



# GRAPHIC DESIGN

PROGRAM OUTCOMES ASSESSMENT  
JUNE, 2011

# Graphic Design

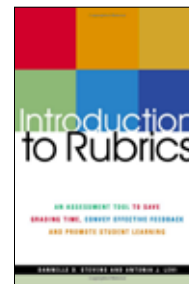
## 2011 CTE Outcomes Assessment Report

On June 10, 2011, twenty-six graphic design portfolios were reviewed by eleven faculty members for the purpose of assessing the outcomes of the Graphic Design program at Portland Community College.

GD 229 Portfolio Preparation is the final capstone course for the Graphic Design program in which students critically assess, revise and finesse work from their entire experience in the program. Students have no other required graphic design courses during this term which allows them to focus solely on this task. After graduation this portfolio will be used by students to either seek employment or apply to become accepted at a 4-year school. The portfolio is ideal as evidence of the body of work students complete in the program.

### Developing the Assessment Rubric

During the 2011 Spring term Inservice Day SACC members met to develop a rubric assessment tool for the purpose of reviewing student portfolios. The PCC rubric was modeled after and aligned with the rubric developed by Portland State University to assess the portfolios of students applying to the Portland State University Graphic Design program. The book, *Introduction to Rubrics* by Danielle Stevens and Antonia Levi was a valuable resource for guiding the SACC on rubric development.



The PCC rubric's format allowed each of the three Graphic Design program outcomes to be assessed by measuring the work in four key areas specific to that outcome. After reviewing the key areas, one overall assessment of the three outcomes would be derived from the findings of the key areas. The summary assessment was intended to embody more than just quantitative data analysis of the key areas. It was intended to be a more broad overview analysis after the key areas were assessed.

#### Outcome 1:

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

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

Outcome 1 Comments:

#### Outcome 2:

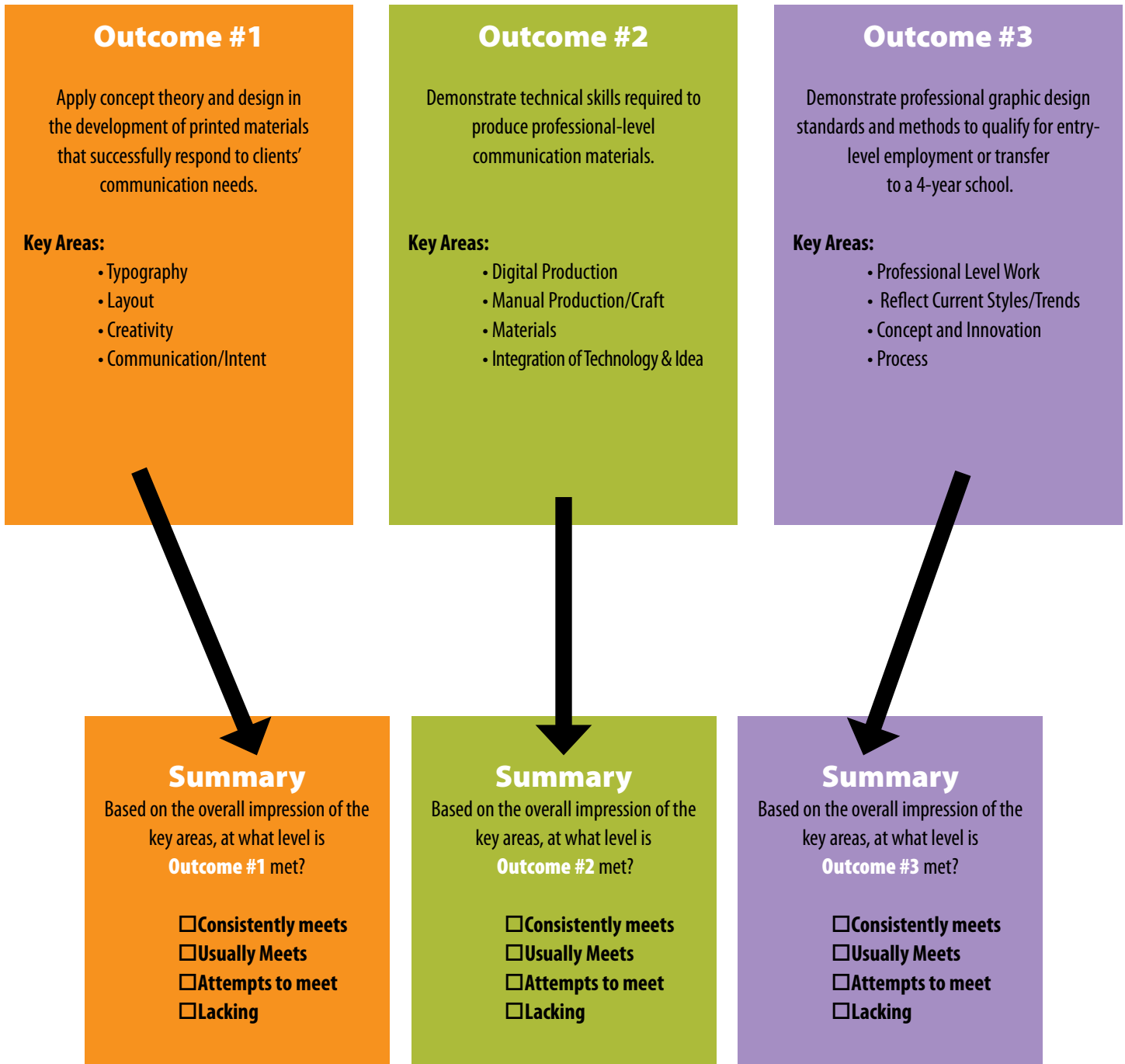
Demonstrate the technical skills required to produce professional-level communication materials

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

Outcome 2 Comments:

# Assessment Process

Four key areas were assessed in each of the three outcomes



An overall broad summary assessment of each outcome was derived from the assessment of key areas

## Involving faculty

An invitation to participate in the review was sent out to all part-time and full-time graphic design faculty a month before the June review was to take place. Potential reviewers received clear directives that this was not intended to assess the students' work, but instead assess how well the program's stated outcomes were met as a result of the work the students had completed during the 2-year program.

The reviewers were asked to assess the work and answer the question:

*At what level are the graphic design program's outcomes demonstrated in the collected body of work?*

Eleven of the twelve invited agreed to participate. One week before the assessment, reviewers were sent the rubric tool and were once more advised that this was an assessment of the program, not the students.

We determined that a sampling of the portfolios would be preferable to trying to review all 39. An online statistics calculator (<http://www.raosoft.com/samplesize.html>) suggested a random sample size of 25 out of the 39 total would yield optimum results. A random selection was made by drawing 26 students' names out of a box. It was decided to hold the review in a three-hour time frame, enough time to review work, but not too much time that the reviewers would lose focus. It was difficult to predict how long it would take to review any portfolio and therefore it was decided to try to assess as many as possible within a three-hour period. This turned out to be a reasonable amount of time. Most reviewers were able to assess five portfolios.

## The Assessment Activity

The assessment took place following the Open House/Public Viewing of the graduating students' portfolios on Friday, June 10.

The reviewers met at 12:00 and were first lead through a practice assessment reviewing one student portfolio together as a group. This was done to ensure that all reviewers had a clear idea of the process and that consistent guidelines and expectations were established in the beginning of the assessment, as well as how to use the rubric.



Then the work began.

Each student's name was written on the chalk board. When a reviewer started a review, they wrote their name under the students' name. This helped guide reviewers to portfolios that needed reviewing and communicated which ones had already been completed. In the last ½ hour reviewers were directed to specific portfolios to try and ensure that each portfolio had been reviewed by at least 2 different reviewers. In the end, every portfolio was reviewed at least twice, seven were reviewed three times and one was reviewed four times.

## Entering, collecting and recording the Data

The rubric consisted of four letter-sized pages: two, two-page spreads on a folded tabloid-sized paper. The summary assessment of the three outcomes was on the front cover. Reviewers used a new copy of the rubric for each portfolio they reviewed. They were not allowed access to the assessments of other reviewers. They did not discuss nor confer with other reviewers on students' work. Questions were directed to and addressed by the SACC chair.

The work was compiled, totaled, averaged and standard deviation determined by entering the data into the professional grading program, Orbis Software - Easy Grade Pro. Graphs were charted in Microsoft Excel. The key areas were analyzed first and then the summary of the three program outcomes was completed. The report was produced and designed by SACC Chair Cece Cutsforth, using Adobe Creative Suite software.

### Analysis of the assessment of key areas

Assessments with four levels (0-3) often define “acceptable” as a score of two or above. By analyzing this “acceptable” range and comparing it to the numbers below “acceptable” we can identify our successes as well as areas in which we can improve.

**Typography:**  
How well does the student apply typographic principles, independent of the computer?



Total of occurrences above “acceptable”

Total of occurrences below “acceptable”

36% in could improve range



# OUTCOME #1

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

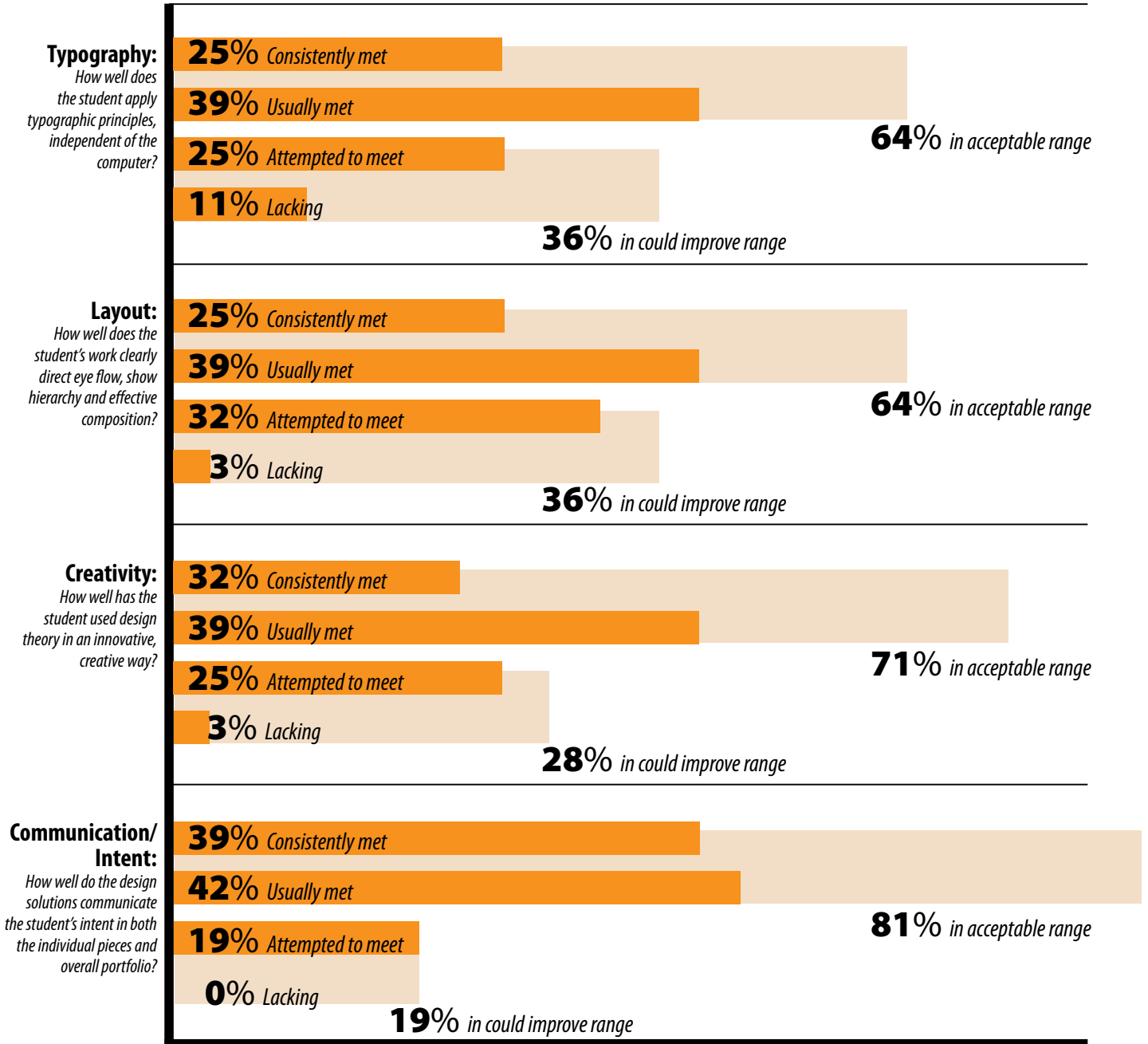
**Areas of Assessment** | **Typography**  
| **Layout**  
| **Creativity**  
| **Communication/Intent**

# Graphic Design Program |

Percentages for assessment of key areas

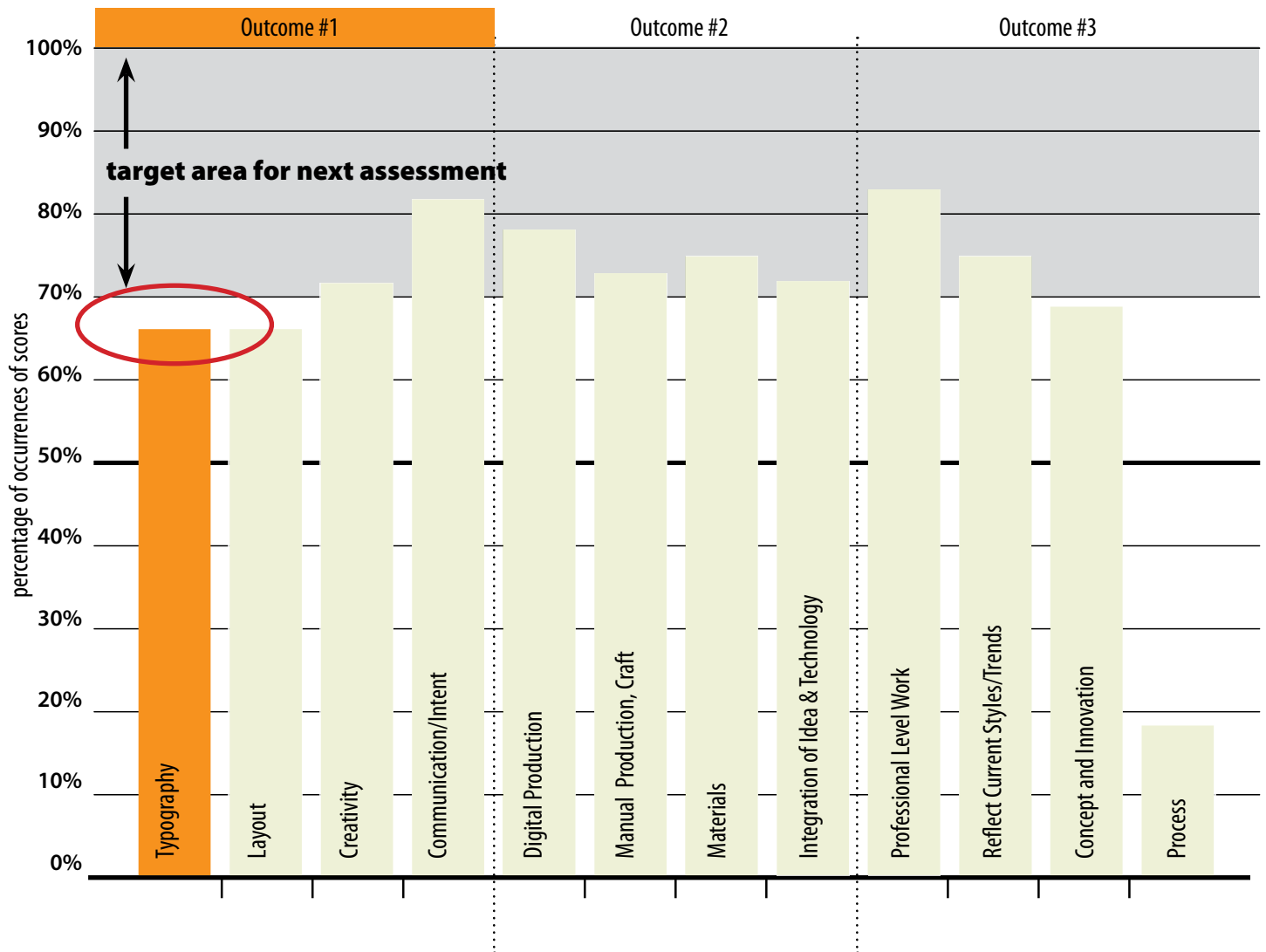
## Outcome 1:

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



# Graphic Design Program |

Identification of areas of success and improvement in key areas



## Outcome #1

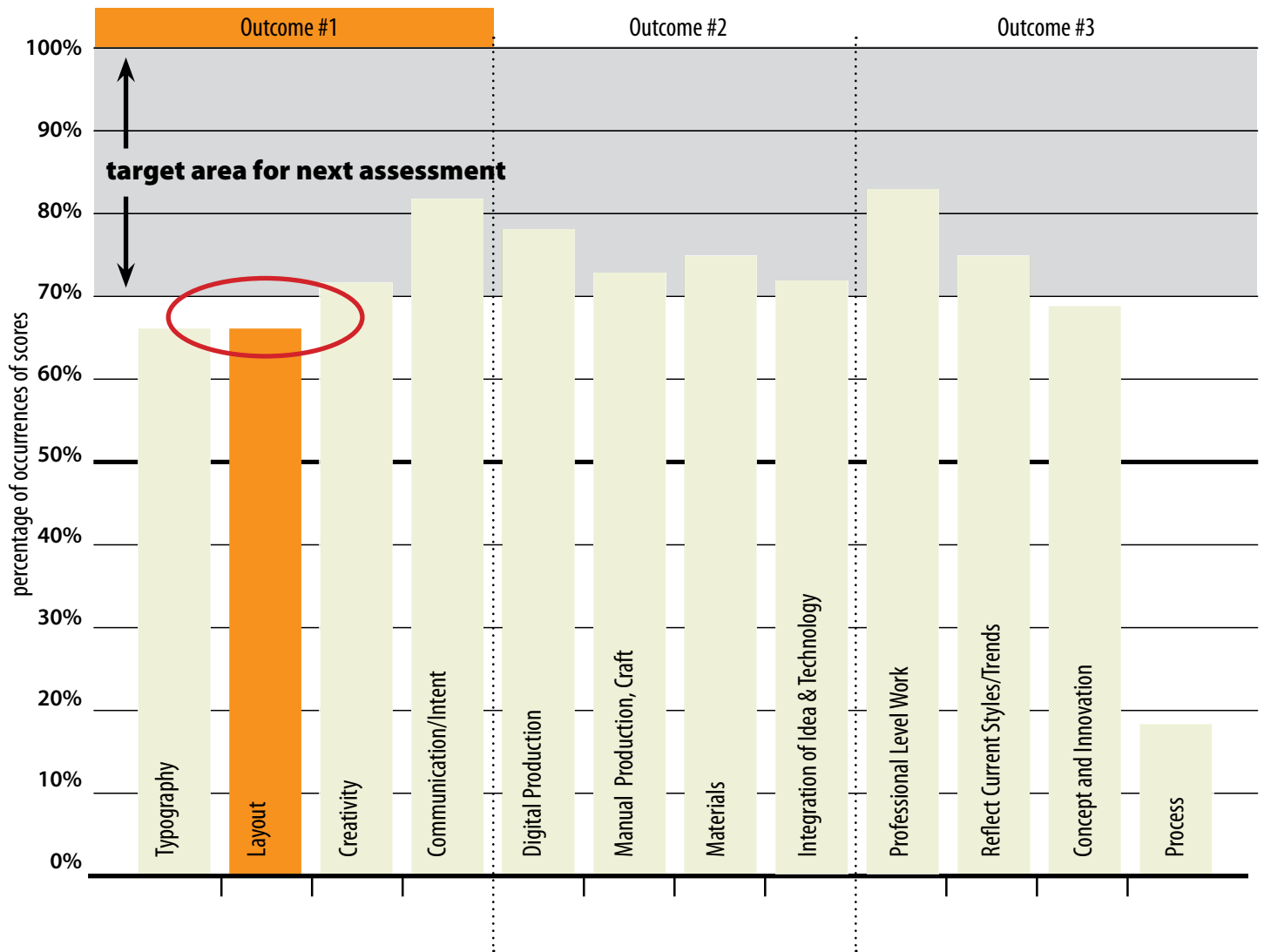
Area: Typography

**Observation:** This assessment has indicated that some students are falling short of showing evidence of typography skills learned in the program courses. Typography is taught mainly in the first year of the program and it is possible that, by the second year, some students are either neglecting to use typography skills, and/or instructors are not pushing students to use them.



# Graphic Design Program |

Identification of areas of success and improvement in key areas



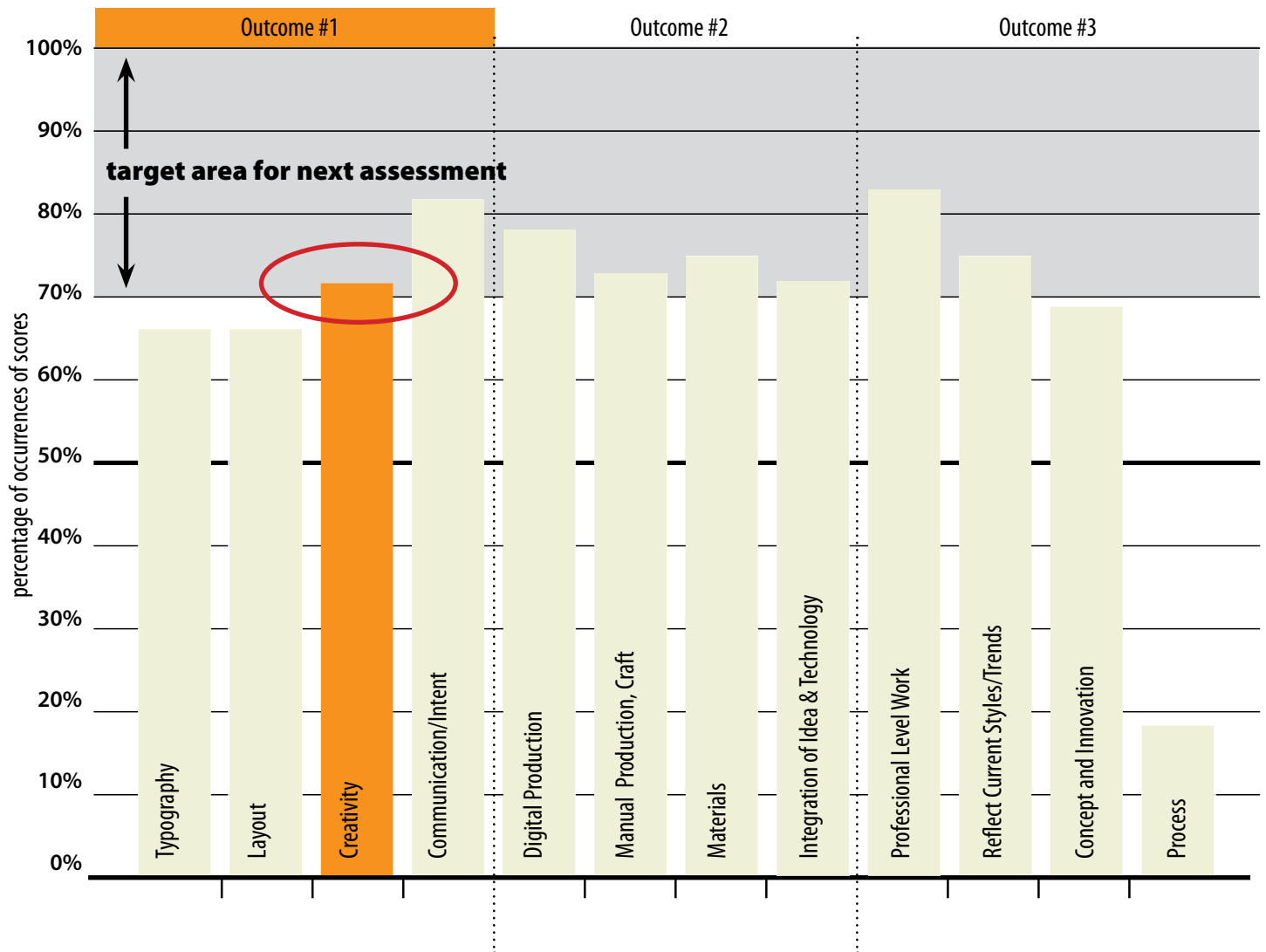
## Outcome #1

Area: Layout

**Observation:** This assessment has indicated that while layout skills are being demonstrated in most portfolios, the work could be stronger.

# Graphic Design Program |

Identification of areas of success and improvement in key areas



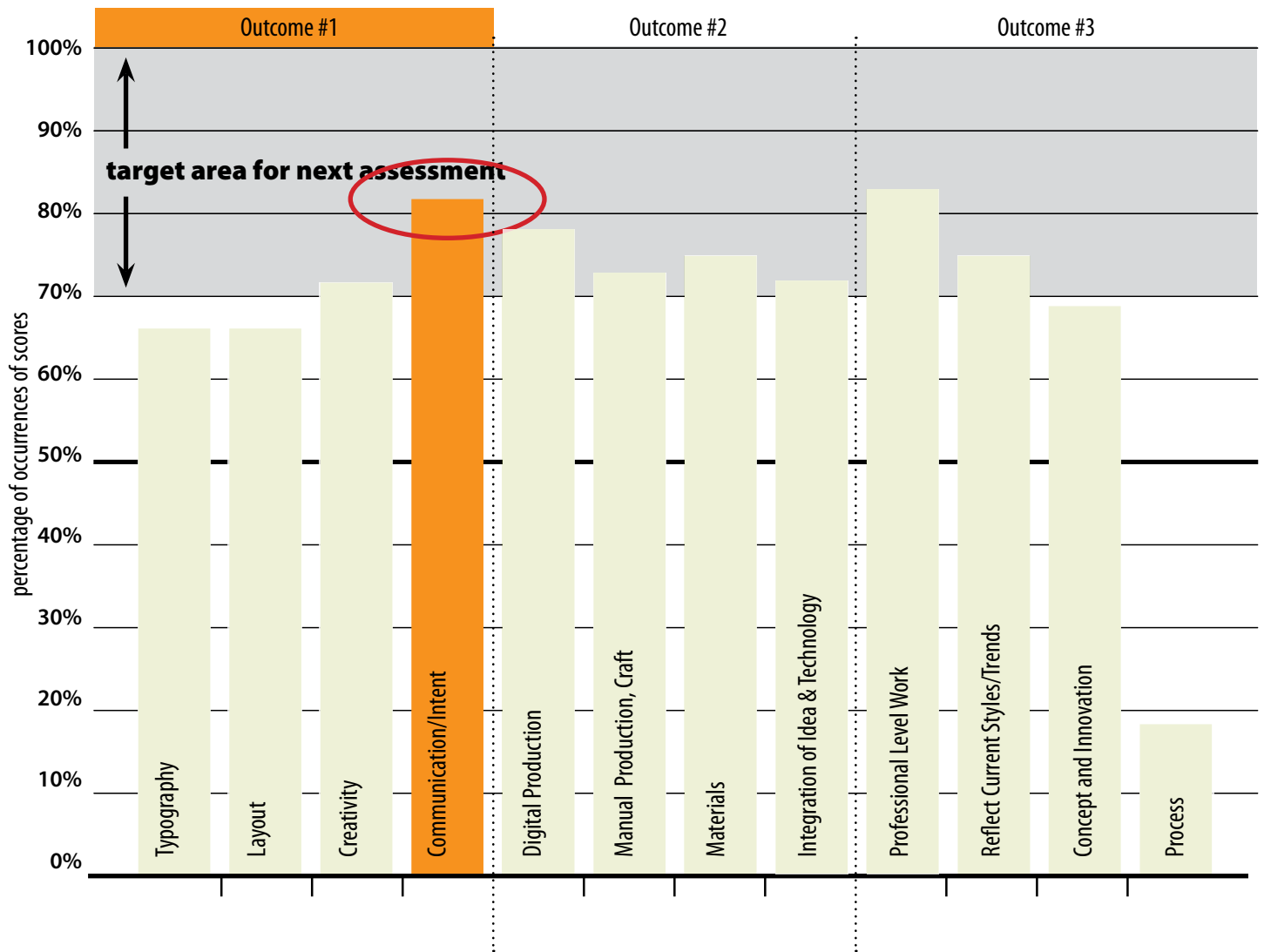
## Outcome #1

Area: Creativity

**Observation:** A high percentage of students are demonstrating creative work in their final portfolios. The projects developed by instructors are providing a reliable vehicle to allow students to showcase creativity.

# Graphic Design Program |

Identification of areas of success and improvement in key areas



## Outcome #1

Area: Communication/Intent

**Observation:** This is one of the most successfully demonstrated area in all students' portfolios in the program. 81% are showing very strong skills indicating that students' design work communicates intent. This was strong at both mid-level students and high-level students. However, low-level students consistently are not strong in this area and tend to rely on either decoration or technical bravado as a substitute for effective communication.

SAMPLE

Evidence of Outcome # 1 |Typography



SAMPLE

Evidence of Outcome # 1 | Layout



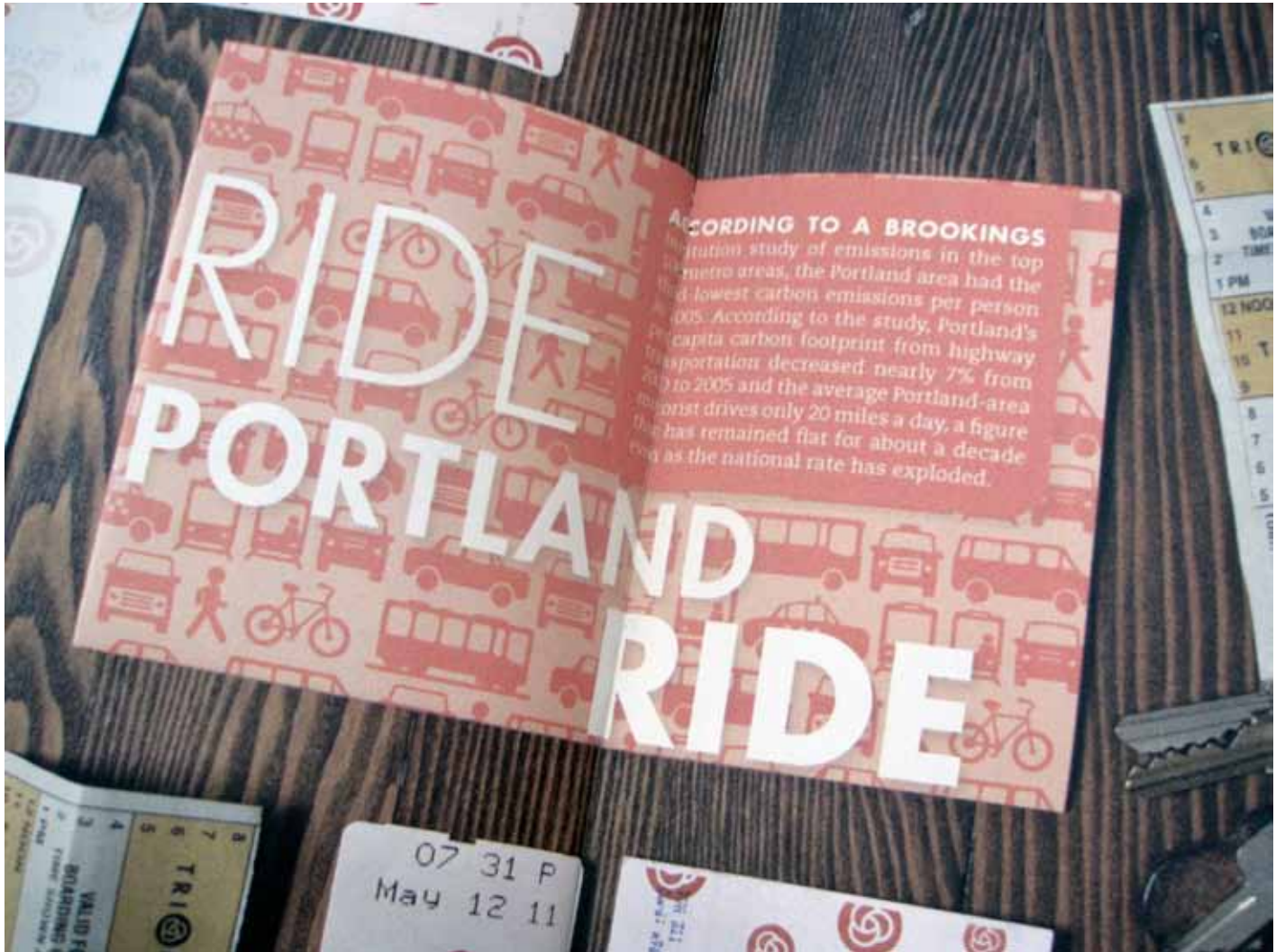
SAMPLE

Evidence of Outcome # 1 | Creativity



# SAMPLE

Evidence of Outcome # 1 | Communication/Intent



# OUTCOME #2

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

**Areas of Assessment** | Digital Production  
| Manual Production, Craft  
| Materials  
| Integration of Idea & Technology

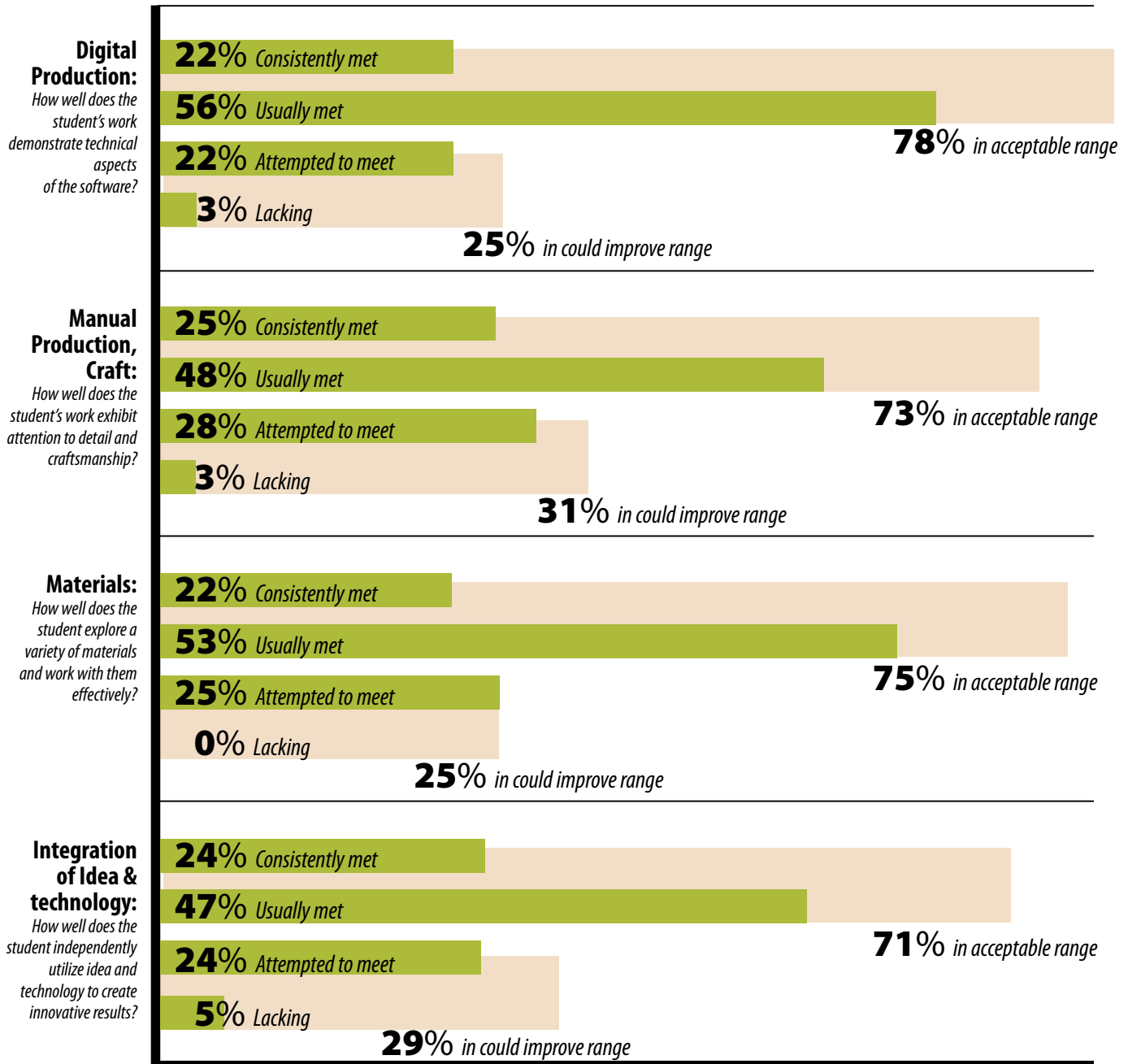


# Graphic Design Program |

Percentages for assessment of key areas

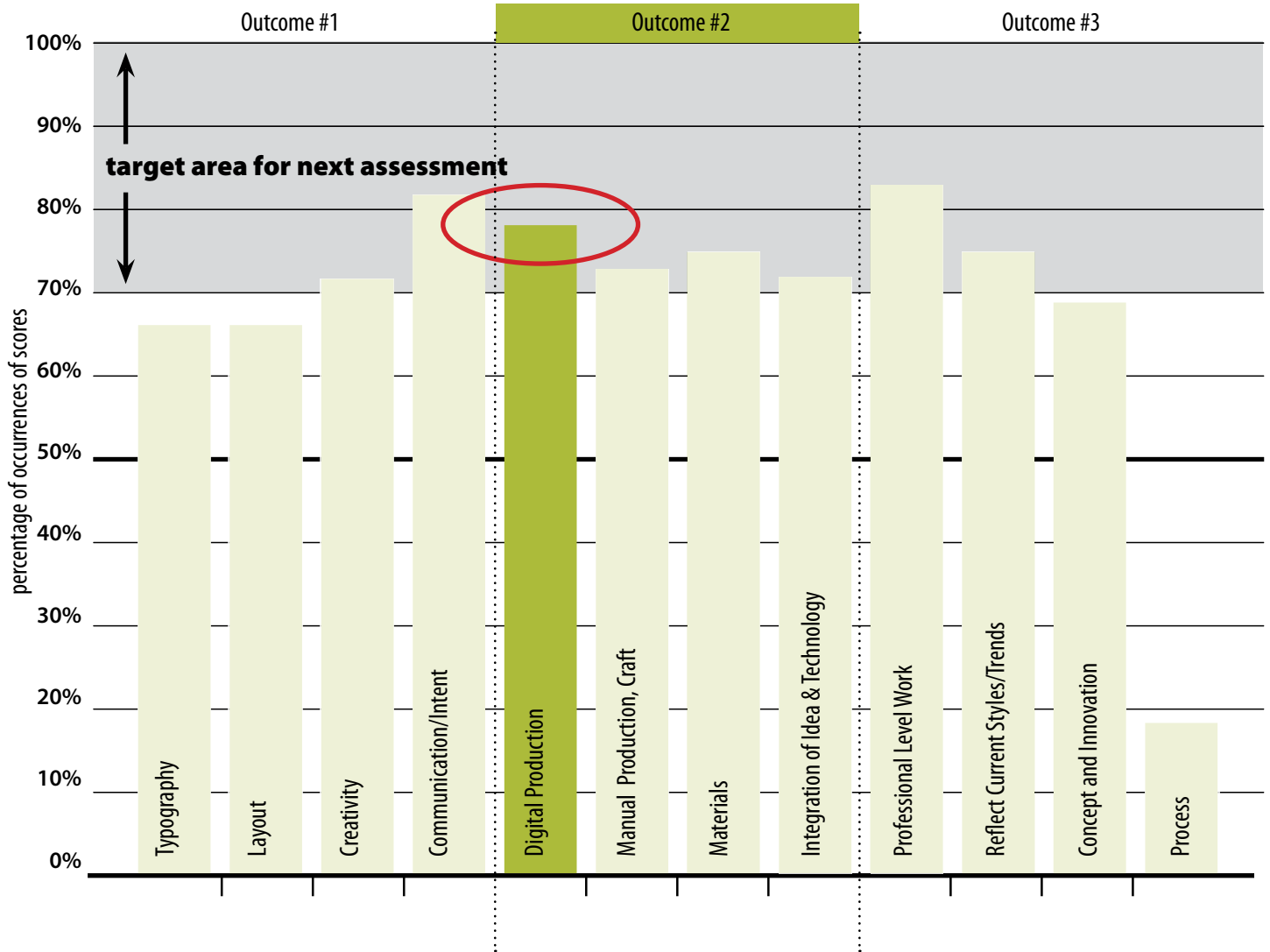
## Outcome 2:

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



# Graphic Design Program |

Identification of areas of success and improvement in key areas



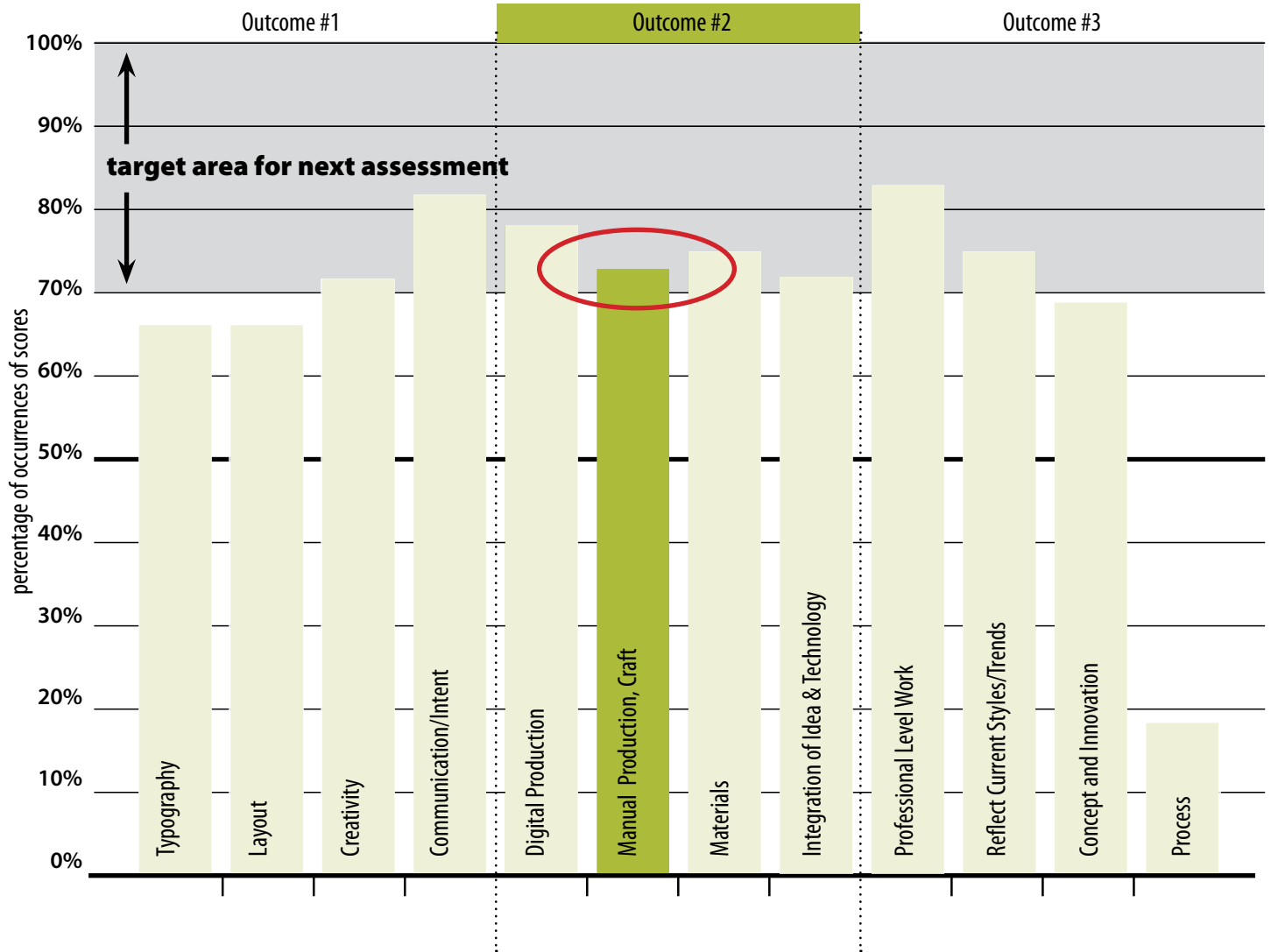
## Outcome #2

Area: Digital Production

**Observation:** The assessment indicates this is another strong area of our program. As a CTE program it is important that our curriculum give our students the practical technical digital production skills that they will use on the job.

# Graphic Design Program |

Identification of areas of success and improvement in key areas



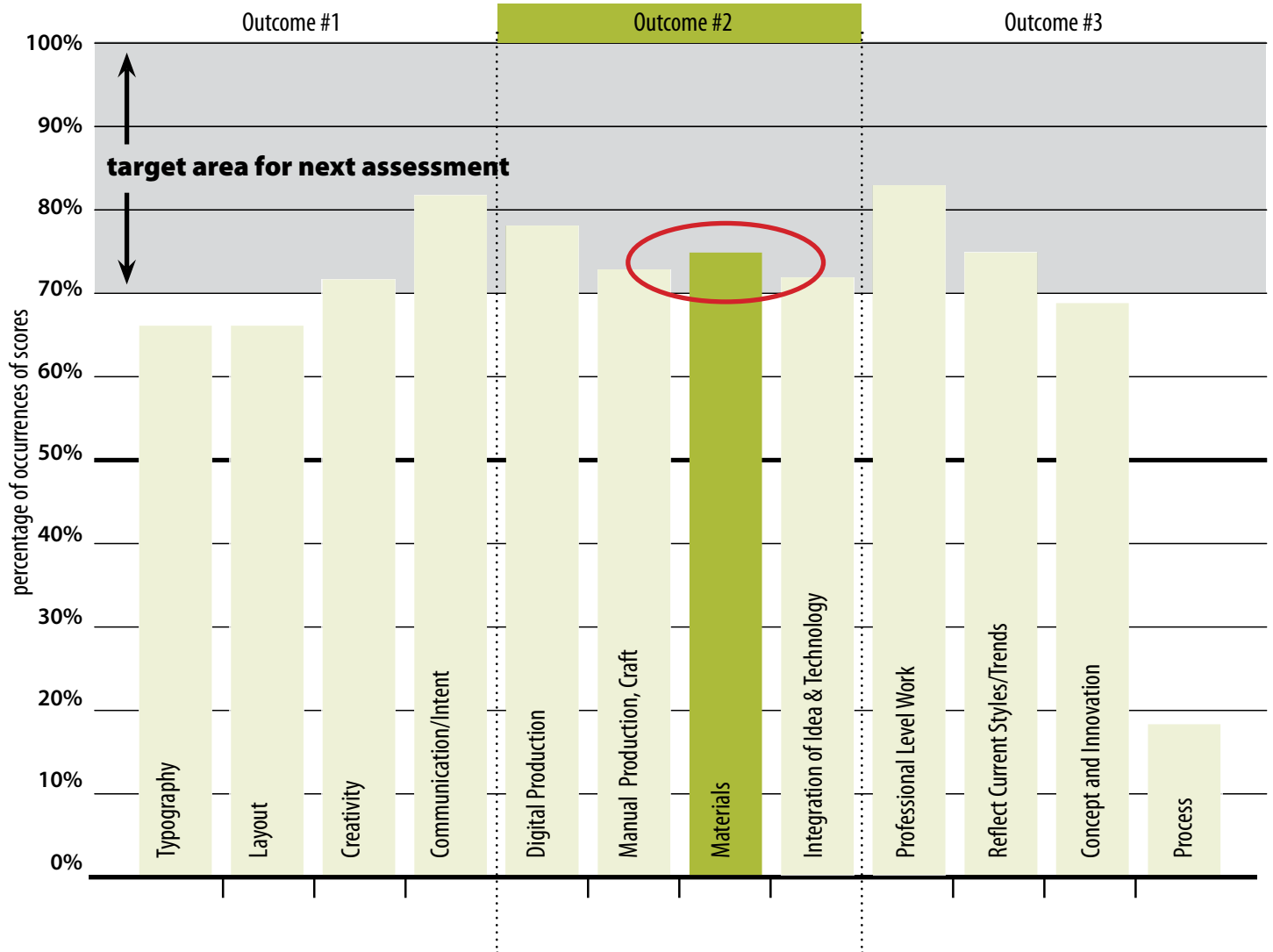
## Outcome #2

Area: Manual Production, Craft

**Observation:** *Students are demonstrating a strong level of manual production.*

# Graphic Design Program |

Identification of areas of success and improvement in key areas



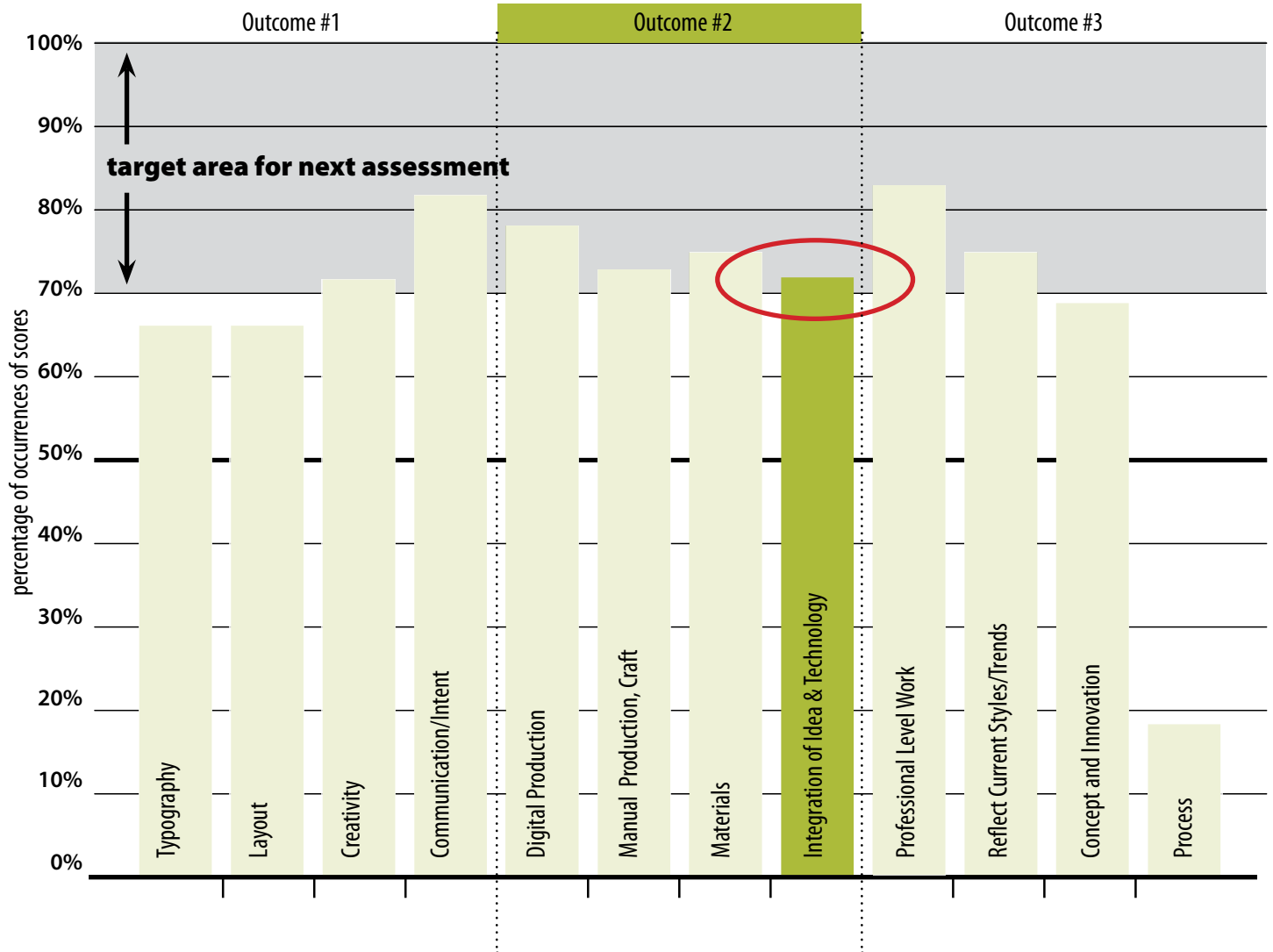
## Outcome #2

Area: Materials

**Observation:** *Students' work is showing strong exploration of materials, beyond just digital solutions.*

# Graphic Design Program |

Identification of areas of success and improvement in key areas



## Outcome #2

Area: Integration of Idea and Technology

**Observation:** Students portfolios are demonstrating technology which works to reinforce the ideas and concepts driving the design. The work is showing a desired balance: using the computer technology as a tool to partner with design, not a replacement for design.

SAMPLE

Evidence of Outcome # 2 | Digital Production



# SAMPLE

Evidence of Outcome # 2 | Manual Production, Craft

Evidence of Outcome # 2 | Materials



# OUTCOME #3

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

<b>Areas of Assessment</b>	<b>Professional Level Work</b>
	<b>Reflect Current Styles/Trends</b>
	<b>Concept and Innovation</b>
	<b>Process</b>

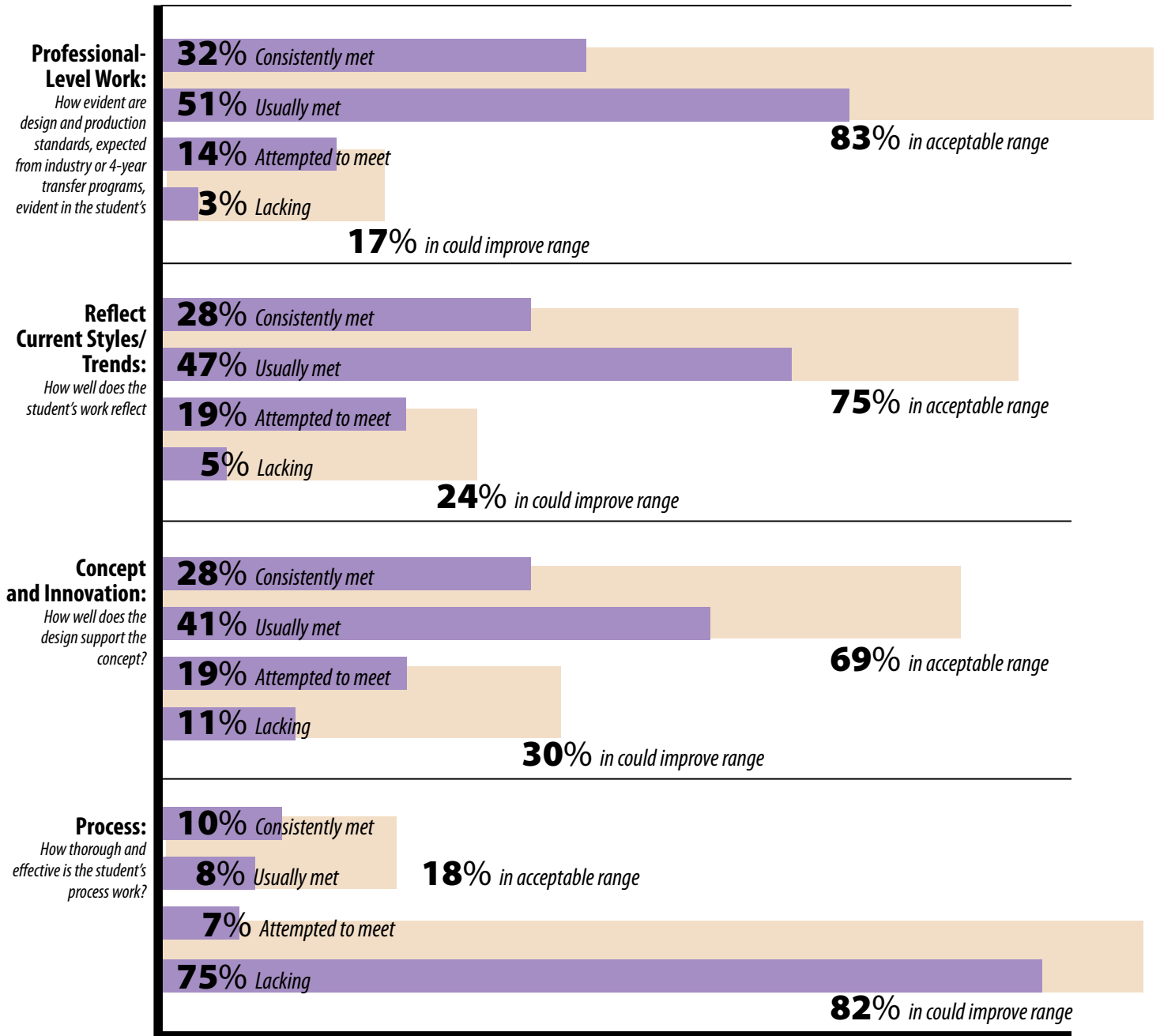


# Graphic Design Program |

Percentages for assessment of key areas

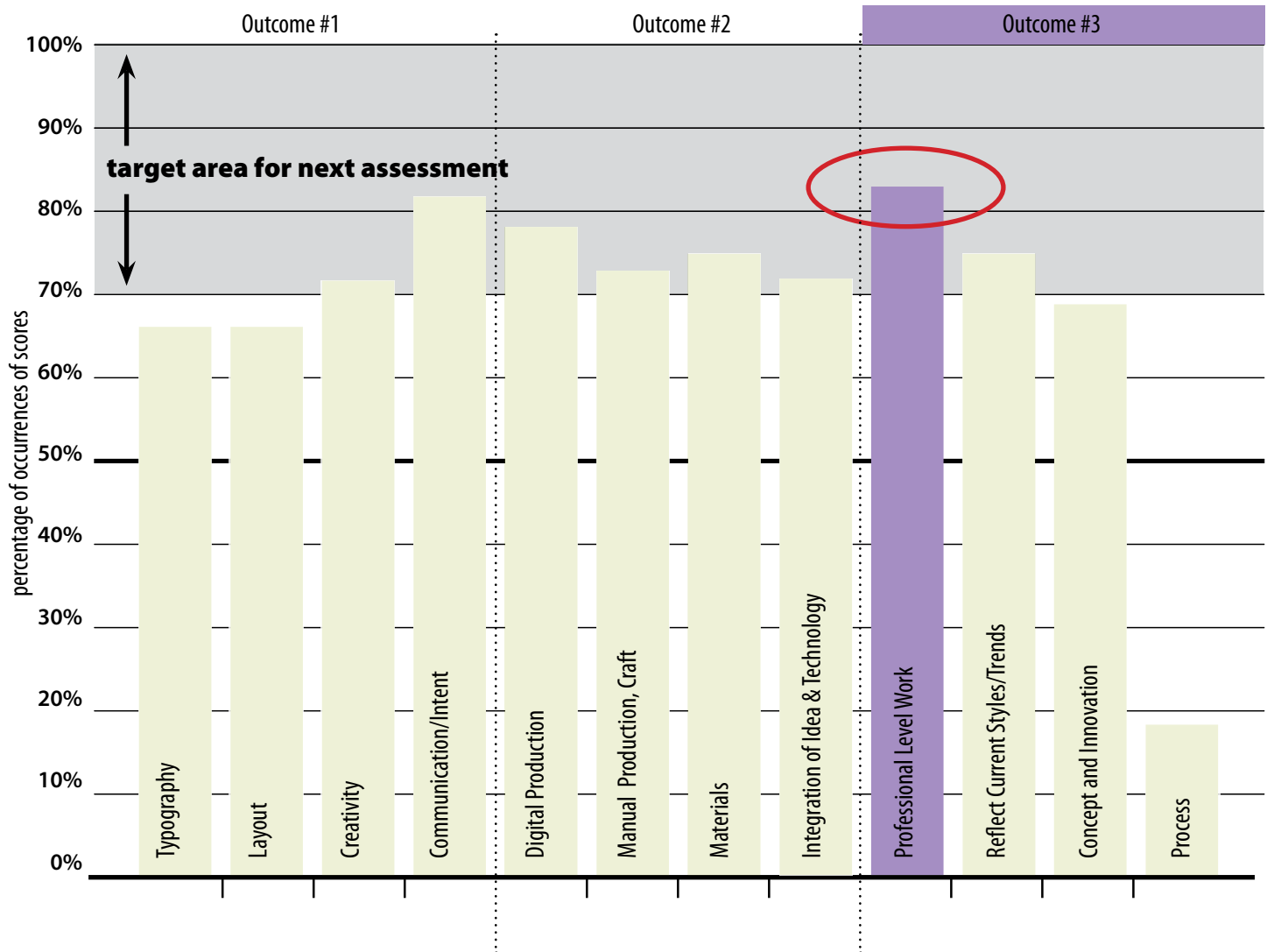
## Outcome 3:

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



# Graphic Design Program |

Identification of areas of success and improvement in key areas



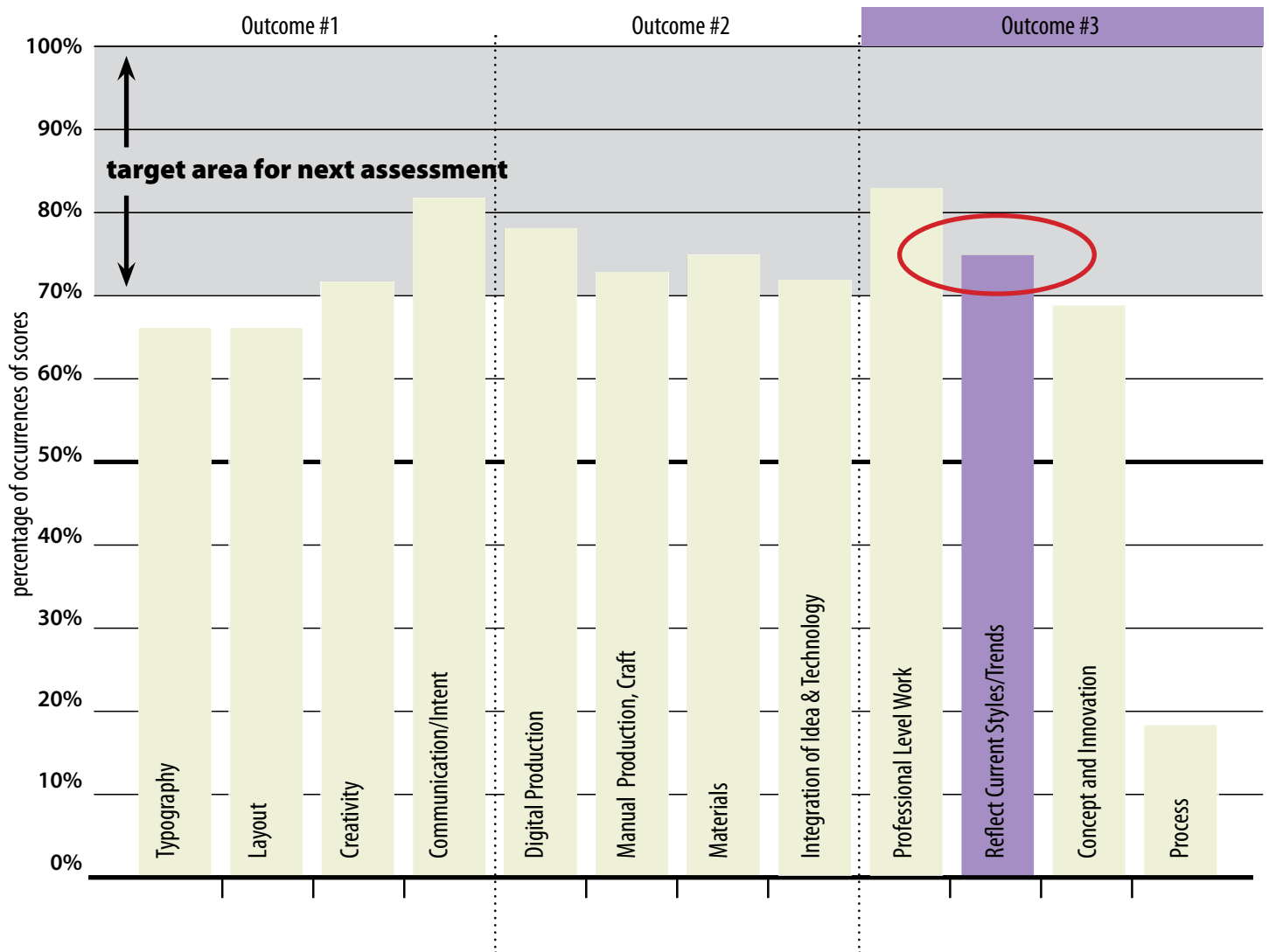
## Outcome #3

Area: Professional Level Work

**Observation:** Reviewers consistently assessed the work of PCC graphic design students as meeting professional level standards in design. This key area received the highest level of any area in the assessment.

# Graphic Design Program |

Identification of areas of success and improvement in key areas



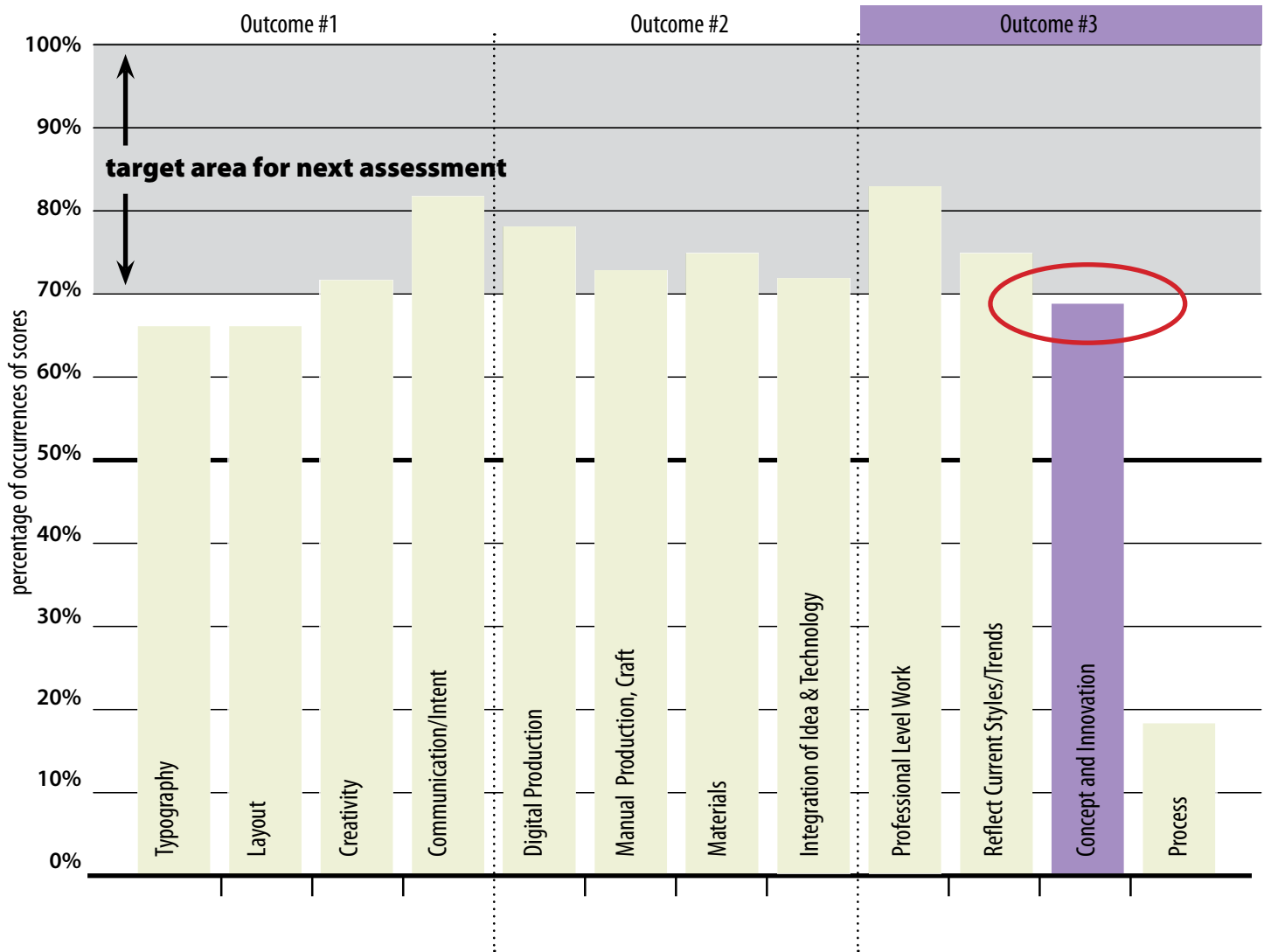
## Outcome #3

Area: Reflect Current Styles/Trends

**Observation:** *The program curriculum provides opportunity for students to create work which demonstrates they are aware of current styles and trends. Students are showing hand-produced elements, using innovative materials, emphasizing hand craft in a digital environment, with design work that explores and reflects the somewhat quirky vibe of Portland.*

# Graphic Design Program |

Identification of areas of success and improvement in key areas



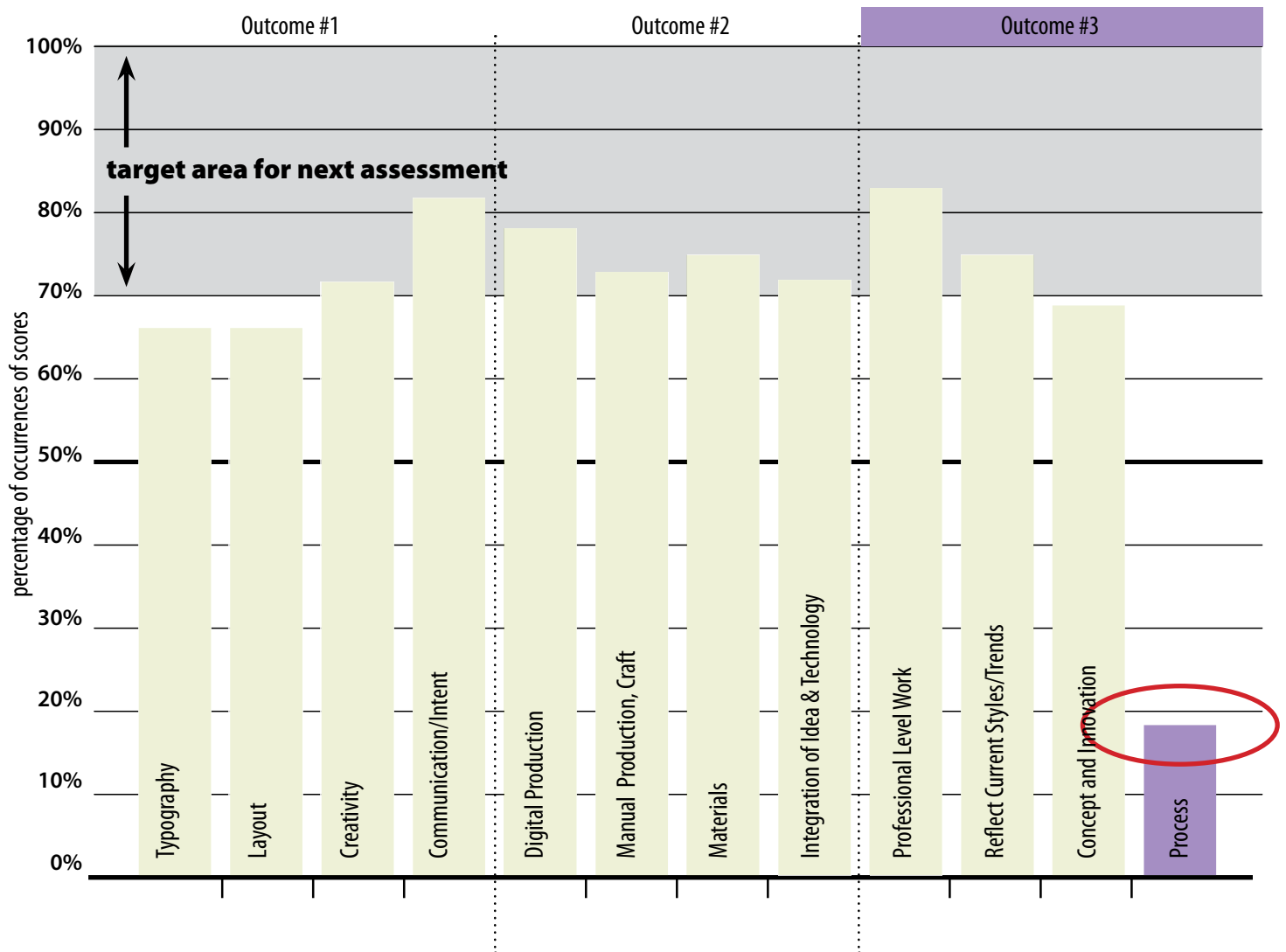
## Outcome #3

Area: Concept and Innovation

**Observation:** *Students' work is showing some concept and innovation, but many students are not demonstrating it consistently.*

# Graphic Design Program |

Identification of areas of success and improvement in key areas



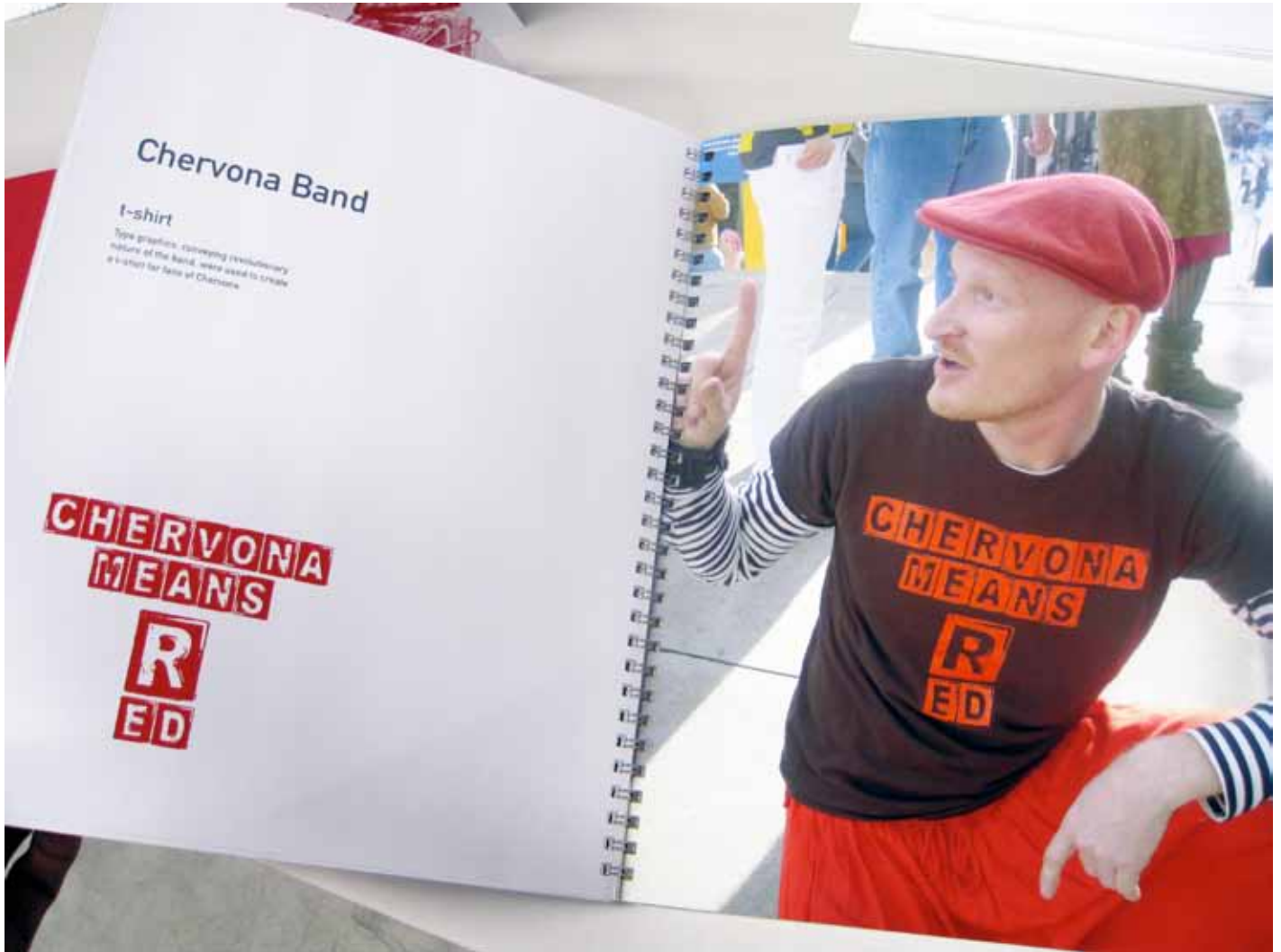
## Outcome #3

Area: Process

**Observation:** Most students' final portfolios are not demonstrating evidence of process. The limited examples that were shown, however, were exceptional — showing highly detailed, thoughtful process work. There is strong evidence that process is a part of the design curriculum, but students are not including it in their final portfolios.

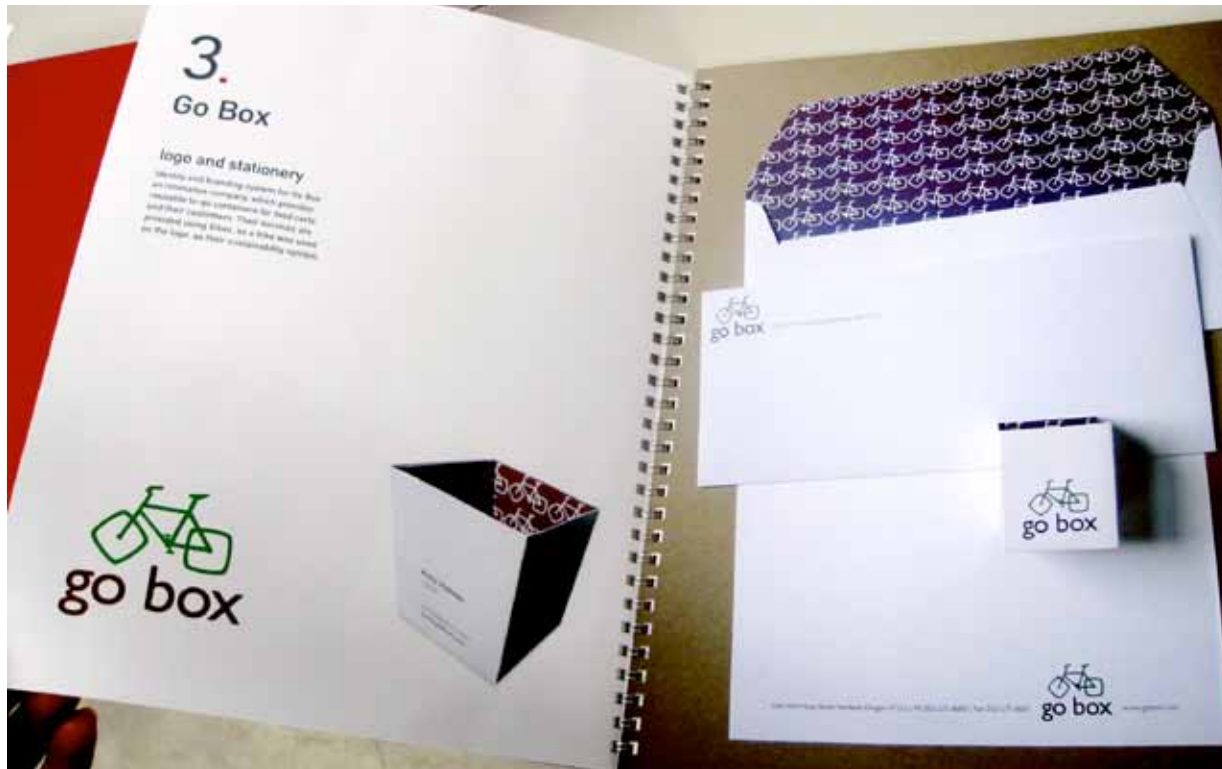
SAMPLE

Evidence of Outcome # 3 | Professional Level Work  
| Reflect Current Styles/Trends



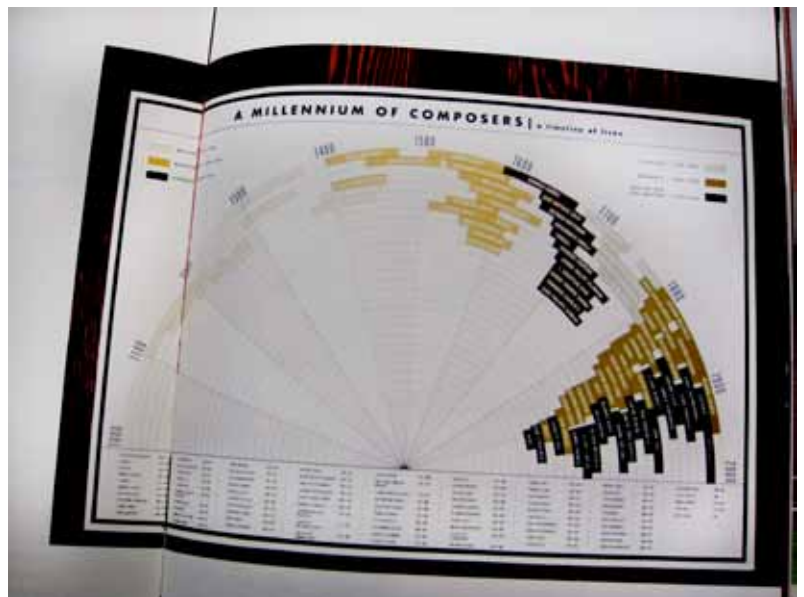
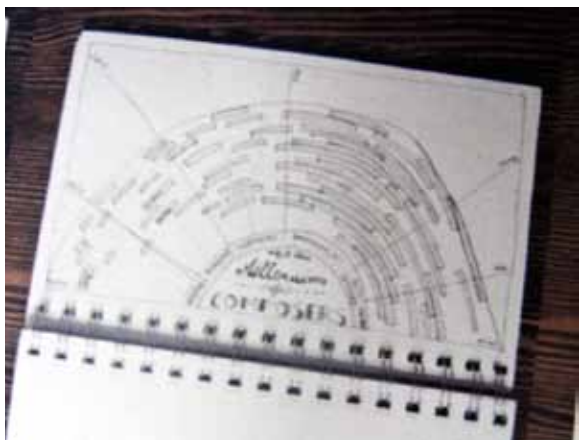
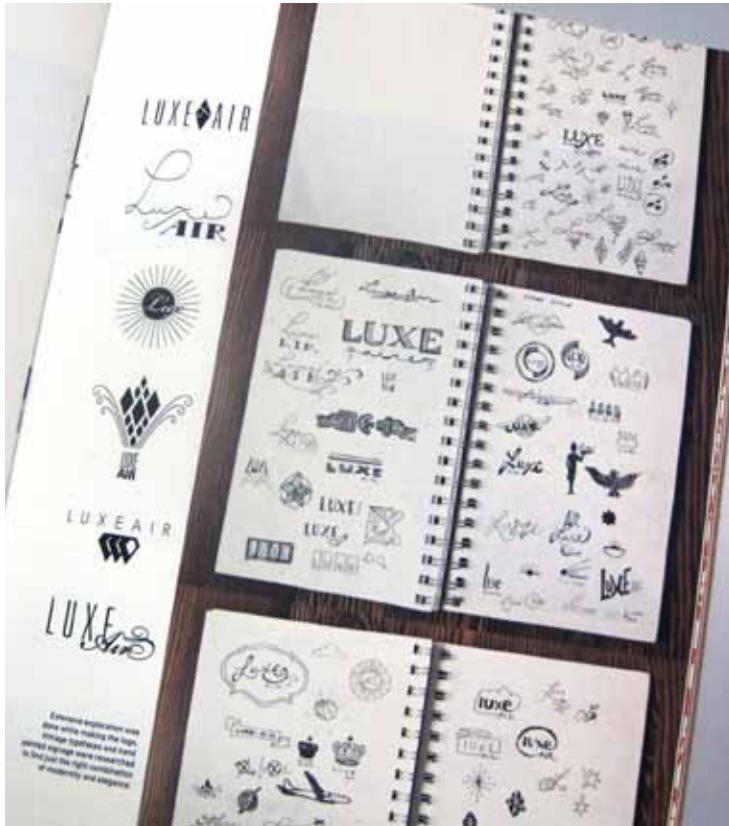
# SAMPLE

Evidence of Outcome # 3 | Concept and Innovation



# SAMPLE

## Evidence of Outcome # 3 | Process

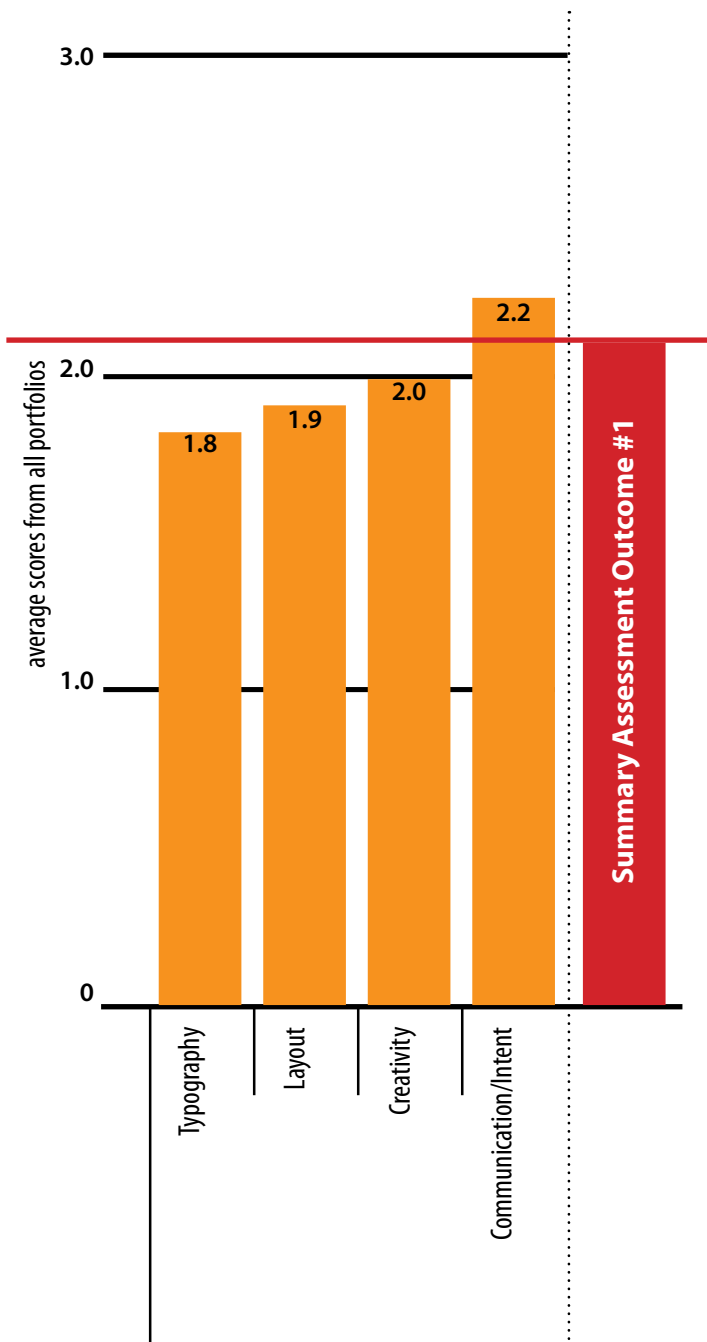




# Graphic Design Program |

## Summary Assessment of Outcome #1

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



### 2.1 (slightly above "usually meets") average assessment rating for Outcome #1

**Observation:** The overall summary indicates the program is meeting its stated outcome in Design and Theory. Individually the program courses are very strong in providing curriculum which allows students to show evidence of Communication and Intent. Improvement can be made in the key areas of Typography and Layout.

**Recommendation:** Continue the strong communication focus of the program's curriculum. All instructors should be familiar with the typography concepts students are taught in their first-year typography courses and should include the assessment of the concepts in project assessments.

A continual review of layout foundations should be incorporated into second-year classes. Students need to be reminded more and pushed more to demonstrate stronger use of the concepts of successful layout.

Continue to teach and encourage creativity in all projects. Look for ways to develop additional new projects which inspire and encourage creativity.

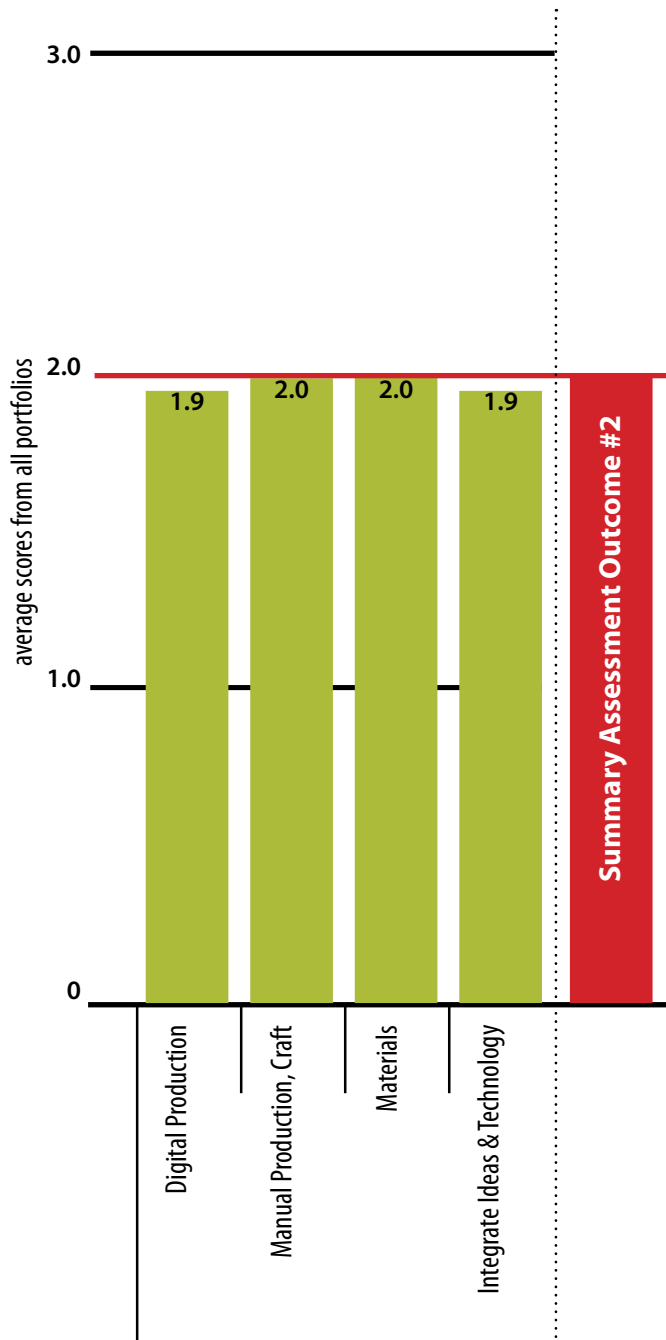
Continue the strong communication focus of the program's curriculum. Curriculum can always focus on communication, yet it is often difficult to convince all students of its importance, especially students who are in the program to develop technical skills. It may just be unrealistic to expect 100% demonstration.

**Challenges:** Students who come into the program with goals that do not align with the program outcomes create challenges to meeting this outcome at a higher level. Graphic Design curriculum needs always emphasize theory and design, yet it is difficult to convince students who are in the program primarily to develop only technical skills. These students often place little interest in this outcome and ignore the importance of it in our courses.

# Graphic Design Program |

## Summary Assessment of Outcome #2

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



**2.0** ("usually meets")

average assessment rating for Outcome #2

**Observation:** *It's interesting to observe that with so much emphasis on technology students still embrace and demonstrate a high level of manual skills and craft. Their high level in Materials suggest that they are not solely relying on digital solutions. Portfolios showed evidence of many unusual and non-traditional materials, far beyond digital solutions.*

**Recommendation:** *Continue to stay on top of recent technical developments in the field of digital production. It will be important to provide opportunities to support the on-going skill upgrade of all instructors. Request PCC Staff Development funding to provide training as new software is released. Learn of the current digital production requirements in the field by researching job postings and contacting employers.*

*Continue to create projects which showcase the students' strength in manual production, as well as digital production. Develop opportunities in design projects to emphasize the balance of both.*

*Continue to create projects which encourage students to solve communication problems with a variety of materials. Research current work to study trends in the industry, such as the recent increase of the use of plywood and wood surfaces. Encourage students to combine tactile, real materials with digital solutions.*

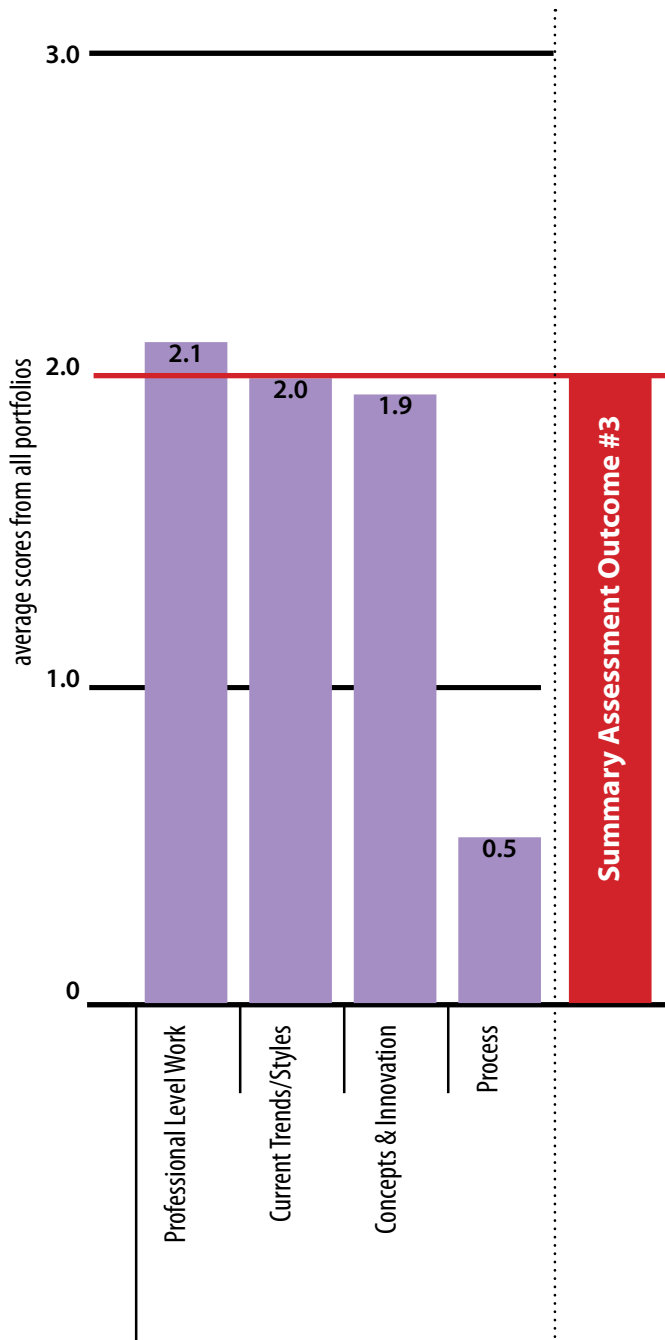
*In current graphic design education practices, most programs teach technology curriculum and idea development independent of one another. PCC's program is unique in that design, idea and concept are taught simultaneously with technology in the program courses. The examples of successful student work confirm that we should continue to teach our curriculum with this integration.*

**Challenges:** *It will be an on-going challenge to keep instructors' skills updated in this rapidly changing field of technology. We need to stay in close contact with employers and transfer institutions to determine what skills we need to emphasize.*

# Graphic Design Program |

## Summary Assessment of Outcome #3

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



**2.0** (“usually meets”)  
average assessment rating for Outcome #3

**Observation:** *The program can take pride in the high level of Professional Level Work that is demonstrating evidence of meeting this outcome. Process is a strong part of the PCC program, but it was not emphasized by the portfolio instructors in this year’s portfolios.*

**Recommendations:** *Continue to stress the high professional standards of the field, in the program curriculum. The competition is fierce and the program’s curriculum must be at levels that will give students the skills to succeed “out there” whether it is in the field or at transfer institutions.*

*Keep students looking around their world! Put them in touch with what’s happening in the Portland design scene. Encourage continued connection to businesses which demonstrate current design practices. Get them OFF campus and out in the community.*

*The program has an emphasis on employable entry-level skills, and concept curriculum often takes a “back seat” to production and technical curriculum. We should continue to provide conceptual-focus projects and work to improve in this area. Instructors can strive to have an intentional conceptual focus in each project.*

*Make it a requirement of the final portfolios to include at least one example of process in their portfolios.*

**Challenges:** *Finding time to connect to the world outside the school is a challenge. We should become more active in AIGA and possibly start a student chapter. Field trips to downtown Portland would help students observe the plethora of design in their community.*

*Squeezing an emphasis on concept into curriculum will be challenging, but is very necessary to give students skills that rise above mere technical skills.*

**How does the work assessed in the Portfolio Assessment map to the PCC Core Outcomes?**

**PCC Core Outcomes**

All portfolio projects begin with students defining and addressing a target audience or target market and a purpose. They must first and foremost create design which effectively communicates. They are required to articulate and defend their intent in their design decisions.

.....



**Communication**

Communicate effectively by determining the purpose, audience and context of communication, and respond to feedback to improve clarity, coherence and effectiveness in workplace, community and academic pursuits.

.....

Work in the graphic design portfolios show students' involvement with their community through designs for non-profit organizations completed in their Graphic Design Studio course or through participation in a Co-Operative Education experience. Students examine Portland neighborhoods, analyze the attributes of the areas and design logos for up to 70 Portland neighborhoods. Their paper selections demonstrate an awareness of sustainable choices in printing stock.

.....



**Community and Environmental Responsibility**

Apply scientific, cultural and political perspectives to natural and social systems and use an understanding of social change and social action to address the consequences of local and global human activity.

.....

Every graphic design portfolio piece has gone through an extensive process of analysis and critique. Each piece has been presented and defended or revised in the arena of the students' peers and instructors.

.....



**Critical Thinking and Problem Solving**

Identify and investigate problems, evaluate information and its sources, and use appropriate methods of reasoning to develop creative and practical solutions to personal, professional and community issues.

.....

Evidence of Cultural Awareness in the students' portfolios can be found in the African Film Festival Posters completed during the second year of the program. The popular first-year Cultural Candy Bar design project, featuring a candy bar design based on various global cultures, becomes enhanced in the Portfolio class.

.....



**Cultural Awareness**

Use an understanding of the variations in human culture, perspectives and forms of expression to constructively address issues that arise out of cultural differences in the workplace and community

.....

Demonstration of professional level work at the completion of the program is a requirement in the Graphic Design portfolios. The portfolios are often the sole representation of the student in the competitive job market and they are required to meet the standards of the industry.

.....



**Professional Competence**

Demonstrate and apply the knowledge, skills and attitudes necessary to enter and succeed in a defined profession or advanced academic program

.....

The Graphic Design Portfolio course is the only required graphic design course in a student's final term. Students go through a rigorous process of deciding what work will best represent their skills and the type of future work they seek. Week after week, students edit, revise, in order to improve the work that will be their introduction to the industry or advanced education.

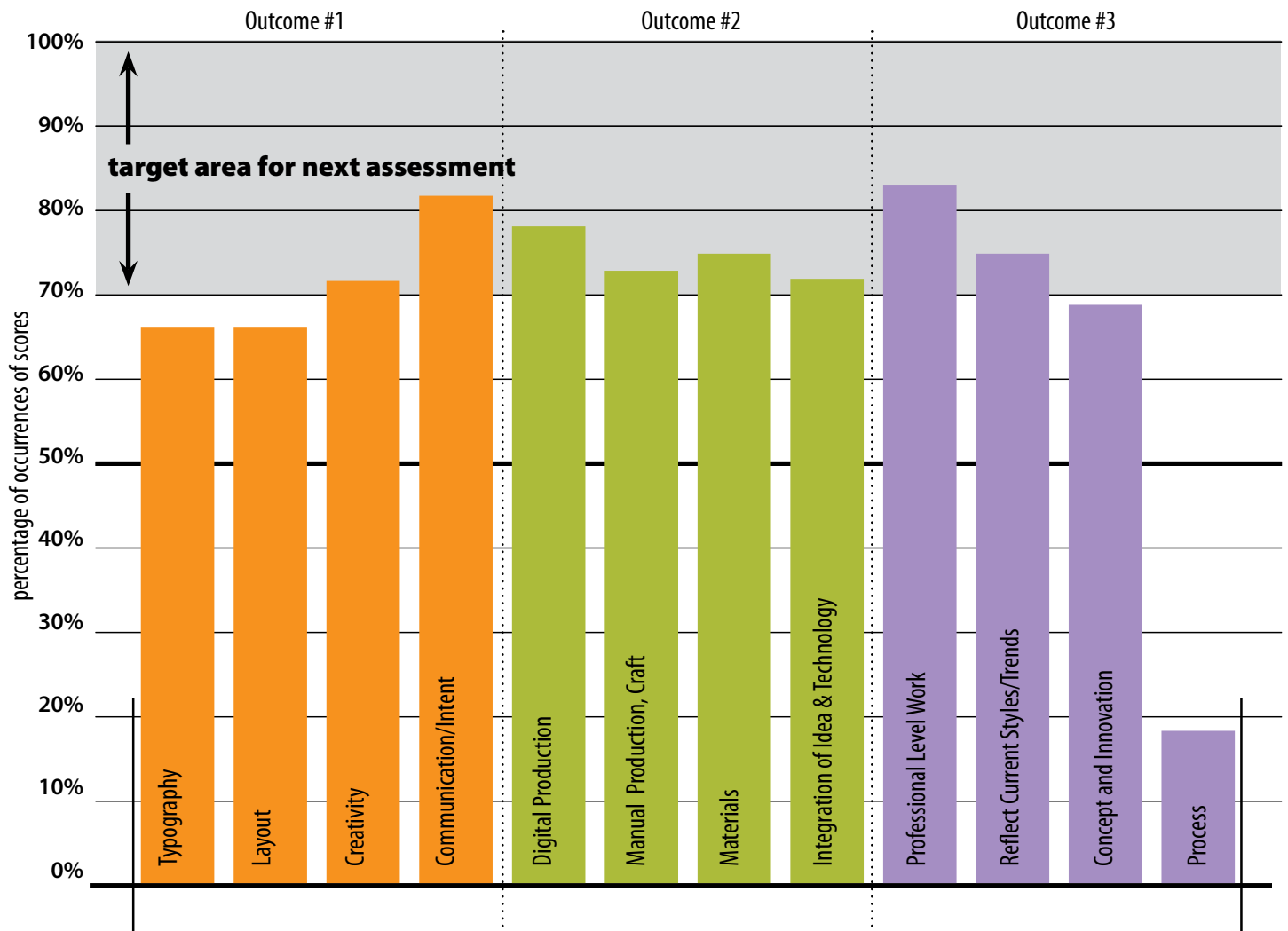


**Self-Reflection**

Assess, examine and reflect on one's own academic skill, professional competence and personal beliefs and how these impact others.

# Graphic Design Program |

## Identification of areas for improvement



Overall, the 2011 Outcomes Assessment provided an opportunity which allowed the program to individually look closely at key areas of the curriculum in the Graphic Design program. It shined a light on areas in which the program is successful at meeting the stated outcomes as well as provided insight into areas that could become stronger.

As a result of this assessment, we can see that foundation principles taught in the first year courses should be reinforced in the second year courses. Second-year students need to be reminded of principles and concepts learned in first-year typography and layout courses. Hand skills and manual production need to be demonstrated at the same levels as digital skills.

On a wonderfully positive note, the level of professionalism was the highest rated of all key areas. This is extremely important in a CTE program where the demonstration of professional “out there” skills must be evident at the completion of the program for students to succeed once they leave PCC. Our students also demonstrated high levels of communication skills in their work — which is absolutely required in this field.

Now that there is a baseline assessment, it is possible to identify and set goals to reach for next year. This year the summary average of each outcome placed the students’ work mostly at a 2 level, or “usually meets” level. In next year’s assessment it will be a goal to increase the average in each of the outcomes.

**SCORES CHART**

CECE OUTSFORTH  
 Portland Community College  
 TERM 1: PORTFOLIO 2011  
 Sun, Jun 19, 2011

Key Area assessments

				12 of 12 Assign.												
				1	2	3	4	5	6	7	8	9	10	11	12	
				Typography Outcome 1 - Design 6/13/2011	Layout Outcome 1 - Design 6/13/2011	Creativity Outcome 1 - Design 6/13/2011	Communication/Intent Outcome 1 - Design 6/13/2011	Digital Production Outcome 2 - Tech 6/13/2011	Manual Prod/Craft Outcome 2 - Tech 6/13/2011	Materials Outcome 2 - Tech 6/13/2011	Integrate Tech & Ideas Outcome 2 - Tech 6/13/2011	Professional Standards Outcome 3 - Prep 6/13/2011	Current Trends/Styles Outcome 3 - Prep 6/13/2011	Concepts & Innovation Outcome 3 - Prep 6/13/2011	Process Outcome 3 - Prep 6/13/2011	
50 of 50 Students	ID	Points		3	3	3	3	3	3	3	3	3	3	3	3	
1	Ashley, Nate	RF	33/36	3	3	3	3	3	3	3	3	3	3	3	3	0
2	Ashley, Nate	DG	32/36	1	2	3	3	3	3	2	3	3	3	3	3	3
3	Ashley, Nate	JV	36/36	3	3	3	3	3	3	3	3	3	3	3	3	3
4	Bach, Julie	DG	13/36	1	1	1	1	2	1	1	1	1	2	1	0	0
5	Bach, Julie	KS	15/36	2	1	1	1	1	2	2	1	1	1	2	0	0
6	Backer, Jeremy	KD	31/36	3	3	3	3	3	2	2	3	3	3	3	3	0
7	Backer, Jeremy	AM	30/36	3	3	3	3	2	2	2	3	3	3	3	3	0
8	Backer, Jeremy	CM	24/36	2	2	2	2	2	2	2	2	3	3	2	0	0
9	Bara, Shirley	ML	6/36	0	2	0	2	0	1	1	0	0	0	0	0	0
10	Bara, Shirley	JV	7/36	0	1	1	1	0	1	1	0	1	0	0	0	1
11	Callison, Russell	RF	19/36	1	3	1	3	2	2	2	1	2	1	1	1	0
12	Callison, Russell	ML	24/36	2	3	2	3	2	2	2	2	2	2	2	2	0
13	Callison, Russell	NS	10/36	1	1	1	1	1	1	1	1	1	0	0	1	1
14	Corwin, Jessica	CM	12/36	1	2	1	1	1	1	1	1	1	1	0	1	1
15	Corwin, Jessica	JV	20/36	1	1	1	1	2	2	2	2	2	2	2	2	2
16	Cox, Kevin	RF	11/36	0	1	1	2	1	1	1	1	2	1	0	0	0
17	Cox, Kevin	AM	20/36	1	2	2	2	1	2	2	2	2	2	2	2	0
18	Cox, Kevin	JV	14/36	1	1	1	2	2	1	1	0	2	1	1	1	1
19	Gartland, Nicole	LG	17/36	3	1	1	1	1	2	2	2	2	1	1	1	0
20	Gartland, Nicole	AM	26/36	2	2	2	3	3	2	2	2	3	2	3	0	0
21	Hall, Carey	LG	20/36	2	2	2	2	2	2	2	1	2	1	2	0	0
22	Hall, Carey	AM	23/36	3	1	2	2	2	2	2	2	2	2	3	0	0
23	Hull, Kate	OC	17/36	0	1	3	1	2	2	2	1	2	2	1	0	0
24	Hull, Kate	DG	30/36	2	2	3	3	3	3	3	3	3	3	2	0	0
25	Hull, Kate	NS	27/36	2	2	2	3	2	2	2	2	3	2	3	2	2
26	Hull, Kate	KS	26/36	2	3	3	2	2	3	3	2	2	3	3	0	0
27	Jansen, Heather	NS	31/36	2	3	3	3	3	3	2	2	3	3	2	2	2
28	Jansen, Heather	JV	24/36	2	1	2	2	2	3	1	2	3	2	2	2	2
29	Jungers, Peter	OC	22/36	2	2	2	3	1	3	2	2	2	1	2	0	0
30	Jungers, Peter	RF	19/36	2	2	1	2	2	2	1	2	2	2	1	0	0
31	Kilgo, Scott	KD	30/36	3	3	3	2	3	1	3	3	2	2	2	3	3
32	Kilgo, Scott	KS	24/36	2	3	2	2	2	2	2	2	3	2	0	0	0
33	Kinnick, Kory	KD	25/36	3	2	2	3	2	1	3	2	2	2	2	2	2
34	Kinnick, Kory	KS	20/36	1	2	1	2	2	1	2	2	2	2	3	0	0
35	Lance, Betsy	KD	35/36	3	2	3	3	3	3	3	3	3	3	3	3	3
36	Lance, Betsy	ML	35/36	3	3	3	3	2	3	3	3	3	3	3	3	3
37	Lipchyk, Valia	KD	29/36	2	3	3	2	2	3	3	3	3	2	3	0	0
38	Lipchyk, Valia	LG	31/36	3	2	3	2	3	3	3	3	3	3	3	0	0
39	Lublink, Alex	RF	21/36	2	2	2	2	1	2	2	2	3	2	1	0	0
40	Lublink, Alex	AM	21/36	2	1	3	2	2	1	2	3	2	1	2	0	0
41	Lublink, Alex	NS	19/36	1	1	1	1	2	1	1	1	2	2	3	3	3
42	Luenring, Kari	DG	17/36	1	3	1	1	1	2	2	2	1	2	1	0	0
43	Luehring, Kari	KS	17/36	1	2	2	2	1	1	1	2	2	2	1	0	0
44	Messinger, Jennifer	ML	29/36	3	3	3	3	2	3	2	2	3	3	2	0	0
45	Messinger, Jennifer	CM	22/36	2	2	2	2	2	2	2	2	2	2	2	0	0
46	Motal, Ben	KD	22/36	2	1	2	2	2	2	2	2	2	3	2	0	0
47	Motal, Ben	AM	21/36	0	2	1	3	3	2	2	1	2	3	2	0	0
48	Motal, Ben	NS	23/36	2	2	2	2	3	3	1	1	3	2	2	0	0
49	Pham, Khiem	OC	16/36	0	1	2	3	2	2	1	1	1	1	2	0	0
50	Pham, Khiem	DG	7/36	0	1	0	1	1	1	1	1	0	1	0	0	0
51	Steffan, Jen	LG	25/36	3	2	2	2	2	2	3	3	2	2	2	0	0
52	Steffan, Jen	NS	20/36	1	1	2	2	1	2	3	2	2	2	2	0	0
53	Tirta, Gaby	KD	20/36	2	1	2	3	2	1	2	2	2	2	1	0	0
54	Tirta, Gaby	LG	25/36	3	2	2	3	2	2	2	2	2	2	3	0	0
55	Tirta, Gaby	CM	21/36	2	2	2	2	2	2	2	2	2	2	1	0	0
56	True, Amy	ML	19/36	2	0	2	3	2	1	2	2	1	2	2	0	0
57	True, Amy	CM	21/36	2	1	3	2	2	1	2	2	2	2	2	0	0
58	Wide, Lisa	OC	16/36	1	0	3	3	1	2	1	1	2	2	0	0	0
59	Wide, Lisa	RF	33/36	3	3	3	3	3	3	3	3	3	3	3	3	3
•	Points			3	3	3	3	3	3	3	3	3	3	3	3	3
•	Avg Score			1.8	1.9	2	2.2	1.9	2	2	1.9	2.1	2	1.9	0.5	0.5
•	St. Dev			32.2	28	28.4	24.6	25.4	24.7	23.1	27.5	25.6	27.7	32.4	34.1	34.1
•	Max			3	3	3	3	3	3	3	3	3	3	3	3	3
•	Min			0	0	0	1	0	1	1	0	0	0	0	0	0

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 Portland Community College  
 TERM 1: OUTCOMES 2011  
 Sun, Jun 19, 2011

Outcomes Summary assessments

				3 of 3 Assign.	1	2	3
				Outcome 1 - Design	Outcome 1 - Design 6/13/2011	Outcome 2 - Technical	Outcome 1 - Design 6/13/2011
				Outcome 3 - Work/Transfer	Outcome 1 - Design 6/13/2011	Outcome 1 - Design 6/13/2011	Outcome 1 - Design 6/13/2011
50 of 50 Students	ID	Points		3	3	3	3
1	Ashley, Nate	RF	9/9		3	3	3
2	Ashley, Nate	DG	9/9		3	3	3
3	Ashley, Nate	JV	9/9		3	3	3
4	Bach, Julie	DG	2/9		1	0	1
5	Bach, Julie	KS	3/9		1	1	1
6	Backer, Jeremy	KD	9/9		3	3	3
7	Backer, Jeremy	AM	9/9		3	3	3
8	Backer, Jeremy	CM	9/9		3	3	3
9	Bara, Shirley	ML	1/9		1	0	0
10	Bara, Shirley	JV	3/9		1	1	1
11	Callison, Russell	RF	5/9		2	2	1
12	Callison, Russell	ML	7/9		2	3	2
13	Callison, Russell	NS	3/9		1	1	1
14	Corwin, Jessica	CM	3/9		1	1	1
15	Corwin, Jessica	JV	4/9		1	2	1
16	Cox, Kevin	RF	3/9		1	1	1
17	Cox, Kevin	AM	5/9		1	2	2
18	Cox, Kevin	JV	3/9		1	1	1
19	Gartland, Nicole	LG	4/9		1	2	1
20	Gartland, Nicole	AM	6/9		2	2	2
21	Hall, Carey	LG	6/9		2	2	2
22	Hall, Carey	AM	6/9		2	2	2
23	Hull, Kate	CC	5/9		1	2	2
24	Hull, Kate	DG	8/9		3	2	3
25	Hull, Kate	NS	7/9		2	2	3
26	Hull, Kate	KS	8/9		3	2	3
27	Jansen, Heather	NS	8/9		3	2	3
28	Jansen, Heather	JV	6/9		2	2	2
29	Jungers, Peter	CC	5/9		1	2	2
30	Jungers, Peter	RF	6/9		2	2	2
31	Kilgo, Scott	KD	7/9		2	3	2
32	Kilgo, Scott	KS	7/9		2	2	3
33	Kinnick, Kory	KD	7/9		3	2	2
34	Kinnick, Kory	KS	6/9		2	2	2
35	Lance, Betsy	KD	9/9		3	3	3
36	Lance, Betsy	ML	9/9		3	3	3
37	Lipchyk, Valia	KD	9/9		3	3	3
38	Lipchyk, Valia	LG	9/9		3	3	3
39	Lublink, Alex	RF	6/9		2	2	2
40	Lublink, Alex	AM	6/9		2	2	2
41	Lublink, Alex	NS	6/9		2	2	2
42	Luehring, Kari	DG	7/9		3	2	2
43	Luehring, Kari	KS	6/9		2	2	2
44	Messinger, Jennifer	ML	8/9		3	2	3
45	Messinger, Jennifer	CM	6/9		2	2	2
46	Motal, Ben	KD	6/9		2	2	2
47	Motal, Ben	AM	7/9		2	2	3
48	Motal, Ben	NS	8/9		2	3	3
49	Pham, Khiem	CC	5/9		2	2	1
50	Pham, Khiem	DG	1/9		1	0	0
51	Steffan, Jen	LG	6/9		2	2	2
52	Steffan, Jen	NS	5/9		2	2	1
53	Tirta, Gaby	KD	5/9		2	1	2
54	Tirta, Gaby	LG	6/9		2	2	2
55	Tirta, Gaby	CM	6/9		2	2	2
56	True, Amy	ML	5/9		2	1	2
57	True, Amy	CM	6/9		2	2	2
58	Wilde, Lisa	CC	4/9		2	2	0
59	Wilde, Lisa	RF	9/9		3	3	3
	• Points				3	3	3
	• Avg Score				2.1	2	2
	• St. Dev				24.3	25.5	28.7
	• Max				3	3	3
	• Min				1	0	0

Student \_\_\_\_\_

Evaluator \_\_\_\_\_

**2010-2011**  
**Program Outcomes Assessment**  
**Graphic Design Program**  
Final Portfolio Assessment, June 10, 2011

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	<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>
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<b>Program Outcome 1:</b> Apply concept theory and design in the development of printed materials that successfully respond to clients' communication needs
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<b>Program Outcome 2:</b> Demonstrate the technical skills required to produce professional-level communication materials
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<b>Program Outcome 3:</b> Demonstrate professional graphic design standards and methods to qualify for entry-level employment or transfer to a 4-year school.
				<hr/> <hr/> <hr/> <hr/> <hr/> <hr/>



# Outcome 1:

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

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

Outcome 1 Comments:

## Outcome 2:

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

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

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.

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

Outcome 3 Comments: