

Annual Report for Assessment of Outcomes 2011-2012

Graphic Design Program
Portland Community College



On June 15, 2012 ten members of the Graphic Design faculty and professional advisory committee reviewed the portfolios of the 2012 graduating students in the Graphic Design Program at Portland Community College for the purpose of assessing the program outcomes.

The portfolios were evaluated to assess how successfully students' work demonstrated the three program outcomes which encompass:

1 | Professional design competence

Apply concept theory and design in the development of printed materials that successfully respond to clients' communication needs.

2 | Professional technical competence

Demonstrate technical skills required to produce professional-level communication materials.

3 | Preparedness for employment or transfer to a 4-year school

Demonstrate professional graphic design standards and methods to qualify for entry-level employment or transfer to a 4-year school.

Changes implemented as a result of the 2010-2011 assessment

1. *Describe changes that have been implemented towards improving students' attainment of outcomes that resulted from outcome assessments carried out in 2010-2011. These may include but are not limited to changes to content, materials, instruction, pedagogy etc.*

The portfolio assessment conducted in 2010-11 identified four areas, **Typography, Layout, Concept** and **Process** as components of our program outcomes that should be targeted for improvement.

At the Fall 2011-12 SAC meeting we presented this information to the SAC and discussed issues that may have been preventing this content from making it into final portfolios.

- We acknowledged that **Process** work actually was a large part of the curriculum, but it was just not incorporated in the final portfolios.
- Regarding typography we noted that once the first year type classes are completed, students needed more opportunities and encouragement to continue to develop innovative type on their own in other courses.
- First-year courses have such a strong focus on building technology and design skills, but we wondered if would it be possible to also try to incorporate conceptual thinking into the curriculum.

With this in mind, we encouraged all instructors to reinforce first-year typography concepts in second-year projects. We discussed building “evidence of process” into the student projects.

This year instructor Nathan Savage created a magazine editorial design project in which second-year students were encouraged to develop hand-built typography. He continued this hand-built emphasis into the Winter term branding class. Students were required to incorporate their process sketches into their brand book and encouraged to create custom typography based upon hand-rendered letterforms.

As the year progressed we found it wasn't just a matter of altering existing projects to improve the results. By the end of Winter term it also became clear that some projects had lost their uniqueness after being done year after year, and the standby projects were not always aligned with industry trends. At the Spring SAC meeting we encouraged all instructors to retire overly-used projects and to begin to develop fresh ones that would also help us meet our program and PCC core outcomes better. To keep this task manageable we asked all instructors to rotate out one old project every term. First-year design instructor Angie Martorana came up with the idea to retire the restaurant identity project and have students create the design identity of World Festivals next year. Linnea Gruber and Damien Gilley developed a banner project requiring students to incorporate typography skills in a new Art Beat Banner project in the GD 150 Digital Illustration 1 class. Cece Cutsforth and Linnea Gruber changed the recipe book project into a book on conceptual interpretations of the 10 Portland Bridges. A new poster project about Sustainability at Sylvania was developed. New projects take a good amount of work to prep, develop and write. The faculty is working on additional new projects over the summer.

The ongoing development of new projects should provide a more robust framework to increase demonstration of up-to-date learning in specific areas as well as support embedding more of the PCC Core Outcomes.



The assessment design

For each outcome assessed this year:

2. Describe the assessment design (tool and processes) used. Include relevant information about:

- *The nature of the assessment (e.g., written work, project, portfolio, exam, survey, performance etc.) and if it is direct (assesses evidence mastery of outcomes) or indirect (student's perception of mastery). Please give rationale for indirect assessments (direct assessments are preferable).*

A requirement in the field of Graphic Design is a professional-level portfolio which provides evidence to employers and 4-year schools of the quality of work and competency of a graphic design graduate. We chose to review our students' capstone portfolios to assess how well our program is meeting the Graphic Design Program Outcomes. The assessment of the portfolio is a direct assessment, and this year was done by 9 faculty and one member of our professional Advisory Committee.

- *The student sample assessed (including sample size relative to the targeted student population for the assessment activity) process and rationale for selection of the student sample. Why was this group of students and/or courses chosen?*

We're fortunate our program has an ideal sample that represents the scope of the work students complete in the program at PCC. The GD 229 Portfolio Preparation course specifically focuses on students compiling the work that best represents what they have learned in the program. This portfolio is the obvious work sample to assess design and conceptual skills. The portfolio, however is a less effective tool for measuring technical skills, specifically in students' digital competency. (This issue will be discussed later in this report.)

We determined a sampling of the portfolios would be preferable to trying to review all 28 of the portfolios in this year's graduating class. We used a statistics calculator (<http://www.raosoft.com/samplesize.html>) which suggested a random sample size of 21 out of the 28 total would yield optimum results. A random selection was made by drawing 21 students' names out of a box. All reviewers first participated in reviewing one portfolio together as a norming process. The review was restricted to a three-hour time frame, enough time to review work, but not too much time that the reviewers would lose focus. This provided an opportunity for each portfolio to be reviewed by 3 reviewers.



The rubric

- Any rubrics, checklists, surveys or other tools that were used to evaluate the student work. (Please include with your report). Where appropriate, identify benchmarks.

Outcome 1:

Apply concept theory and design in the development of printed materials that successfully

A copy of the assessment rubric follows this page. Student work was assessed at 4 levels:

Consistently Meets = 3 points

Usually Meets = 2 points

Attempts to Meet = 1 point

Does not Meet = 0 points

We considered a score of 2 - 3 to indicate a student had met the outcome.

Several of the component categories intentionally mirror the Portland State University Sophomore Portfolio Review Rubric because it is a proven framework in the local industry and our students transferring to PSU are assessed with the rubric. As a strong indication of alignment, this year all 5 students who applied to PSU were tested with the PSU rubric and were accepted into the PSU program at the Junior year level.

In the prior year assessment (2010-2011) the graduates' scores averaged a "Usually Meets" rating. That first assessment established the benchmarks and identified areas we could target for improvement in 2011-2012. We set a goal to have the students average scores in the "Consistently Meets" range in all areas this year's assessment.

	Typography: <i>How well does the student apply typographic principles, independent of the computer?</i>	Layout: <i>How well does the student's work clearly direct eye flow, show hierarchy and effective composition?</i>	Creativity: <i>How well does the student's work show originality and creative problem solving?</i>
3 Consistent	Innovative typographic solutions which communicate effectively and address the original design problem. Takes typography design beyond the expected or what is seen in current trends. <i>Strong type skills.</i>	Work employs strong use of hierarchy. Clear entry or focal point, with intentional eye flow directed through layout. <i>not always</i>	Work shows originality and creative problem solving.
2 Usually	Typographic variations in solutions are apparent and usually communicate effectively. Ideas demonstrate an awareness of current trends.	Successfully demonstrates a confident use of hierarchy and eye flow in most work.	Meets minimum criteria for creative problem solving.
1	Typographic solutions are attempted but may be misdirected, or ineffective. May be forced, cliché or overused typographic forms, and not	Attempted hierarchy and eye flow, but may have conflicting pull for eye flow. Elements may be competing and lack a clear sense of priority.	Work shows some originality and creative problem solving.

Student _____

Evaluator _____

**2011-2012
Program Outcomes Assessment
Graphic Design Program
Final Portfolio Assessment, June 15, 2012**

A rubric to assess the Program Outcomes
of the Graphic Design Program
at Portland Community College

	consistently meets	usually meets	attempts to meet	does not meet	
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<p style="color: red;"><i>Please assess the work in this student portfolio to answer the question: At what level are the Graphic Design program's outcomes demonstrated in this collected body of work?</i></p> <p>Program Outcome 1: Apply concept theory and design in the development of printed materials that successfully respond to clients' communication needs</p>
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<p>Program Outcome 2: Demonstrate the technical skills required to produce professional-level communication materials</p>
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<p>Program Outcome 3: Demonstrate professional graphic design standards and methods to qualify for entry-level employment or transfer to a 4-year school.</p>

Outcome 1:

Apply concept theory and design in the development of printed materials that successfully respond to clients' communication needs

	Typography: <i>How well does the student apply typographic principles, independent of the computer?</i>	Layout: <i>How well does the student's work clearly direct eye flow, show hierarchy and effective composition?</i>	Creativity: <i>How well has the student used design theory in an innovative, creative way?</i>	Communication/Intent: <i>How well do the design solutions communicate the student's intent in both the individual pieces and overall portfolio?</i>
3 <small>Consistent</small>	<ul style="list-style-type: none"> <input type="radio"/> Innovative typographic solutions which communicate effectively and address the original design problem. <input type="radio"/> Takes typography design beyond the expected or what is seen in current trends. 	<ul style="list-style-type: none"> <input type="radio"/> Work employs strong use of hierarchy. <input type="radio"/> Clear entry or focal point, with intentional eye flow directed through layout. 	<ul style="list-style-type: none"> <input type="radio"/> Work has innovative and unexpected design. <input type="radio"/> Strong personal voice is evident. 	<ul style="list-style-type: none"> <input type="radio"/> There is an overall strong thematic communicative intent in the portfolio. <input type="radio"/> There is a strong thematic communicative intent in all pieces of the portfolio.
2 <small>Usually</small>	<ul style="list-style-type: none"> <input type="radio"/> Typographic variations in solutions are apparent and usually communicate effectively. <input type="radio"/> Ideas demonstrate an awareness of current trends. 	<ul style="list-style-type: none"> <input type="radio"/> Successfully demonstrates a confident use of hierarchy and eye flow in most work. 	<ul style="list-style-type: none"> <input type="radio"/> Most work attempts fresh and unexpected design, but may not do it consistently. <input type="radio"/> Inconsistent evidence of personal voice. 	<ul style="list-style-type: none"> <input type="radio"/> Some pieces show a communicative thematic approach in the portfolio. <input type="radio"/> Some individual pieces show evidence of a communicative thematic approach within the group.
1 <small>Attempts</small>	<ul style="list-style-type: none"> <input type="radio"/> Typographic solutions are attempted but may be misdirected, or ineffective. <input type="radio"/> May be forced, cliché or overused typographic forms, and not reflecting current design directions. 	<ul style="list-style-type: none"> <input type="radio"/> Attempted hierarchy and eye flow, but may have conflicting pull for eye flow. <input type="radio"/> Elements may be competing and lack a clear sense of priority. 	<ul style="list-style-type: none"> <input type="radio"/> Work shows attempt at creative solutions, but may not successfully do them. <input type="radio"/> Personal voice is minimal or inconsistent 	<ul style="list-style-type: none"> <input type="radio"/> Inconsistent or no thematic or communicative approach to the portfolio. <input type="radio"/> Some pieces of a group might be inconsistent.
0 <small>Lacking</small>	<ul style="list-style-type: none"> <input type="radio"/> Minimal typographic design is attempted. <input type="radio"/> Typography is typed directly from keyboard without demonstration of typographic concepts. 	<ul style="list-style-type: none"> <input type="radio"/> Layout work has confusing organization, does not demonstrate strong hierarchy. <input type="radio"/> May have competing elements and misguided eye flow. 	<ul style="list-style-type: none"> <input type="radio"/> Work is expected and lacks creativity. <input type="radio"/> Personal voice is not evident 	<ul style="list-style-type: none"> <input type="radio"/> Individual pieces and entire portfolio is not cohesive, limited communicative intent in the overall body of work. <input type="radio"/> The design work is decorative or software driven

Outcome 1 Comments:

Outcome 2:

Demonstrate the technical skills required to produce professional-level communication materials

	Digital Production: <i>How well does the student's work demonstrate technical aspects of the software?</i>	Manual Production, Craft: <i>How well does the student's work exhibit attention to detail and craftsmanship?</i>	Materials: <i>How well does the student explore a variety of materials and work with them effectively?</i>	Integration of Idea & technology: <i>How well does the student independently utilize idea and technology to create innovative results?</i>
3 <small>Consistent</small>	<ul style="list-style-type: none"> Masterfully utilizes software to demonstrate high quality digital production. Work exhibits exceptional mastery of all programs. 	<ul style="list-style-type: none"> Exhibits a high sense of craft and production, with attention to detail. No further refinements are necessary, and may show expert-level skills. 	<ul style="list-style-type: none"> Student analyzes the project objective and chooses the materials that strongly enhance and support communication. Entire portfolio shows evidence of extensive variety of materials 	<ul style="list-style-type: none"> Student combines ideas and process in a new way to achieve unique results.
2 <small>Usually</small>	<ul style="list-style-type: none"> Work demonstrates student is confident in most programs. Above average use of software to demonstrate high quality project. 	<ul style="list-style-type: none"> Work shows attention to detail at levels demonstrated in class. 	<ul style="list-style-type: none"> Portfolio has some work that uses innovative materials 	<ul style="list-style-type: none"> Student explores combining ideas and processes with some unique results.
1 <small>Attempts</small>	<ul style="list-style-type: none"> Only basic level of use of all programs. May show dependence in one program over others 	<ul style="list-style-type: none"> Inconsistent production levels, some higher/lower than others. Areas are evident that could be improved. 	<ul style="list-style-type: none"> Attempted but limited exploration. The solutions are obvious due to limited exploration. Minimal refinement, further work needed. 	<ul style="list-style-type: none"> Student may attempt combining process with idea, but falls short of innovation.
0 <small>Lacking</small>	<ul style="list-style-type: none"> Work does not demonstrate confident use of the programs. 	<ul style="list-style-type: none"> Numerous obvious flaws in craftsmanship. Needs to improve before showing for employment or transfer. 	<ul style="list-style-type: none"> No evidence of process. 	<ul style="list-style-type: none"> No attempt made at combining process with ideas. All work is predictable.

Outcome 2 Comments:

Outcome 3:

Demonstrate professional graphic design standards and methods to qualify for entry-level employment or transfer to a 4-year school.

	Professional Level Work: <i>How evident are design and production standards, expected from industry or 4-year transfer programs, evident in the student's work?</i>	Reflect Current Styles/Trends: <i>How well does the student's work reflect current styles and trends?</i>	Concept and Innovation: <i>How well does the design support the concept?</i>	Process: <i>How thorough and effective is the student's process work?</i>
3 <small>Consistent</small>	<ul style="list-style-type: none"> Portfolio shows a breadth of work, consistent level of high craftsmanship, well organized, has ease of use. Production standards meet or exceed expectations of entry-level employment or transfer schools. 	<ul style="list-style-type: none"> Student identifies and emulates evident current uses/trends in color, typography, imagery and layout. Work is current. 	<ul style="list-style-type: none"> Innovative new perspective on an existing problem. All design elements strongly support the "idea" or "story." Idea is considered innovative or clever. Idea is original. 	<ul style="list-style-type: none"> Explores multiple ideas leading to innovative solutions which are beyond the obvious. High level of evolution and refinement. Explores multiple techniques and materials.
2 <small>Usually</small>	<ul style="list-style-type: none"> Portfolio shows an acceptable and expected level of work, strong craftsmanship, well organized, has ease of use, but may be lacking in one of the areas. Production standards meet most expectations of entry-level employment or transfer schools. 	<ul style="list-style-type: none"> Demonstrates some current uses of color, typography, imagery and layout, but entire portfolio might be inconsistent. Some, but not all aspects of work look current. 	<ul style="list-style-type: none"> Attempt is made to create an innovative solution. Idea is a different approach from standard solution, but possibly not consistently at exceptional level yet. 	<ul style="list-style-type: none"> Explores expected ideas, but may not go beyond the obvious. Some changes made at subsequent steps.
1 <small>Attempts</small>	<ul style="list-style-type: none"> Portfolio shows a level of work that could be further developed, some struggle or inconsistencies with craftsmanship, may not be totally organized, may be difficult to navigate or handle. Production standards are below expectations of entry-level employment or transfer schools. 	<ul style="list-style-type: none"> Attempts but lacks consistent evidence of ability to incorporate current trends in color, typography, imagery and layout successfully. 	<ul style="list-style-type: none"> While an innovative solution is attempted, it might be similar to an existing solution. It's merely a re-hash. 	<ul style="list-style-type: none"> Attempted but limited exploration. The solutions are obvious due to limited exploration. Minimal refinement, further work needed.
0 <small>Lacking</small>	<ul style="list-style-type: none"> Portfolio work is at an unacceptable level for entry-level employment or transfer schools. 	<ul style="list-style-type: none"> Work uses color, typography, imagery and layout that is no longer considered current. 	<ul style="list-style-type: none"> No concept. Work is decoration-based, with elements which may not strongly align with or support an idea. The design may be based on technical solutions provided by the software (filters, effects) instead of an idea. 	<ul style="list-style-type: none"> Lacks evidence of process.

Outcome 3 Comments:

Analysis of the data

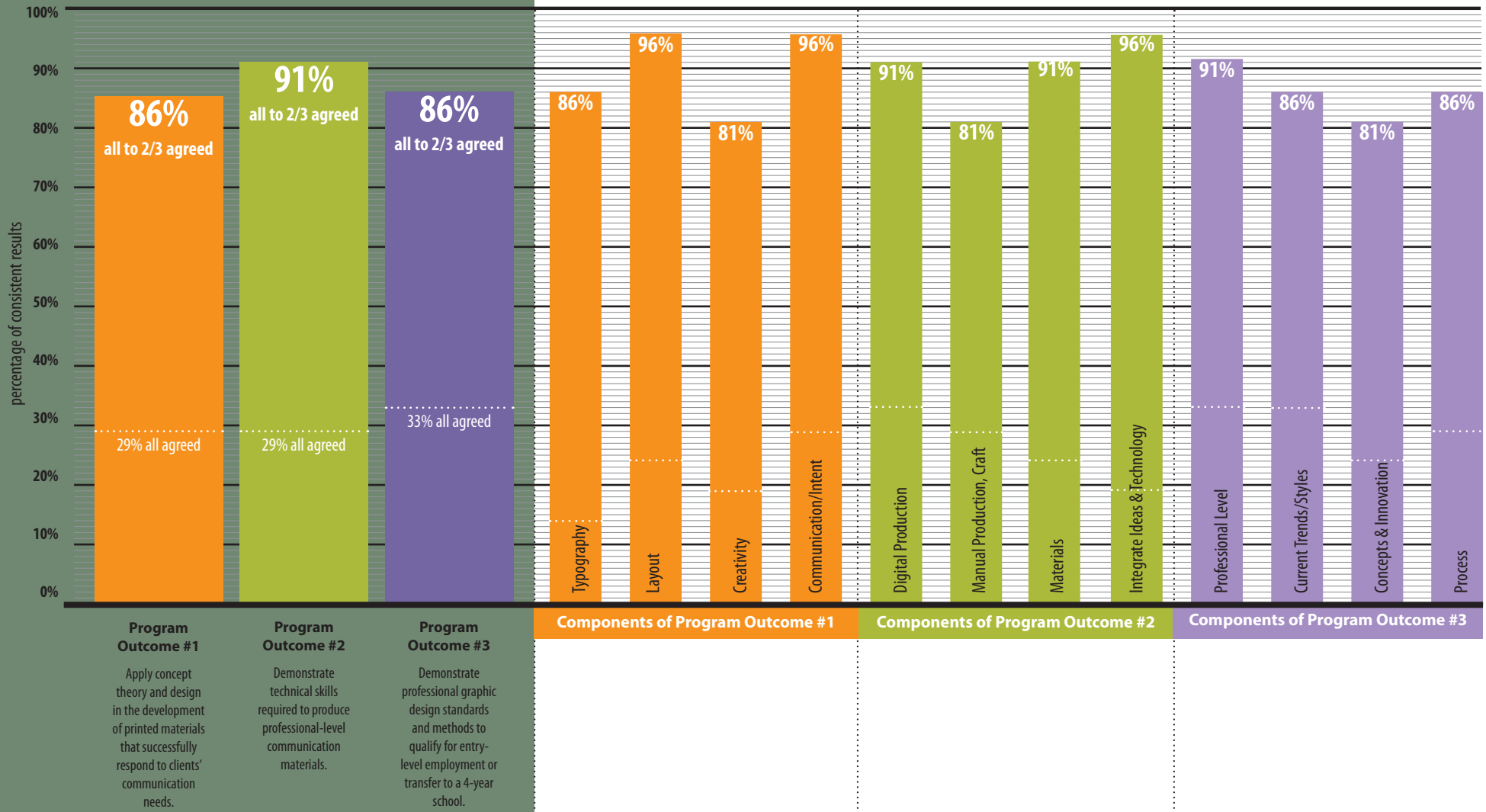
- *How you analyzed results, including steps taken to ensure that results are reliable (consistent from one evaluator to another.*

Reviewers were specifically directed to understand they were assessing how well the student’s work demonstrated the **program’s outcomes**, not assessing the competency of the student. The 21 portfolios were set up on tables in CT 109. Student names were listed on the board. Each reviewer was instructed to write their name underneath the student name corresponding to the portfolios they evaluated. The process was completed once all portfolios had been evaluated by 3 different reviewers.

On the average, reviewers ratings were consistently in agreement — two out of three reviewers matched 88% of the time. It was interesting to note that total agreement occurred most often when the student work was consistently rated as strong. Weak students’ work often brought a stronger variation in reviewer ratings. In some cases the reviewers brought their own area of expertise into the rating range. Type instructors tended to rate type more critically than design and technical instructors. The Advisory Committee member gave ratings consistent with faculty.

	DESIGN & THEORY	TECHNICAL SKILLS	WORK OR TRANSFER	Typography	Layout	Creativity	Communication/Intent	Digital Production	Manual Prod/Craft	Materials	Intergrates Tech & Idea	Professional	Current Trends/Styles	Concept&Innovation	Process
Consistency & Inter rater reliability															
All Agreed	6	6	7	3	5	4	6	7	6	5	4	7	7	5	6
2/3 agreed	12	13	11	15	15	13	14	12	11	14	16	12	11	12	12
None agreed	3	2	3	3	1	4	1	2	4	2	1	2	3	4	3
All Agreed %	29	29	33	14	24	19	29	33	29	24	19	33	33	24	29
2/3 agreed %	57	61	52	71	71	61	66	57	52	66	76	57	52	57	57
None agreed %	14	9	14	14	4	19	4	9	19	9	4	9	14	19	14
2/3 + All agreed %	86	91	86	86	96	81	96	91	81	91	96	91	86	81	86

Consistency of reviewers' ratings on Program Outcomes and the Components of the Program Outcomes



The results

3. *Provide information about the results (i.e., what did you learn about how well students are meeting the outcomes)?*

From 2010-11 to 2011-12 there was an increase in every component area which led to an overall increase in Graphic Design students meeting program outcomes. Every component area, except for **Process**, reached the 70% target range set in 2010.

The 3 lowest rated areas this year's assessment revealed are **Materials**, **Integration of Idea and Technology**, **Concepts and Innovation**, and **Process**.

It's gratifying to note the large increases since last year's assessment in the areas of **Typography** and **Professionalism**. It's very evident that our instructors took last year's assessment results to heart and revised curriculum to focus on more innovative typography in our students' work.

It is also worth noting that while **Process** did not achieve its target goal, it did show the most significant improvement — 3 times more than the prior year. This is a large contributor to the improvement in our program's third outcome.

- *If scored (e.g., if a rubric or other scaled tool is used), please report the data, and relate to any appropriate benchmarks.*

Please proceed to the charts on next 4 pages which will provide:

- *Individual portfolio scores*
- *Averages of the scores*
- *Percentages of the scores*
- *Inter rater reliability*
- *Benchmarks set from 2011-2012 Assessment*
- *Comparison of 2010-2011 scores with 2011-2012 scores*



- *Results should be broken down in a way that is meaningful and useful for making improvements to teaching/learning. Please show those specific results.*

Results are labeled and color-coded to aid comparison of previous assessment scores with this year's scores. Numeric ratings are given for precise measurement of data.



Portfolio Ratings

page 1

	program outcomes			components which provide evidence of the program outcomes												
	DESIGN & THEORY	TECHNICAL SKILLS	WORK OR TRANSFER	Typography	Layout	Creativity	Communication/Intent	Digital Production	Manual Prod/Craft	Materials	Intergrates Tech & Idea	Professional	Current Trends/Styles	Concept&Innovation	Process	
Student 1																
LG	3	3	2	3	2	3	2	3	3	3	2	3	2	2	2	
ML	2	2	2	2	1	2	2	2	3	2	1	3	2	2	0	
CM	2	2	2	2	2	2	2	2	2	2	2	2	2	2	0	
Student 2																
JV	2	3	2	1	3	2	2	3	3	1	2	2	2	2	2	
KD	3	2	2	3	3	2	3	2	1	1	2	2	3	2	2	
KS	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	
Student 3																
JV	2	2	2	3	2	3	3	3	2	2	2	2	3	3	2	
AM	2	3	3	3	2	3	3	2	2	2	2	2	2	2	2	
LG	1	1	2	2	1	1	1	2	1	2	1	1	2	2	2	
Student 4																
CC	3	2	2	3	3	3	3	2	1	2	2	2	2	2	1	
ML	1	1	1	1	2	1	1	1	0	2	2	1	1	1	1	
KD	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	
Student 5																
CC	1	2	1	2	1	1	1	2	2	1	1	1	2	1	0	
KS	2	2	2	2	1	2	2	2	1	2	2	2	2	2	2	
JV	2	2	2	2	2	1	2	2	3	1	2	2	2	2	2	
Student 6																
KS	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	
CC	3	3	2	3	3	3	3	3	3	3	3	3	2	2	0	
ML	2	2	2	2	2	2	3	2	2	2	1	2	2	2	0	
Student 7																
CM	3	3	3	3	3	3	3	2	3	3	3	3	3	3	0	
LG	3	3	3	3	3	3	2	3	3	3	3	3	3	3	0	
AM	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	
Student 8																
CC	2	2	2	2	3	3	3	2	2	2	2	2	3	2	0	
ES	2	2	2	2	2	2	2	3	2	2	2	2	2	1	2	
KS	2	2	2	3	2	2	3	2	2	3	2	2	2	2	2	
Student 9																
KS	2	2	3	2	3	2	2	2	2	2	2	3	3	2	2	
KD	2	2	2	1	2	2	2	2	2	1	2	2	2	2	2	
LG	1	1	1	1	2	1	1	1	2	1	1	1	1	1	2	
Student 10																
JV	3	3	2	3	3	3	3	3	3	3	3	3	2	2	3	
DG	3	3	3	3	3	2	3	3	3	2	3	3	2	2	0	
CC	3	2	2	3	3	3	3	3	2	2	2	3	3	2	0	
Student 11																
CC	3	3	3	3	3	3	3	2	2	2	2	3	3	3	3	
AM	2	2	3	2	2	2	2	1	2	1	1	2	2	2	2	
LG	3	3	3	3	2	3	3	2	3	3	3	3	3	2	3	

reviewers' initials

Portfolio Ratings, continued

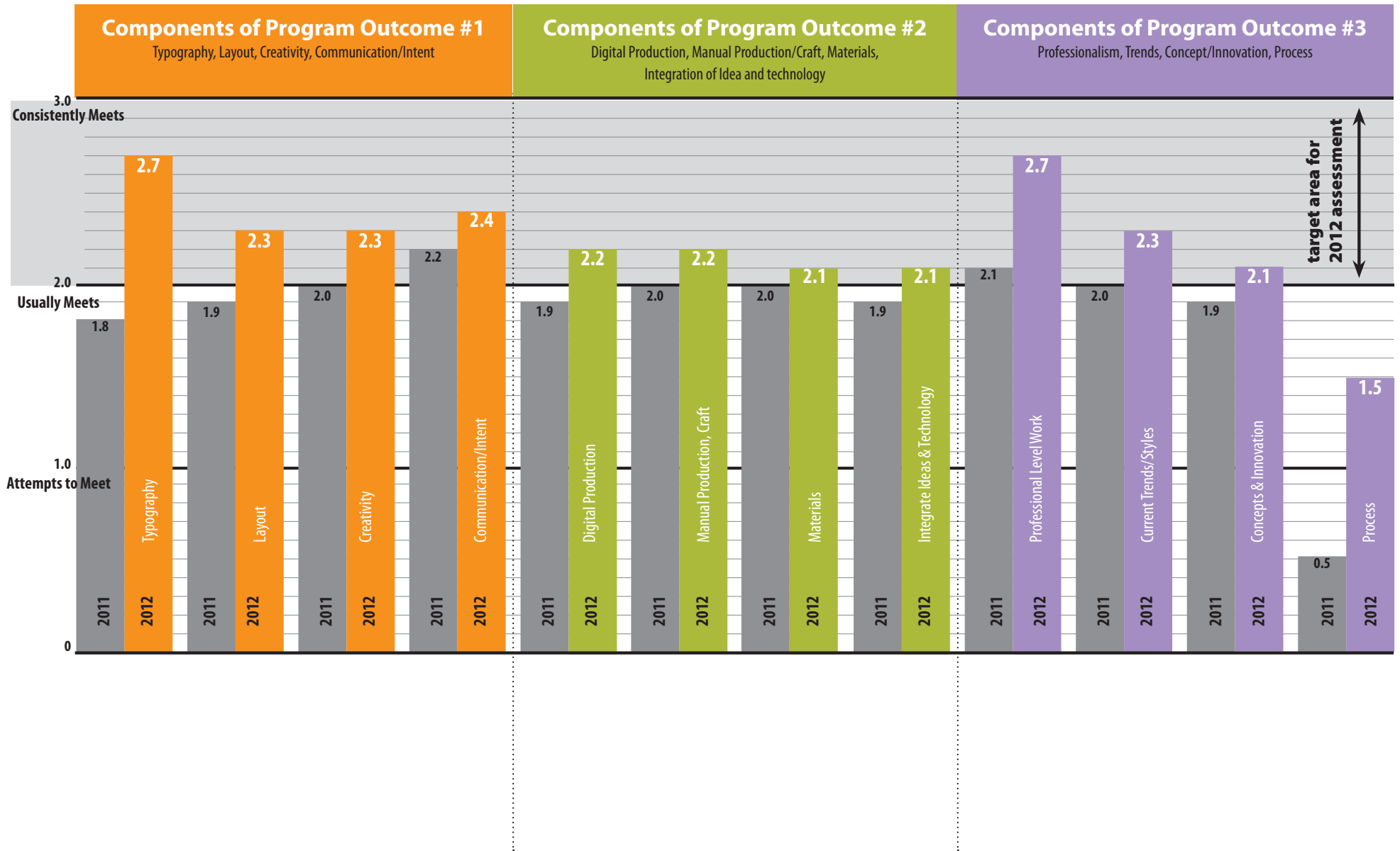
page 2

	DESIGN & THEORY	TECHNICAL SKILLS	WORK OR TRANSFER	Typography	Layout	Creativity	Communication/Intent	Digital Production	Manual Prod/Craft	Materials	Intergrates Tech & Idea	Professional	Current Trends/Styles	Concept&Innovation	Process
Student 12															
CM	2	2	2	1	1	1	3	2	2	1	1	2	1	0	0
DG	3	2	2	3	3	3	3	2	3	2	2	2	2	3	0
CC	1	1	1	1	1	2	1	1	2	1	1	1	2	1	0
Student 13															
ES	2	2	2	2	2	3	2	2	1	3	2	2	2	2	1
CM	2	2	2	2	2	2	3	2	2	2	2	2	2	2	0
KD	3	3	3	3	3	3	3	3	1	2	3	3	3	3	2
Student 14															
DG	3	3	3	2	3	3	3	2	3	3	2	3	3	3	0
ML	3	3	3	3	2	3	3	2	3	3	3	3	3	3	0
CM	3	3	3	3	3	3	3	2	3	3	3	3	3	3	0
Student 15															
CM	3	3	3	2	3	3	3	3	3	3	2	3	3	3	3
JV	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
KD	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
Student 16															
ML	2	2	2	2	1	1	2	2	2	2	2	2	2	2	2
CC	2	2	2	0	2	2	2	2	2	1	2	2	2	1	2
ES	3	3	3	2	2	3	3	2	2	3	3	3	3	3	3
Student 17															
DG	2	3	3	2	2	2	3	3	2	2	3	3	3	3	0
ML	1	1	1	1	1	1	2	2	1	1	1	1	1	1	0
AM	3	3	3	3	3	3	2	3	3	2	3	3	3	3	3
Student 18															
KD	2	1	2	2	2	2	2	2	1	1	2	2	2	2	1
LG	2	2	2	2	2	2	1	2	2	2	2	2	2	1	2
AM	2	2	2	1	2	2	2	2	2	2	2	2	2	2	2
Student 19															
ES	3	3	3	3	3	3	3	3	3	2	2	3	3	2	2
AM	3	3	3	3	3	3	3	2	2	2	2	3	3	3	3
CC	1	1	1	1	1	2	3	1	1	1	1	1	1	1	0
Student 20															
JV	3	2	1	3	2	3	3	1	2	2	2	1	2	1	2
LG	2	2	2	2	1	3	2	2	2	2	2	2	2	2	2
KS	1	2	2	1	2	1	1	2	1	2	2	2	2	2	2
Student 21															
AM	3	3	3	3	3	3	3	2	3	3	2	3	3	3	3
LG	2	2	1	1	2	1	2	2	2	2	1	3	1	2	2
DG	2	2	2	2	3	2	2	2	3	2	2	3	2	2	1
	2.3	2.3	2.3	2.7	2.3	2.3	2.4	2.2	2.2	2.1	2.1	2.7	2.3	2.1	1.5

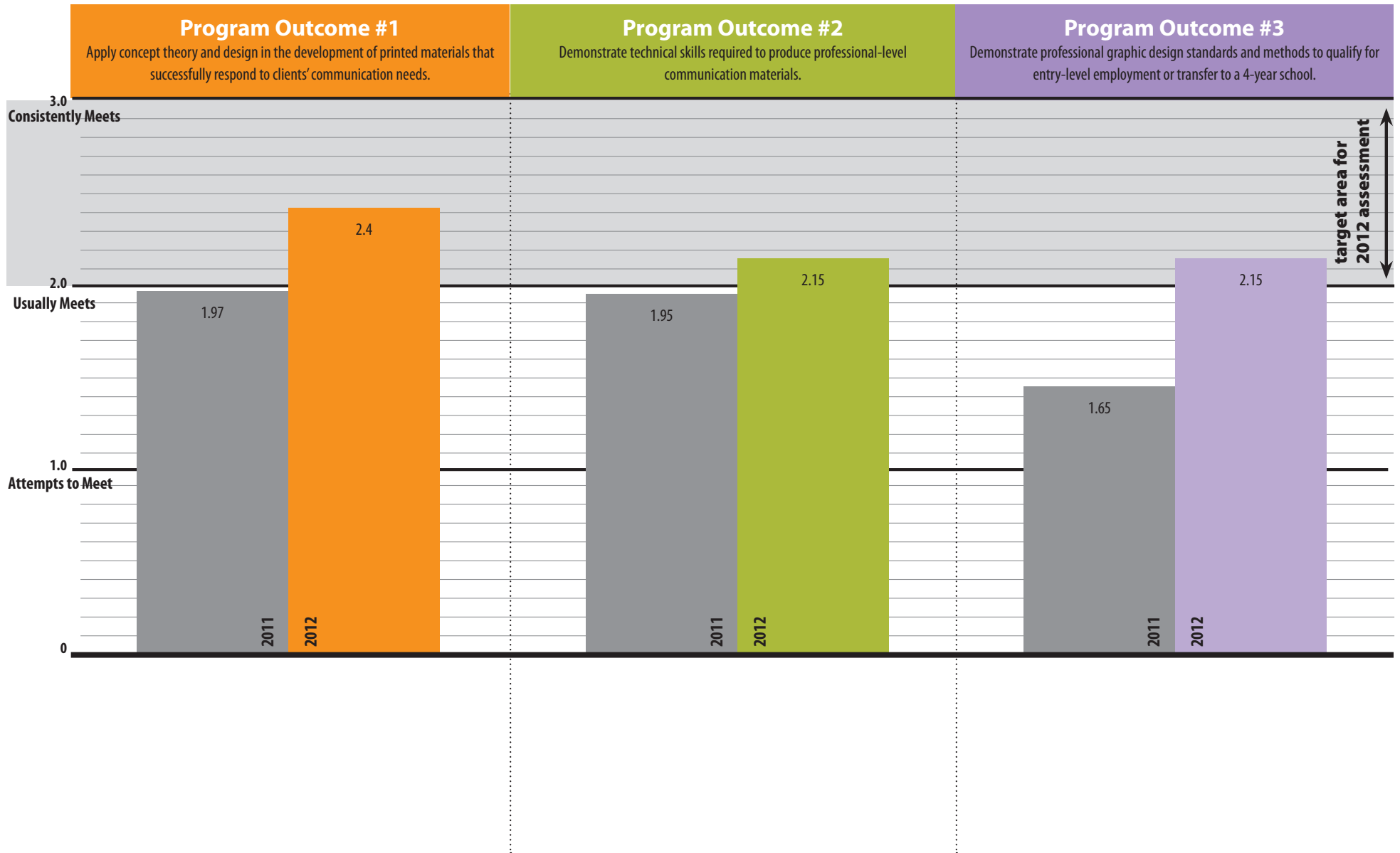
Consistency & Inter rater reliability

All Agreed	6	6	7	3	5	4	6	7	6	5	4	7	7	5	6
2/3 agreed	12	13	11	15	15	13	14	12	11	14	16	12	11	12	12
None agreed	3	2	3	3	1	4	1	2	4	2	1	2	3	4	3
All Agreed %	29	29	33	14	24	19	29	33	29	24	19	33	33	24	29
2/3 agreed %	57	61	52	71	71	61	66	57	52	66	76	57	52	57	57
None agreed %	14	9	14	14	4	19	4	9	19	9	4	9	14	19	14
2/3 + All agreed %	86	91	86	86	96	81	96	91	81	91	96	91	86	81	86

**Improvement in Component areas between
2010-11 and 2011-12**
average of all raters' scores



**Improvement in meeting
Program Outcomes between 2010-11 and 2011-12**
average of all raters' scores



Recommendations for changes

4. *Identify any changes that should, as a result of this assessment, be implemented to help improve students' attainment of outcomes. (These may include, but are not limited to, changes in curriculum, content, materials, instruction, pedagogy, etc).*

There was significant increase in the demonstration of **Process** between 2011 and 2012, but more improvement is still needed. **Process** continues to be a component underrepresented in many students' final portfolios. Some process sketches included in portfolios this year did not effectively communicate the evolution of work and were used more as decoration or too small. The most successful examples of **Process** came from the transfer students who were required to provide process notebooks in their application materials to the PSU program.

While it is now within the target range, the smallest increase in ratings occurred in **Materials**. This indicates this is an area where we could encourage students to explore more innovative unique materials in their project development.

Based on the findings of this report the SAC should:

- *Discuss how to create opportunities in design projects to encourage increased exploration of innovative **Materials**.*
- *Define where **Integrating Idea and Technology** fit into curriculum — which courses should focus on this area.*
- *Identify courses and create new projects in which we can promote more emphasis on **Concepts and Innovation**.*
- *Work to clearly define what the purpose of **Process** in portfolios serves. Identify barriers that might be preventing it from being demonstrated successfully in the portfolios. Provide descriptions of what the evidence of **Process** could look like in graduating portfolios. Intentionally use demonstration of **Process** for the evidence of **Process**, not as decoration.*



The effectiveness of the assessment tool

5. *Reflect on the effectiveness of this assessment tool and assessment process. Please describe any changes to assessment methodology that would lead to more meaningful results if this assessment were to be repeated (or adapted to another outcome). Is there a different kind of assessment tool or process that the SAC would like to use for this outcome in the future? If the assessment tool and processes does not need to be revised, please indicate this.*

When this assessment plan was first developed 2 years ago by our SAC we suspected it might be a “stretch” to use printed portfolios to assess **both** the design outcomes and the technical outcomes of the program. While the portfolios effectively demonstrate the students’ design competency, they are not as effective in giving a clear assessment of students’ technical competency. An evaluation of students’ digital files would provide a better assessment of students’ technical skills level.

Fortunately that technical skills assessment is already in place. Since we are required to conduct an additional, separate CTE Perkins Technical Skills Assessment on every graduating student, it only makes sense to use the results from the Perkins testing as the assessment of our program’s outcome on technical skills. It is the Graphic Design SAC’s recommendation that the portfolio should continue to be used to assess the **design** outcomes of the program and the results of the annual CTE Perkins Technical Skills Assessment should comprise our assessment of the **technical** outcomes of our program.

Our third program outcome which covers how well students are prepared for employment or entry to a 4-year school should continue to be assessed with portfolios. We recommend that acceptance into the PSU Graphic Design program qualify as the indicator of success in this outcome for the transfer students. For employment track portfolio assessment we will rewrite the rubric to align specifically with the requirements of employers. We will engage our professional advisory committee to help us with this.

We were “shooting in the dark” 2 years ago when we first wrote the rubric for our outcomes assessment. We have gained much more experience writing rubrics since the current rubric was created. The 2012-13 to 2013-14 assessments should be rewritten with clearer definitions of the components and simplified to make this an assessment even more aligned with our outcomes.

It’s important that this process is as objective as possible. Faculty reviewers made comments about intentionally choosing particular students’ portfolios and it became obvious that the weak students’ portfolios were chosen last during the process. The final recommendation should be to create a more random process to determine how portfolios are chosen for reviewing.

