Template

Program: Graphic Design, Bachelor of Science

Department: Design

Number of students enrolled in the program in Fall 2011: 345
Graphic Design Majors: 91
Graphic Design Pre-Majors: 254

Faculty member completing template: John Forrest (Date: 2/3/2012)

Period of reference in the template: 2006-07 to present

1. Please describe your program’s learning-outcomes trajectory since 2006-07: Has there been a transformation of organizational culture regarding the establishment of learning outcomes and the capacity to assess progress toward their achievement? If so, during which academic year would you say the transformation became noticeable? What lies ahead; what is the next likely step in developing a learning-outcomes organizational culture within the program?

In 2002 the Graphic Design Program joined the Department of Design in establishing a shared assessment plan. The Graphic Design Program was declared impacted and started applying supplemental criteria for entry into the major in the fall of 2004. This was a catalyst for an intense assessment focus on lower division coursework and how it informed the success of those students that entered the major. The following year an extensive self study was developed for the external accrediting body NASAD, the National Association of Schools of Art and Design. So, by 2006 these two events left the Graphic Design Program with a strong framework for development and it has used the guidance provided by NASAD to both refine existing courses and develop new ones. As the program moves forward it is investigating focused assessment points that deal with programatic issues at the junior and senior level to complement those assessment practices associated with entry into the major.

2. Please list in prioritized order (or indicate no prioritization regarding) up to four desired learning outcomes (“takeaways” concerning such elements of curriculum as perspectives, specific content knowledge, skill sets, confidence levels) for students completing the program. For each stated outcome, please provide the reason that it was designated as desired by the faculty associated with the program.

These Learning Outcomes correspond closely to those set by the Graphic Design Program's external accreditation body NASAD (National Association of Schools of Art and Design)

A. Graduates from the graphic design program will be able to demonstrate the ability to solve communication problems, including the skills of problem identification, audience and context definition, research and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes.
Learning outcome A is highly valued in the modern practice of Graphic Design. The creative process, within the Graphic Design profession, is a cyclical endeavor that can envelope the entire enterprise of constructing a visual communication artifact. From defining the problem, through the generation of multiple concepts and continuing through the overseeing of the final production all while identifying, understanding and acknowledging the audience and the context is vital.

B. Graduates from the Graphic Design Program will be able to demonstrate the ability to create and develop visual form in response to communication problems, including an understanding of principles of visual organization/composition, information hierarchy, symbolic representation, typography, aesthetics, and the construction of meaningful images.

Learning outcome B is at the core of the historical and modern practice of Graphic Design. The creation and analyses of aesthetically striking visual compositions, singularly and in systems to address a given problem is a primary measure of success for the Graphic Design profession.

C. Graduates from the Graphic Design Program will be able to demonstrate an understanding of tools and technology, including their roles in the creation, reproduction, and distribution of visual messages.

Learning outcome C is a valued skill set upon entering the profession. Technology as an instrument of Graphic Design moves at an exceptionally fast pace. Graduates are expected to be proficient in both analog and digital technologies when executing a design solution. In addition graduates are expected to be aware and be able to utilize technological changes in information distribution channels.

D. Graduates from the Graphic Design Program will be able to demonstrate an understanding of basic business practices related to professional practice, including the ability to organize design projects and to work productively as a member of teams.

Learning outcome D is a valued skill set upon entering the profession. Graphic Design as a practice does not exist in a vacuum. Graduates are expected to work collaboratively with clients, vendors and other creative professionals. Graduates are also expected to understand how the creative process applies to standard business practices and cycles.

E. An understanding of design history, theory, and criticism from a variety of perspectives, including those of art history, communication and information theory, technology, and the social and cultural use of design objects.

The Graphic Design faculty consider learning outcome E a valued area of knowledge due to its ability to illustrate to graduates the role Graphic Design plays in a broader cultural context in both a historical and contemporary setting. It provides graduates with the ability to consider the impact of the artifacts they produce in a wide range of contexts.
3. *For undergraduate programs only*, in what ways are the set of desired learning outcomes described above aligned with the University’s Baccalaureate Learning Goals? Please be as specific as possible.

**Competence in the Disciplines**
All of the learning outcomes established by the Graphic Design faculty contribute in preparing a graduate to be a strong professional visual problem solvers. Graphic Design by its nature it connected to a range of other disciplines. In practice graduates must be prepared to work with other creative professionals, business professionals, social scientists, computer scientists, engineers and architects.

**Knowledge of Human Cultures and the Physical and Natural World**
Learning outcome E and aspects of learning outcome A provides a graduate the understanding of Graphic Design within the larger context of history and culture as well as its potential impact on contemporary culture.

**Intellectual and Practical Skills**
Learning outcomes A and B focus on preparing a graduate to exit the curriculum with a comprehensive analytical process to develop creative visual solutions to complex visual communication problems. Graduates are expected to be able to engage this process as individuals and in team environments.

**Personal and Social Responsibility**
Learning outcome E exposes students to ethical challenges that rise out of historical examples. Learning outcome D establishes current ethical practices within the Graphic Design profession internally as well as how the profession engages with business and government entities.

**Integrative Learning**
Graphic Design graduates are expected to actively incorporate the knowledge base provided by courses in the General Education curriculum. Each problem presented to a Graphic Designer requires that they become as immersed as possible in the sphere of knowledge associated with that problem. Each client will provide a new challenge in regards to a business, a cause, a product and an audience. The most successful Graphic Designers are those that can pull from all aspects of their education at the University and in life to provide a truly informed understanding of the situation and create a powerful and appropriate solution. Learning outcomes A, D and E foster the connection between the major curriculum and the broad base of knowledge established by General Education.

4. For **each** desired outcome indicated in item 2 above, please:

   a) Describe the method(s) by which its ongoing pursuit is monitored and measured.

   b) Include a description of the sample of students (e.g., random sample of transfer students declaring the major; graduating seniors) from whom data were/will be collected and the frequency and schedule with which the data in question were/will be collected.

   c) Describe and append a sample (or samples) of the “instrument” (e.g., survey or test), “artifact” (e.g., writing sample and evaluative protocol, performance review sheet), or other device used to assess the status of the learning outcomes desired by the program.
d) Explain how the program faculty analyzed and evaluated (will analyze and evaluate) the data to reach conclusions about each desired student learning outcome.

Due to the integrated nature of the accumulative learning process in a studio based environment you will find listed first the various methods the Graphic Design Program uses to assess its Learning Objectives along with descriptions and indicators where samples are available. Following the methods and descriptions will be the Learning Objectives with a bulleted list of methods that are used to assess each Learning Objective.

Method, Descriptions and Samples:

Method 1: Individual Course Evaluations
Group and individual critique.
Presentation and review of project case studies.
Written examinations in Graphic Design history course.

The Graphic Design Program individual course assessment takes the form of group and individual critiques of student projects, exams, case studies, presentations and participation in classroom discussions. Course evaluations assess the quality of all aspects of the creative process including project management, application of formal theory and ability to articulate ideas in written and verbal form.

See example 1: Evaluation Form GPHD 155 Corporate Identity + Systems
See example 2: Examination from GPHD 20 Graphic Design History

Method 2: Portfolio Review
There is a formal review of pre-major’s portfolios after the completion of their foundation courses. These portfolios are made up of work from Art, Photography and Graphic Design classes and are evaluated by each full-time faculty member of the Graphic Design Program. Each faculty member gives a student’s a score based on their ability to demonstrate principles covered during foundations courses. These scores are compared and discussed in order to reach a ranking of all the student applicants and are then compared to rankings from previous years. The quality of these portfolios also form the starting point for evaluations as students move towards graduation.

See example 3: Evaluation Form Graphic Design Portfolio Review

Method 3: Senior Portfolio - Internal
As senior Graphic Design majors are required to take a portfolio class in which they review and reassess, with their professor, assignments spanning the entire curriculum. Professors make note of any inconsistencies and issues in curriculum. Students are also encouraged to get feedback from faculty members beyond their class professor.

Method 4: Senior Portfolio Exhibition - External
Every year the Graphic Design Program takes part in the Department of Design’s Spring Show in which projects from all upper division classes are displayed, accompanied by portfolios of graduating seniors. Faculty and community judges review pieces for awards and general continuity and quality of curriculum. Judges are pulled from the northern California professional community and include alumni, members of national professional organizations and faculty from other institutions. Alumni and the greater business community also participate by communicating the current needs of employers within the industry, providing feedback on how curriculum and skill sets match anticipated openings.
Method 5: Annual Faculty Review of Curriculum via Student Samples
Full-time graphic design faculty meet at the end of each academic year to review individual course and program learning outcomes via student samples. Individual projects, course syllabi and the overall curriculum are reviewed and faculty members discuss issues specific to the current student body and how it is interacting with the program. Any concerns about the evolution of the curriculum are addressed, and any issues evident to individual members of the faculty are brought to the attention of the whole program.

Method 6: Written evaluations from Internship providers.
Graphic Design internships, with state agencies, publications, advertising agencies and graphic design studios, are an elective option for majors. Internships give students experience working directly with a set of professionals in the discipline and provide the faculty with an outside perspective on student learning outcomes. Employers provide a written assessment evaluating: the student’s ability to apply the creative process to create solutions in a timely manner, their technological capability and their ability to work well in a professional environment.

Application of Assessment Methods to Learning Objectives:

A. Graduates from the graphic design program will be able to demonstrate the ability to solve communication problems, including the skills of problem identification, audience and context definition, research and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes.
Method 1: Group and individual critique.
Method 1: Presentation and review of project case studies.
Method 2: Portfolio Review
Method 3: Senior Portfolio - Internal
Method 4: Senior Portfolio Exhibition - External
Method 5: Annual Faculty Review of Curriculum via Student Samples.
Method 6: Written evaluations from Internship providers.

B. Graduates from the Graphic Design Program will be able to demonstrate the ability to create and develop visual form in response to communication problems, including an understanding of principles of visual organization/composition, information hierarchy, symbolic representation, typography, aesthetics, and the construction of meaningful images.
Method 1: Group and individual critique.
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Method 2: Portfolio Review
Method 3: Senior Portfolio - Internal
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Method 5: Annual Faculty Review of Curriculum via Student Samples.
Method 6: Written evaluations from Internship providers.

C. Graduates from the Graphic Design Program will be able to demonstrate an understanding of tools and technology, including their roles in the creation, reproduction, and distribution of visual messages.
Method 1: Group and individual critique.
Method 2: Portfolio Review
Method 3: Senior Portfolio - Internal
Method 4: Senior Portfolio Exhibition - External
Method 5: Annual Faculty Review of Curriculum via Student Samples.
Method 6: Written evaluations from Internship providers.

D. Graduates from the Graphic Design Program will be able to demonstrate an understanding of basic business practices related to professional practice, including the ability to organize design projects and to work productively as a member of teams.
Method 1: Group and individual critique.
Method 1: Presentation and review of project case studies.
Method 3: Senior Portfolio - Internal
Method 4: Senior Portfolio Exhibition - External
Method 5: Annual Faculty Review of Curriculum via Student Samples.
Method 6: Written evaluations from Internship providers.

E. An understanding of design history, theory, and criticism from a variety of perspectives, including those of art history, communication and information theory, technology, and the social and cultural use of design objects.
Method 1: Group and individual critique.
Method 1: Presentation and review of project case studies.
Method 1: Written examinations in Graphic Design history course.

5. Regarding each outcome and method discussed in items 2 and 4 above, please provide examples of how findings from the learning outcomes process have been utilized to address decisions to revise or maintain elements of the curriculum (including decisions to alter the program’s desired outcomes). If such decision-making has not yet occurred, please describe the plan by which it will occur.

A. Graduates from the graphic design program will be able to demonstrate the ability to solve communication problems, including the skills of problem identification, audience and context definition, research and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes.

Assessment Methods 1, 2, 3 and 4 reveal that students are meeting or exceeding program expectations in the development of visual skills, the ability to communicate a strong engaging message and the means to justify the techniques they use. There is a continuing effort to ensure skills and knowledge in one class are successfully brought to bare in other classes to confirm a strong understanding of the underlying communication and problem solving techniques. The Graphic Design faculty are developing additional assessment methods to isolate points of potential disconnection in accumulative learning between the junior and senior year.

B. Graduates from the Graphic Design Program will be able to demonstrate the ability to create and develop visual form in response to communication problems, including an understanding of principles of visual organization/composition, information hierarchy, symbolic representation, typography, aesthetics, and the construction of meaningful images.

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C. Graduates from the Graphic Design Program will be able to demonstrate an understanding of tools and technology, including their roles in the creation, reproduction, and distribution of visual messages.

Assessment Methods 4, 5 and 6 have raised concerns about the changing roll of current technology in certain sectors of the job market and it is evident that program will need to be refined in order to continue to fully prepare graduates for a variety of different roles within the business community.

D. Graduates from the Graphic Design Program will be able to demonstrate an understanding of basic business practices related to professional practice, including the ability to organize design projects and to work productively as a member of teams.

Assessment methods 1, 4, 5 and 6 have indicated a strong increase in effective teamwork and applicable knowledge of business practices.

E. An understanding of design history, theory, and criticism from a variety of perspectives, including those of art history, communication and information theory, technology, and the social and cultural use of design objects.

Assessment methods 1 and 5 have revealed the ability to use historical knowledge, application of theory and constructive critique to justify decisions while in progress and while presenting complete Graphic Design solutions.

6. Has the program systematically sought data from alumni to measure the longer-term effects of accomplishment of the program’s learning outcomes? If so, please describe the approach to this information-gathering and the ways in which the information will be applied to the program’s curriculum. If such activity has not yet occurred, please describe the plan by which it will occur.

The Graphic Design Program has employed informal discussion and direct measures to reach out to alumni. Informal discussion occurs primarily through the Department of Design annual Spring Show which showcases work from all levels of the program and provides a spotlight for graduating senior portfolios. Alumni are actively encouraged to attend the event and engage with current students and faculty in discussions about student work. Select alumni are invited to be judges in a review of senior portfolios at the event. In conjunction with University Program Review every 6 years the Graphic Design program conducts a survey of alumni that is administered by OIR. The survey conducted in during the summer of 2011 included 30 questions that addressed several aspects of the program. There were 62 respondents. The current survey of alumni included all graduates from the program from the years 2006 to 2010.

See example 4: Graphic Design Alumni Survey
7. Does the program pursue learning outcomes identified by an accrediting or other professional discipline-related organization as important? Does the set of outcomes pursued by your program exceed those identified as important by your accrediting or other professional discipline-related organization?

Yes, the Graphic Design program is accredited by the National Association of Schools of Art and Design (NASAD). The set of outcomes pursued by the Graphic Design program does not exceed those identified as important by NASAD.

8. Finally, what additional information would you like to share with the Senate Committee on Instructional Program Priorities regarding the program’s desired learning outcomes and assessment of their accomplishment?

The Graphic Design Program is continually working towards a relevant, quality and efficient curriculum. We feel the more active we are in assessment the better prepared our graduates will be to not only enter the practice but also rise to be leaders in the profession.
### Theory
The ability to use and expand on the system of ideas presented to you in your course of study.

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### Form
The ability to control the visible shape or configuration of a communication to reach the audience.

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#### Composition
Supports the message and is dynamic and engaging.

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#### Color
Supports the message and is dynamic and engaging.

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#### Typography
Supports the message and is dynamic and engaging.

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#### Images
Supports the message and is dynamic and engaging.

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#### Illustration
Supports the message and is dynamic and engaging.

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#### System
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#### Craft
Is precise in the digital and physical execution of the solution.

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### Verbal Communication

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#### Message
Communication of relevant information to the audience in an appropriate and compelling manner.

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#### Articulation of Ideas
Ability to present, promote and defend design choices.

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### Written Communication

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### Project Research

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### Project Management

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### Definitions

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<tr>
<td>N/A</td>
<td>a verbal, written, or recorded communication sent to or left for a recipient who cannot be contacted directly.</td>
<td>the systematic investigation into and study of materials and sources in order to establish facts and reach new conclusions</td>
<td>an individual or collaborative enterprise that is carefully planned and designed to achieve a particular aim</td>
<td>the process of dealing with or controlling things or people.</td>
<td>a supposition or a system of ideas intended to explain something, esp. one based on general principles independent of the thing to be explained</td>
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<td>(of a process or system) characterized by constant change, activity, or progress</td>
<td>occupy, attract, or involve</td>
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1) Which is not true of Herbert Bayer:
A. Was a teacher at the Bauhaus
B. Was a student at the Bauhaus
C. Tried to design universal typefaces
D. Disliked machinery

2) Which of these designers is most associated with the Punk style?
A. Kyle Cooper
B. Walter Gropius
C. Jamie Reid
D. Saul Bass

3) In Edward Tufte’s example—the march of Napoleon’s army in Russia—all this information was shown, except:
A. Individual unit names
B. Temperatures
C. Troop size
D. Troop Location

4) The Guerrilla Girls would do what to avoid any backlash against their professional careers:
A. Wear gorilla masks in public
B. Avoid cameras
C. Use pseudonyms
D. Avoid publicity

5) Which is not a characteristic of Peter Behrens’ work for AEG:
A. Geometric shapes
B. Areas framed by lines
C. Flat colors
D. Layered text on top of imagery

6) Which is not a city in Germany were the Bauhaus was located:
A. Munich
B. Weimar
C. Dessau
D. Berlin

7) In Paul Rand’s writing he says which of these logo’s is “distinguished” but not well designed:
A. Rolls Royce
B. ABC
C. International Paper
D. IBM

8) Which would be least likely to be seen in a layout based on New Typography:
A. Black, white and red compositions
B. Use of black bars
C. Use of “grotesque” typefaces
D. Symmetrical compositions

9) The major difference between Suprematism and Constructivism is:
A. Color palette
B. The use of form
C. The use of grid
D. Its purpose

10) Otl Aicher is known for his:
A. Photomontages
B. Olympic identity system
C. Art Deco designs
D. Constructivist designs

11) Which of these statements is true about information graphics:
A. Information should be removed to help viewers
B. Color is a distraction
C. Better to have large single graphics than small multiples
D. Clutter and confusion are failures of design

12) Johannes Itten is an example of an early Bauhaus professor who differed from his later counterparts because:
A. He didn’t believe in using color
B. He thought that applied arts and fine arts should be separate
C. He was more expressionistic in his approach to design
D. He supported the Nazi government

13) Laszlo Moholy-Nagy was known for experimenting with:
A. Photography
B. Television
C. Corporate identities
D. Book design

14) Which is not a characteristics Susan Sontag gave to posters:
A. They copy the style of the fine arts
B. They can seduce, exhort, sell, convince and appeal
C. They could be intended for a single individual
D. They are a form of applied art

15) Paul Rand designed logos for all of these companies except:
A. UPS
B. IBM
C. ATT
D. ABC
16) Which of these designers used photomontages to criticize the Nazi Party:
A. Julius Klinger
B. Ludwig Hohlwein
C. John Heartfield
D. Jean Carlu

17) Malcolm Grear worked on the identity for which of these:
A. 1972 Munich Olympics
B. 1984 Los Angeles Olympics
C. 1996 Atlanta Olympics
D. 2002 Salt Lake City Olympics

18) Who did we mention as the creator the modern annual report?
A. Saul Bass
B. David Carson
C. April Greiman
D. Paul Rand

19) Which of these most closely depicts the evolution of an alphabet:
A. ideographs > phonograms > pictographs
B. pictographs > phonograms > ideographs
C. ideographs > pictographs > phonograms
D. pictographs > ideographs > phonograms

20) Written scripts that evolved from Aramaic differ from those that evolved from Greek in which way:
A. The tend to be squarer in shape
B. They could be read in many directions
C. The tend to be easier to read
D. They tend to have wider horizontal and thinner vertical strokes

21) In his writing Jan Tschichold's New Typography stressed:
A. Symmetry in typography
B. That pages should be restful
C. Dynamic active layouts
D. The medial axis

22) The Bauhaus’ foundation courses focused on teaching all students:
A. The basics of color and form
B. The principles of physics
C. The history of design
D. The problems of machine made items

23) Which is not an idea of Herbert Bayer:
A. Modern typefaces should be used for modern times
B. Capital letters are useful
C. Grotesque type faces are preferred
D. Simple geometric forms are preferred

24) Which is not a characteristic of Constructivism:
A. Political message
B. Red, white and black color palette
C. Geometric shapes
D. Use of serifed typefaces

25) Which designer first worked on surfing magazines?
A. Paul Rand
B. Wolfgang Weingart
C. Milton Glaser
D. David Carson

26) Which is not an aspect of good information design:
A. Micro and macro readings of information
B. Layering of information
C. Careful use of color
D. Visual ornamentation

27) Serigraphy relies on what technique to produce graphics:
A. A chemical process
B. Stenciling
C. A heating process
D. Etching

28) Which of these designers popularized “New Wave Graphics” as part of the start of postmodernism:
A. Herbert Bayer
B. Wolfgang Weingart
C. David Carson
D. Herbert Matter

29) Which of these is not a characteristic of Barbara Kruger’s visual style:
A. Large black and white images
B. Black, white and red color palette
C. San-serif type faces
D. Replacing of the letters in words with numbers and symbols

30) The main point made by the article, Good History/Bad History, is that graphic design history should:
A. contain more pictures and less text
B. focus only on current designs
C. include more historical context
D. strictly focus on design masters

31) Semiotics is the study of:
A. language
B. design
C. communication
D. signs
40) El Lissitzky is most known for his role in:
   A. Constructivism
   B. New Typography
   C. Suprematism
   D. New Wave Graphics

41) Which is a characteristic of postmodernism:
   A. Multi-layered imagery and text
   B. Strong use of grids
   C. Simple geometric shapes
   D. The use of illustrations

42) In Powers of Ten the Eames dealt with the idea of:
   A. The letter forms that make up roman numerals
   B. The design of statistics
   C. The golden section
   D. The relative size of things in the universe

43) German World War I posters differed from English and American posters because they:
   A. Appealed to nationalism
   B. Tried to scare people
   C. Used more abstraction
   D. Avoided any text

44) Julius Klinger created a famous World War I German poster for the 8th bond drive. The bonds were depicted as:
   A. Soldiers
   B. Arrows
   C. Airplanes
   D. Guns

45) Which is not a subject of a Benetton ad we looked at:
   A. Death row inmates
   B. Priest and a nun kissing
   C. Horses having intercourse
   D. People having intercourse

46) Laszlo Moholy-Nagy would often use a technique of creating an image without a negative, these are called:
   A. Photograms
   B. Modulators
   C. Photomontages
   D. Typephotos

47) Petroglyphs are:
   A. Symbols that look like what the represent
   B. Stone tools
   C. Images used to represent ideas
   D. Scratched or carved signs on rocks

48) Which of these is not a tool used to create visuals in the Lascaux caves:
   A. brush
   B. roller
   C. chisel
   D. blow pipe

49) Why did the Bauhaus put on an exhibition in 1923?
   A. Because of the World's Fair in Berlin
   B. To create public interest
   C. To promote the sale of goods
   D. Because of the local government

50) Which had the least influence on the Bauhaus:
   A. De Stijl
   B. Art Nouveau
   C. New Typography
   D. Constructivism

51) Who was not an instructor at the Bauhaus:
   A. Herbert Bayer
   B. Edward Tufte
   C. Walter Gropius
   D. Joseph Albers

52) The Isotype Movement hoped to:
   A. Design a typeface for all nationalities
   B. Develop a universal language using icons
   C. Eliminate capital letters from texts
   D. Create sans-serif typefaces
48) Which is not associated with the International Typographic Style?
   A. MIT Design Office
   B. Johannes Itten
   C. Joseph Müller-Brockman
   D. Armin Hoffman

49) Names on the Vietnam War Memorial are listed:
   A. Alphabetically
   B. By hometown
   C. By date of birth
   D. By date of death

50) What is an escutcheon?
   A. a corporate monogram
   B. an emblem bearing a coat of arms
   C. a set of business icons
   D. a grid associated with logotypes

51) The card made by the defense for Jon Gotti’s trial helps to illustrate what concept?
   A. Design influences how information is perceived
   B. Statistics don’t lie
   C. Color isn’t always needed
   D. That information graphics are impartial

52) For AEG, Peter Behrens designed all of these accept:
   A. Buildings
   B. Typefaces
   C. Catalogs
   D. Annual Reports

53) A sign that is very well understood is an example of:
   A. a known sign
   B. an undercoded sign
   C. a creative sign
   D. an overcoded sign

54) Which is not a characteristic of early cave images:
   A. Use of abstract symbols
   B. Use of wall contours
   C. Images of children
   D. High quality craftsmanship

55) Giovanni Pintori was remarkably good at:
   A. Creating graphical metaphors for mechanical processes
   B. Designing typefaces and typographical layouts
   C. Creating corporate annual reports
   D. Combining type and imagery

56) CBS was known for its:
   A. Use of linear elements
   B. Commitment to high quality design
   C. Grid like visual system
   D. Commercial advertisements

57) William Golden worked for which company:
   A. IBM
   B. ABC
   C. CBS
   D. AT&T

58) George Olden spent the early part of his career designing:
   A. Posters
   B. Television graphics
   C. Logos
   D. Annual Reports

59) Which is NOT a characteristic of the Arts and Crafts style:
   A. play of positive and negative forms
   B. influenced by medieval design
   C. natural forms
   D. layered transparencies

60) Which of these is NOT a result of the printing press:
   A. Cheaper books
   B. The easier spread of scientific information
   C. Standardization of language
   D. Population shift from rural to urban

61) Put this letter for the answer to 61 --> C
### Portfolio Review Ranking

**Graphic Design Program | Department of Design | College of Arts | California State University-Sacramento**

**applicant:**
- label: [+ ] accepted [ ] rank-score [ ] accepted [ ]
- [- ] rejected [ ]
- waiting [ ]

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#### Drawing, Photograph, gphd25, gphd30, Process Book, Craft/Presentation

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- 5: excellent
- 4: good
- 3: fair
- 2: need improvement
- 1: fail

- 2: acceptable
- 1: not acceptable
- 2: acceptable
- 1: fail
Please rate your level of agreement with the following statements regarding your experience in the program of Graphic Design at California State University, Sacramento using the scale below. For each item, circle the number that represents your response.

1 – Strongly Agree
2 – Agree
3 – Neutral
4 – Disagree
5 – Strongly Disagree
x – No Opinion/Not Applicable

1. The Graphic Design program offered me opportunities to develop a broad knowledge of the history and theory of design.

2. The Graphic Design program offered me opportunities to develop the necessary technological skills.

3. The Graphic Design program offered me opportunities to develop my written communication skills.

4. The Graphic Design program offered me opportunities to develop my hand drawing and idea visualization skills.

5. The Graphic Design program offered me opportunities to develop my verbal communication and presentation skills.

6. The Graphic Design program offered me opportunities to understand the professional office environment, its protocols and team structures.

7. The Graphic Design program exposed me to contemporary design issues and real-world design challenges.

8. The Graphic Design program helped me gain a foundation in the business and professional practice of the discipline.

9. The facilities (studio, lab, and support spaces) in the Graphic Design program provided an environment to successfully bring projects to completion.

10. The Graphic Design program helped me understand the process to formulate, propose and carry out design solutions relevant to the needs of people, the needs of the client and the demands of the final context.

11. The Graphic Design program helped me learn to solve design problems to the highest professional and ethical standards of the profession.
1. Which courses or experiences in your major, or disciplines that service your major, were most helpful?  
   Please select all that apply:

   [ ] Design History and Theory  
   [ ] Craft Skills  
   [ ] Design Specific Digital Tools  
   [ ] Photography  
   [ ] Drawing  
   [ ] User Interface Design / Web Technologies  
   [ ] Typography / Composition  
   [ ] Identity / Systems Design  
   [ ] Narrative / Image Creation  
   [ ] Professional Skills Preparation  
   [ ] Other, please specify

   ________________________________________________________________

2. Which courses or experiences in your major, or disciplines that service your major, were least helpful?  
   Please select all that apply:

   [ ] Design History and Theory  
   [ ] Craft Skills  
   [ ] Design Specific Digital Tools  
   [ ] Photography  
   [ ] Drawing  
   [ ] User Interface Design / Web Technologies  
   [ ] Typography / Composition  
   [ ] Identity / Systems Design  
   [ ] Narrative / Image Creation  
   [ ] Professional Skills Preparation  
   [ ] Other, please specify

   ________________________________________________________________

3. In what year did you graduate from California State University, Sacramento with your degree in Graphic Design?  
   ________________________________

4. With which professional organizations are you currently affiliated? (Please choose all that apply)  
   [ ] AIGA  [ ] ADAC  [ ] UCDA  
   [ ] Other, please specify ________________________________  [ ] None
5a. Are you currently working in the field of Design? If yes, proceed to question 5b.
[ ] Yes  [ ] No

5b. In which areas are you working? Check all that apply.
[ ] Advertising  [ ] Graphic Design Studio
[ ] In-house Design / Non-Profit  [ ] In-house Design / State Agency
[ ] In-house Design / Corporate  [ ] Own Business / Freelance
[ ] Other, please specify

5c. Your work primarily falls into what category?
[ ] Print  [ ] Web / Interaction  [ ] Motion  [ ] Illustration
[ ] An even mix of media
[ ] Other, please specify

6. Have you continued your education beyond the Bachelor of Science in Graphic Design at California State University, Sacramento? Where? What Degree?
______________________________________________________________________
______________________________________________________________________

7. In which of the following campus events/activities for Graphic Design would you be most interested?
[ ] Mentorship Program
[ ] Professional Meetings on Campus
[ ] Membership in Alumni Group for Graphic Design
[ ] Donating to the Graphic Design Program for Program Improvements
[ ] Critiques / Juries
[ ] Other, please specify

8. What is your gender?
[ ] Female  [ ] Male  [ ] Prefer Not to Say

9. What is your age?
[ ] 20 - 24  [ ] 25-29  [ ] 30 - 34
[ ] 35 - 39  [ ] 40 - 44  [ ] 45 - 49
[ ] 50 or above  [ ] Prefer Not to Say
10. Please offer any additional comments that you feel will help make the Graphic Design program more successful in its mission:

______________________________________________________________________

______________________________________________________________________

______________________________________________________________________

Optional:

Name:__________________________________________________________

Place of Work:__________________________________________________________

Title:__________________________________________________________

Email:__________________________________________________________

Please return your completed survey in the envelope provided. Thank you for your participation!