of projects that you can consider "standard" projects each of the faculty approaches them with their own unique take and expertise on the subject matter. We would like to get to a point in the future to use the first model. Working with real clients and set up design studio where the students run it and become familiar with all aspects of running a design studio as well as creating award winning design work.

Another suggestion about the student work is the need for students to clearly articulate the "research and the function of the work within contexts of use." This is a something the graphic design faculty are working to improve. Some suggestions have been to work with the English department on ways to improve design writing. We also think that with the new graphic design history professor that there will be more chances for the design students to critically evaluate design work and write about their own work. Getting to know how much writing is happening in the foundation level courses can also help strengthening this area.

Dissemination of Findings

Describe the individual(s) or committee responsible for reviewing and interpreting assessment data: All graphic design faculty were involved with reviewing the data and assessor report. Nick Mendoza was in charge of collecting and summarizing the comments from the assessor and faculty input.

Describe the process for sharing and discussing assessment findings with program faculty: All graphic design faculty reviewed the assessors documents. The graphic design faculty met together to discuss the finding and made comments and suggestions from the data and the assessors. Faculty discussed ways to make improvements.

Program Improvements Based on Assessment

Based on data collected this year, what changes are being considered or planned for the program?: Educational context: Work with the OSU MOA and OSU gallery as an extension of learning. Incorporate field trips and possible projects surrounding current exhibitions. Work on trying to get "design" exhibitions that will benefit the program. Curriculum: We have a new graphic design historian teaching this year. We hope to learn how the students adapt to the new way of teaching. Review course descriptions, specifically the description for capstone.

Student work: Improve how students articulate the research and function of their work

Based on this year's findings, what (if any) changes are planned for the assessment process?: To streamline the assessment process for both the faculty and the assessor we implemented a digital rubric making it much easier for the assessor to evaluate the portfolios as well as the faculty getting the data quickly and easy to transfer. The assessor seemed to like the digital rubric. This was a difficult assessment due to COVID. As we move forward we are planning on making the next assessor commit to doing virtual interview with the students and faculty in order to clear up any misunderstanding about projects, resources, or general questions.

Describe the process for implementing these changes/planned program improvements: Look over the digital rubric and make any tweaks necessary. Look at ways to further streamline the assessment process when evaluating the student portfolios. When talking with the next assessor make sure they know that if COVID prevents an on campus visit that they will need to make time to zoom with faculty and students for any questions they have. We also expect them do a virtual lecture.

Program Improvements Made in the Last Year: Curriculum Improvements, Increased Rigor

"Other" Improvements:

Goals for the Coming Year: look at the exhibitions in the academic year and see how those fit in the context of the student projects. Work with new graphic design historian Mandy Horton and see how graphic design history can help students with research and projects. Review all course descriptions and make any modifications necessary.

Is this Summary Report Complete?: Yes

List all individuals associated with this report preparation: Nick Mendoza, Pouya Jahanshahi, Justen Renyer, Ting Wang-Hedges, James Ewald

<i>Outcomes</i>	<i>Assessment Methods</i>	<i>Findings</i>	<i>Use of Findings (Actions)</i>
<p>Conceptual Skills and Problem Solving - Conceptual Skills and Problem Solving</p> <p>Outcome Status: Active</p> <p>Planned Assessment Year: 2016 - 2017, 2017 - 2018, 2018 - 2019, 2019 - 2020</p> <p>Start Date:</p> <p>Archived Date:</p> <p>Outcome Type: Skills</p> <p>Reason for Archival:</p>	<p>Capstone Assignment - Each graduating student in the Graphic Design Senior Portfolio Capstone class (Art 4493) created a portfolio containing between 5–8 projects which were displayed in their Capstone Exhibition as examples of their best work. These projects were also displayed online on Adobe's portfolio platform, Behance.com, in order to further promote their work, and build networking contacts. Students provided work that was collected at the end of Spring semesters. Links pertaining to these specific projects were collected</p>	<p>Reporting Period: 2019 - 2020</p> <p>Conclusion: 3 - Meets Program Expectations (Proficient)</p> <p>Student achievement in the area of Conceptual Skills and Problem Solving was evaluated using a 1–5 point system, with 5 being the highest score and 1 being the lowest.</p> <p>Of the 25 evaluated students, 3 students scored a 5, 4 scored a 4, 12 scored a 3, 6 scored a 2, 0 scored a 1. The average score is 3.16. (08/14/2020)</p> <p>Number of Students Assessed: 25</p> <p>Number of Successful Students: 19</p> <p>How were students selected to participate in the assessment of this outcome?: Twenty-five students in total provided work, which was collected at the end of Spring semesters. Links pertaining to these specific projects were collected under each student name, which was presented</p>	<p>Use of Findings (Actions): We strongly believe that conceptual skills and problem solving should begin as early as possible for each student. We would like to work closely with the 2D/3D foundation (Art1203 and Art1303) courses to elevate the students conceptual and problem-solving skills. We also look forward to having a graphic design teaching track that will be able to establish a unified curriculum and standards for the graphic design foundation (Art2413 and Art2423) courses to help in this area. (08/15/2020)</p>

Outcomes	Assessment Methods	Findings	Use of Findings (Actions)
	<p>under each student name, which was presented to an external Graphic Design professional and educator via an interactive link-based document. These examples formed the basis of the assessment data.</p> <p>The evaluator used the rubric provided and assessed each student's work, assigning a numerical value relative to each of the five learning outcomes identified by Graphic Design faculty. This information was returned to the Art Department where the Graphic Design faculty evaluated the numeric results and discussed the evaluator's written comments.</p> <p>* Learning Outcome Goal/Benchmark: 75% of students included in the assessment will receive a 3 on the rubric Timeline for Assessment: Other Assessment Type: Related Documents: GDBFAgrads_BasicRubric_2019B.pdf</p>	<p>to an external Graphic Design professional and educator (Denise Gonzales Crisp, Professor of Graphic Design and Director of Graduate Programs for Graphic Design at the NC State University in Raleigh, NC.) via an interactive link-based document. These examples formed the basis of the assessment data.</p> <p>*Due to COVID-19 the students were not able to exhibit their work in the Gardiner Gallery. Student were able to showcase their portfolios online at Behance.com, LinkedIn, and have a virtual exhibition on Instagram. Instagram accounts were shared on personal accounts, OSU graphic design account, and OSU Gardiner gallery account.</p> <p>What do the findings suggest about student achievement of this learning outcome?: The average was slightly lower from the previous year (3.27), but the analysis reflects the fact that majority of the graduating student body are adept in implementing conceptual skills and problem-solving approaches in their design process. Considering the importance of this specific category we strive for higher achievements.</p>	
<p>Design and Aesthetics - Design and Aesthetics Outcome Status: Active Planned Assessment Year: 2016 - 2017, 2017 - 2018, 2018 - 2019, 2019 - 2020 Start Date: Archived Date: Outcome Type: Knowledge Reason for Archival:</p>	<p>Capstone Assignment - Each graduating student in the Graphic Design Senior Portfolio Capstone class (Art 4493) created a portfolio containing between 5–8 projects which were displayed in their Capstone Exhibition as examples of their best work. These projects were also displayed online on Adobe's portfolio platform, Behance.com, in order to further promote their work, and build networking contacts. Students provided work that was</p>	<p>Reporting Period: 2019 - 2020 Conclusion: 4 - Exceeds Program Expectations (Advanced) Student achievement in the area of Sense of Design and Aesthetics was evaluated using a 1–5 point system, with 5 being the highest score and 1 being the lowest.</p> <p>Of the 25 evaluated students, 7 students scored a 5, 7 scored a 4, 10 scored a 3, 1 scored a 2, 0 scored a 1. The average score is 3.8. (08/15/2020) Number of Students Assessed: 25 Number of Successful Students: 24 How were students selected to participate in the assessment of this outcome?: Twenty-five students in total</p>	<p>Use of Findings (Actions): We hope to continue an upward trajectory in this category. We look forward to the new graphic design historian (Mandy Horton) that will be teaching in fall 2020 to expose more students in design and aesthetics. Our hope would be that we can build up our graphic design history knowledge in our students by offering several courses. We will focus on exposing the students to more</p>

Outcomes	Assessment Methods	Findings	Use of Findings (Actions)
	<p>collected at the end of Spring semesters. Links pertaining to these specific projects were collected under each student name, which was presented to an external Graphic Design professional and educator via an interactive link-based document. These examples formed the basis of the assessment data.</p> <p>The evaluator used the rubric provided and assessed each student's work, assigning a numerical value relative to each of the five learning outcomes identified by Graphic Design faculty. This information was returned to the Art Department where the Graphic Design faculty evaluated the numeric results and discussed the evaluator's written comments.</p> <p>* Learning Outcome Goal/Benchmark: 75% of students included in the assessment will receive a 3 on the rubric Timeline for Assessment: Other Assessment Type: Related Documents: GDBFAgrads_BasicRubric_2019B.pdf</p>	<p>provided work, which was collected at the end of Spring semesters. Links pertaining to these specific projects were collected under each student name, which was presented to an external Graphic Design professional and educator (Denise Gonzales Crisp, Professor of Graphic Design and Director of Graduate Programs for Graphic Design at the NC State University in Raleigh, NC.) via an interactive link-based document. These examples formed the basis of the assessment data.</p> <p>*Due to COVID-19 the students were not able to exhibit their work in the Gardiner Gallery. Student were able to showcase their portfolios online at Behance.com, LinkedIn, and have a virtual exhibition on Instagram. Instagram accounts were shared on personal accounts, OSU graphic design account, and OSU Gardiner gallery account.</p> <p>What do the findings suggest about student achievement of this learning outcome?: The average was higher from the previous year (3.395), with more than 50% of the students showing 4–5 range of accomplishment, it's a clear evidence of a solid understanding of design principles throughout the student body. As always efforts should be made to elevate all of our students' sensitivity and acuity in regard to form and visual principles.</p>	<p>design related work with trips to museums, exhibitions, and lectures. (08/15/2020)</p>
<p>Command of Medium - Command of Medium Outcome Status: Active Planned Assessment Year: 2016 - 2017, 2017 - 2018, 2018 - 2019, 2019 - 2020 Start Date: Archived Date: Outcome Type: Knowledge Reason for Archival:</p>	<p>Capstone Assignment - Each graduating student in the Graphic Design Senior Portfolio Capstone class (Art 4493) created a portfolio containing between 5–8 projects which were displayed in their Capstone Exhibition as examples of their best work. These projects were also displayed online on Adobe's portfolio platform, Behance.com, in</p>	<p>Reporting Period: 2019 - 2020 Conclusion: 3 - Meets Program Expectations (Proficient) Student achievement in the area of Command of Medium was evaluated using a 1–5 point system, with 5 being the highest score and 1 being the lowest.</p> <p>Of the 25 evaluated students, 5 students scored a 5, 5 scored a 4, 14 scored a 3, 1 scored a 2, 0 scored a 1. The average score is 3.56. (08/15/2020) Number of Students Assessed: 25</p>	<p>Use of Findings (Actions): We have been working with the visual resources center (VRC) to provide help for students outside of class with software application tutorials. Allocating graduate TA can also help the need for the students to get extra help with various tools. We believe this along with other online tutorial</p>

Outcomes	Assessment Methods	Findings	Use of Findings (Actions)
	<p>order to further promote their work, and build networking contacts. Students provided work that was collected at the end of Spring semesters. Links pertaining to these specific projects were collected under each student name, which was presented to an external Graphic Design professional and educator via an interactive link-based document. These examples formed the basis of the assessment data.</p> <p>The evaluator used the rubric provided and assessed each student's work, assigning a numerical value relative to each of the five learning outcomes identified by Graphic Design faculty. This information was returned to the Art Department where the Graphic Design faculty evaluated the numeric results and discussed the evaluator's written comments.</p> <p>* Learning Outcome Goal/Benchmark: 75% of students included in the assessment will receive a 3 on the rubric Timeline for Assessment: Other Assessment Type: Related Documents: GDBFAgrads_BasicRubric_2019B.pdf</p>	<p>Number of Successful Students: 24 How were students selected to participate in the assessment of this outcome?: Twenty-five students in total provided work, which was collected at the end of Spring semesters. Links pertaining to these specific projects were collected under each student name, which was presented to an external Graphic Design professional and educator (Denise Gonzales Crisp, Professor of Graphic Design and Director of Graduate Programs for Graphic Design at the NC State University in Raleigh, NC.) via an interactive link-based document. These examples formed the basis of the assessment data.</p> <p>*Due to COVID-19 the students were not able to exhibit their work in the Gardiner Gallery. Student were able to showcase their portfolios online at Behance.com, LinkedIn, and have a virtual exhibition on Instagram. Instagram accounts were shared on personal accounts, OSU graphic design account, and OSU Gardiner gallery account.</p> <p>What do the findings suggest about student achievement of this learning outcome?: The average was slightly lower from the previous year (3.645), but we continue to work on student projects that utilize various methods and mediums that can also help in our efforts to improve. We think the command of the medium is important, but know that the more the students practice the more command they will have.</p>	<p>can help the students master some of the digital tools. Videos and other tutorials can also be uploaded to Canvas for viewing outside of class. (08/15/2020)</p>
<p>Visual Communication - Visual Communication Outcome Status: Active Planned Assessment Year: 2016 - 2017, 2017 - 2018, 2018 - 2019, 2019 - 2020 Start Date:</p>	<p>Capstone Assignment - Each graduating student in the Graphic Design Senior Portfolio Capstone class (Art 4493) created a portfolio containing between 5–8 projects which were displayed in their Capstone Exhibition as examples of</p>	<p>Reporting Period: 2019 - 2020 Conclusion: 3 - Meets Program Expectations (Proficient) Student achievement in the area of Evidence of Visual Communication was evaluated using a 1–5 point system, with 5 being the highest score and 1 being the lowest.</p> <p>Of the 25 evaluated students, 6 students scored a 5, 4</p>	<p>Use of Findings (Actions): Getting the students to critically verbalize the choices they are making in each of their projects as well as articulating others work will help them hone in the skills to visually communicate their ideas. Our</p>

<i>Outcomes</i>	<i>Assessment Methods</i>	<i>Findings</i>	<i>Use of Findings (Actions)</i>
<p>Archived Date: Outcome Type: Skills Reason for Archival:</p>	<p>their best work. These projects were also displayed online on Adobe’s portfolio platform, Behance.com, in order to further promote their work, and build networking contacts. Students provided work that was collected at the end of Spring semesters. Links pertaining to these specific projects were collected under each student name, which was presented to an external Graphic Design professional and educator via an interactive link-based document. These examples formed the basis of the assessment data.</p> <p>The evaluator used the rubric provided and assessed each student’s work, assigning a numerical value relative to each of the five learning outcomes identified by Graphic Design faculty. This information was returned to the Art Department where the Graphic Design faculty evaluated the numeric results and discussed the evaluator’s written comments.</p> <p>* Learning Outcome Goal/Benchmark: 75% of students included in the assessment will receive a 3 on the rubric Timeline for Assessment: Other Assessment Type: Related Documents: GDBFAgrads_BasicRubric_2019B.pdf</p>	<p>scored a 4, 14 scored a 3, 1 scored a 2, 0 scored a 1. The average score is 3.6. (08/15/2020) Number of Students Assessed: 25 Number of Successful Students: 24 How were students selected to participate in the assessment of this outcome?: Twenty-five students in total provided work, which was collected at the end of Spring semesters. Links pertaining to these specific projects were collected under each student name, which was presented to an external Graphic Design professional and educator (Denise Gonzales Crisp, Professor of Graphic Design and Director of Graduate Programs for Graphic Design at the NC State University in Raleigh, NC.) via an interactive link-based document. These examples formed the basis of the assessment data.</p> <p>*Due to COVID-19 the students were not able to exhibit their work in the Gardiner Gallery. Student were able to showcase their portfolios online at Behance.com, LinkedIn, and have a virtual exhibition on Instagram. Instagram accounts were shared on personal accounts, OSU graphic design account, and OSU Gardiner gallery account.</p> <p>What do the findings suggest about student achievement of this learning outcome?: The average was significantly higher from the previous year (3.083). The results indicate that clear majority of the graduating student body garnered proficiency in their field of choice, and have gained knowledge required to enter society, industry or higher levels of academia at a professional level expected of BFA graduates.</p>	<p>weekly critiques of work as well as written documentation about why they are choosing to do what they doing in their projects will start to bring clarity to their visuals. As was suggested by the assessor to utilize the OSU museum exhibitions when possible will give the students experiential learning environments that will help strengthen the ideas in visual communication. (08/15/2020)</p>
<p>Presentation Skills - Presentation Skills Outcome Status: Active Planned Assessment Year: 2016 -</p>	<p>Capstone Assignment - Each graduating student in the Graphic Design Senior Portfolio Capstone class (Art 4493) created a portfolio</p>	<p>Reporting Period: 2019 - 2020 Conclusion: 4 - Exceeds Program Expectations (Advanced) Student achievement in the area of Presentation Skills was evaluated using a 1–5 point system, with 5 being the</p>	<p>Use of Findings (Actions): The average was significantly higher from the previous year (3.083), with more than 60% of the</p>

<i>Outcomes</i>	<i>Assessment Methods</i>	<i>Findings</i>	<i>Use of Findings (Actions)</i>
<p>2017, 2017 - 2018, 2018 - 2019, 2019 - 2020</p> <p>Start Date:</p> <p>Archived Date:</p> <p>Outcome Type: Skills</p> <p>Reason for Archival:</p>	<p>containing between 5–8 projects which were displayed in their Capstone Exhibition as examples of their best work. These projects were also displayed online on Adobe’s portfolio platform, Behance.com, in order to further promote their work, and build networking contacts. Students provided work that was collected at the end of Spring semesters. Links pertaining to these specific projects were collected under each student name, which was presented to an external Graphic Design professional and educator via an interactive link-based document. These examples formed the basis of the assessment data.</p> <p>The evaluator used the rubric provided and assessed each student’s work, assigning a numerical value relative to each of the five learning outcomes identified by Graphic Design faculty. This information was returned to the Art Department where the Graphic Design faculty evaluated the numeric results and discussed the evaluator’s written comments.</p> <p>* Learning Outcome</p> <p>Goal/Benchmark: 75% of students included in the assessment will receive a 3 on the rubric</p> <p>Timeline for Assessment:</p> <p>Other Assessment Type:</p> <p>Related Documents:</p> <p>GDBFAgrads_BasicRubric_2019B.pdf</p>	<p>highest score and 1 being the lowest.</p> <p>Of the 25 evaluated students, 7 students scored a 5, 8 scored a 4, 7 scored a 3, 2 scored a 2, 1 scored a 1. The average score is 3.72. (08/15/2020)</p> <p>Number of Students Assessed: 25</p> <p>Number of Successful Students: 22</p> <p>How were students selected to participate in the assessment of this outcome?: Twenty-five students in total provided work, which was collected at the end of Spring semesters. Links pertaining to these specific projects were collected under each student name, which was presented to an external Graphic Design professional and educator (Denise Gonzales Crisp, Professor of Graphic Design and Director of Graduate Programs for Graphic Design at the NC State University in Raleigh, NC.) via an interactive link-based document. These examples formed the basis of the assessment data.</p> <p>*Due to COVID-19 the students were not able to exhibit their work in the Gardiner Gallery. Student were able to showcase their portfolios online at Behance.com, LinkedIn, and have a virtual exhibition on Instagram. Instagram accounts were shared on personal accounts, OSU graphic design account, and OSU Gardiner gallery account.</p> <p>What do the findings suggest about student achievement of this learning outcome?: The average was significantly higher from the previous year (3.083), with more than 60% of the students showing 4–5 range of accomplishment, it’s a clear evidence of a solid understanding of presentation skills throughout the student body. We hope to continue on an upward trajectory in this category.</p>	<p>students showing 4–5 range of accomplishment, its a clear evidence of a solid understanding of presentation skills throughout the student body. We hope to continue on an upward trajectory in this category. (08/15/2020)</p>