Program Assessment Report: SLO 4

Program Information

Date submitted: July 1, 2011

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<th>Degree Program(s):</th>
<th>Graphic Design</th>
<th>Department:</th>
<th>Design</th>
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<td>Department Chair:</td>
<td>Randall Sexton</td>
<td>Phone:</td>
<td>4-4387</td>
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<td>Report Prepared by:</td>
<td>Chang Kim</td>
<td>Phone:</td>
<td>(510) 304-0450 or 4-4382</td>
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<td>Spring 2012</td>
<td>E-mail:</td>
<td><a href="mailto:Chang.Kim@sjsu.edu">Chang.Kim@sjsu.edu</a></td>
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Note: Schedule is posted at: http://www.sjsu.edu/ugs/programplanning/

Centrality to Mission:
The graphic design program’s mission is to provide well-balanced educational resources and activities for scholarly, professional, and critical study of visual communication design, as well as collaborations with design industries and the community. In order to achieve its mission, the program sustains efforts to refine and develop curricula, pedagogy, and to retain and recruit faculty with highest standard of professionalism and design industry acumen. De facto in the curriculum is the utilization of up-to-date technologies for the innovative study and production for visualization. The graphic design program relies on the University system to contribute significantly to the education of the design student. Their competence is due largely to degree requirements that mandate a liberal education as an enhancement and intellectual necessity for their future careers as designers.

The graphic design faculty have implemented a course of study that emphasizes consistency of planning and analysis with innovation in visual communications—that of the “form-giver” and that of the “planner.” Methods of visual organization and creative expression form the basis for typographic, image, and technological problem solving. Through a diverse series of classes, from introduction, through intermediate, to advanced courses, students acquire the craft and organizational confidence necessary to successfully present concepts, with emphasis always on conceptual message development and design theory rather than vocational training.

Quality of Instructional Program:
For over a decade the Graphic Design program has achieved recognition from both professionals, and academics. In recent years, many of our alumni have become highly active and well-respected design leaders in the Bay Area, as well as nationwide.

The Graphic Design Program offers approximately 22 sections of classes each semester. About 8 sections of lower division classes and 14 sections of upper classes whose subjects include:
- Introduction, Intermediate, and Advanced Graphic Design (Fundamental principles of graphic design, which includes book cover, poster, brochure, 3D kiosk, corporate Identity system design)
- Introduction, Intermediate, and Advanced Typography (Fundamental principles of typography, publication design and experimental communication design)
- Basic Digital Applications and Digital Methodology (Developing a digital skill set of graphic design and web design with emphasis in information architecture and user experience)
- Special Topics in Graphic Design, in Experience Design, and Graphic Design Portfolio (Motion graphics and design business practice, as well as portfolio development for career in design industry)
- Graphic Design History (Understanding where design came from, how it developed, and who shaped its evolution.)

Student Demand:
Graphic Design, which encompasses the BA and BFA degrees, are the largest programs in the Department of Design, and is one of the most well-respected design programs in the United States. Demand for graduates with these degrees comes from the ever-changing nature of business, the growing importance of interdisciplinary design activities, and the need for graduates with a broad liberal arts education and outcome-oriented design preparation. At any given time nearly 500 majors study graphic design.

The Graphic Design program provides professional preparation supported by University wide general education that conforms to national expectations. The program is composed to balance initial broad accessibility for students from diverse backgrounds with high professional expectations of its graduates. The beginning courses are open to incoming students after completing a series of core prerequisites either through transferring from a community college or entering as freshman from high school. In order to accomplish these goals, the program devotes 75% of its resources to introductory courses, and the remaining 25% to the advanced BFA portion of the curriculum, available only to students admitted to the BFA program. Portfolio reviews for admission into the more advanced BFA program ensure well-qualified graduates.

ARCHIVAL INFORMATION: SLO 4

| Location: | ART 229 | Person to Contact: | Chang Kim | 510) 304-0450 or 4-4382 |

Assessment schedule is posted at [http://www.sjsu.edu/ugs/assessment](http://www.sjsu.edu/ugs/assessment)

Please send any changes to the schedule or to student learning outcomes to Jackie Snell

jacqueline.snell@sjsu.edu

The department’s assessment process is based on the following courses/outcomes matrix:

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<tr>
<th>SLO</th>
<th>DSGD 83</th>
<th>SSIC 99</th>
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The rows in this matrix correspond to the department’s 6 SLOs. The columns correspond to required courses, including the choices offered for required design electives. The entries indicate the level of competency students should achieve for the corresponding outcome after completing the corresponding course, where A = "Advanced", I = "Intermediate", and B = "Beginning".

Graphic Design, BFA Student Learning Objectives

4. An understanding of tools and technology, including their roles in the creation, reproduction, and distribution of visual messages. Relevant tools and technologies include, but are not limited to, drawing, offset printing, photography, and time-based and interactive media (film, video, computer multimedia).
Initial Evidence of Student Learning:
At the end of each fall term, typically in the sophomore year, all students who plan to enter the BFA graphic design program apply to an advisory portfolio review where they receive an evaluation of their semesters course work completed in Introduction to Graphic Design (DSGD 104) and Introduction to Typography (DSGD 99) approximately 175 students. At the end of each spring term, a second course, Intermediate Graphic Design (DSGD 105) is also evaluated. At the end of Intermediate Graphic Design, approximately 100 students apply to the BFA Graphic Design program, from which a cohort of 25 students is accepted. Portfolio/SLO reviews are conducted by a committee of full-time and part-time faculty teaching these courses. Portfolio/SLO reviews facilitate content evaluation, qualitative feedback, aid in the development of course objectives, as well as maintaining a high level of student performance and expectation. Interaction with the profession, student internship placements, and, most importantly, the professional success of graduates provide continuing proof of results.

In addition, all students enrolled in the BFA graphic design degree program (juniors and seniors: approximately 50 students) are assessed at the end of each academic semester. The reviews evaluate the student’s BFA course work, project grades, and in-class performance reports, compiled by the faculty of record. The review format consists of an in-person student presentation to the committee of all completed course work, and open discussion(s) between faculty and student. Review and presentation typically last from 10-20 minutes each, and encompass self-analysis, learning objectives, developmental concerns, both pros and cons, and work/life balance hurdles, etc.

Given the context and breadth of the existing course offerings, it was determined that a new area of emphasis must be developed. In the meantime, adjustments to existing courses should help ease developmental deficiencies.

Change(s) to Curriculum or Pedagogy:
Fall 2009, Spring 2010, and Fall 2010: The committee of full-time and part-time faculty determined that some assigned projects did not generate a sufficient command, or demonstrate student confidence in “time-based, and interactive media.” In particular, are user interface design, and/or web driven information design, including image creation methodologies, even though students seemed to understand the concept of such subject matter, refer to SLO 4 above.

The Graphic Design Full-time faculty discussed, researched, and refined course projects, and address pedagogic issues designed to facilitate and advance the understanding SLO 4, as they related to time-based and interactive media, including Image Making. Two courses were identified for enhancements and modification:

1) DSGD 107A-1 (Special Topics in Graphic Design: Emphasis on Image Making):
In Spring 2011 we offered (for the first time) new content within an existing course to address the need for more theory and skill(s) in Image Making for visual communications. Faculty researched other well-known programs, including foreign Universities, to aid in the development of the course. The Graphic Design Program students have traditionally lacked confidence in their image making skills; students typically relied on stock photo resources, and other “cut and paste” methods of appropriation. Course enhancements include more lectures on visual literacy, and creative expression. Several guest speakers provided students with lectures and hands on workshops. The course was offered to 3rd semester Junior’s to ensure an intermediate intellectual/esthetic understanding of the design idea. At the end of the academic semester, during review(s), the faculty observed a marked improvement in the student’s image making abilities.

2) DSGD 107B-2 (Special Topics in Experience Design: Emphasis on User Interface Design):
Over the last decade, the demand for new media (graphic and information design) has steadily increased. Position descriptions for graphic design jobs often cite and/or require skills in User Interface Design, Interaction Design, and/or Web Info-graphics. The new content is designed to engage the students in projects that emphasize time-based and interactive media (film, video,
computer multimedia). The success of the project was evident in the student portfolios which exhibited a good balance of new media, and image creation graphic design.

We recognize a need to continuously develop and to create space in the course offerings to address aspects of an ever-changing technological advancements, and gain a broader perspective of design practices rooted in information technology, film, video, and computer multimedia.

**Evidence of Student Learning after Change.**

Spring 2011: After conducting the end of term BFA portfolio review in Spring 2011, the full-time graphic design faculty, along with other participating adjunct faculty ascertained that our Junior and Senior students indeed exhibited projects containing a deeper understanding of Information Technology (IT), and/or grasp of "Image Making skills, such as, Drawing, Offset Printing, Photography, and Time-based and Interactive Media. This is especially significant as new media and information technology, as well as, time-based and interactive media leads the California economy. The feedback also exposed the program’s challenge to continually modify curricula in response to industries that demand skills encompassing drawing, photography and an understanding of new computing technologies, complex critical thinking, and creative problem-solving.
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**Graphic Design, BFA Student Learning Objectives**

6. An understanding of basic business practices, including the ability to organize design projects and to work productively as a member of teams.

**Initial Evidence of Student Learning:**

At the end of each fall term, typically in the sophomore year, all students who plan to enter the BFA graphic design program apply to an advisory portfolio review where they receive an evaluation of their semesters course work completed in Introduction to Graphic Design (DSGD 104) and Introduction to
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In addition, all students enrolled in the BFA graphic design degree program (juniors and seniors: approximately 50 students) are assessed at the end of each academic semester. The reviews evaluate the student’s BFA course work, project grades, and in-class performance reports, compiled by the faculty of record. The review format consists of an in-person student presentation to the committee of all completed course work, and open discussion(s) between faculty and student. Review and presentation typically last from 10-20 minutes each, and encompass self-analysis, learning objectives, developmental concerns, both pros and cons, and work/life balance hurdles, etc.

Given the context and breadth of the existing course offerings, it was determined that a new area of emphasis must be developed. In the meantime, adjustments to existing courses should help ease developmental deficiencies.

**Change(s) to Curriculum or Pedagogy:**

Fall 2009, Spring 2010, and Fall 2010: The committee of full-time and part-time faculty determined that some projects did not generate sufficient exposure to working as a member of a team on projects relating to “new media” applications, especially user interface design, and/or web driven information design, even though students seemed to understand the concept of such subject matter, refer to SLO 6 above.

The Graphic Design Full-time faculty discussed, researched, and refined course projects, and address pedagogic issues designed to facilitate and advance the understanding the team dynamics when working as a member in a team on User Interface Design, Web based Information Design, and/or Image Making.

Three courses were identified for enhancements and modification:

1) **DSGD 107A-1 (Special Topics in Graphic Design: Emphasis on Image Making):**
   In Spring 2011 we offered (for the first time) new content within an existing course to address the need for more theory and skill(s) in Image Making for visual communications. Faculty researched other well-known programs, including foreign Universities, to aid in the development of the course. Course enhancements include hands on team workshops. The course was offered to 3rd semester Junior’s to ensure an intermediate intellectual/esthetic understanding of the design idea. At the end of the academic semester, during review(s), the faculty observed a marked improvement in the student’s image making skills, and ability to organize design projects.

2) **DSGD 107B-2 (Special Topics in Experience Design: Emphasis on User Interface Design):**
   Over the last decade, the demand for new media (graphic and information design) has steadily increased. Position descriptions for graphic design jobs often cite and/or require skills in User Interface Design, Interaction Design, and/or Web Info-graphics. Consequently, the full-time graphic design faculty contacted some industries to obtain some collaborative/team research projects with our students. As a result, students participated in some very fruitful opportunities, and experienced “real world” design and development methods, sponsored by companies such as Samsung Design Center, located in Los Angeles, and Cooliris Inc. located in Palo Alto.

Since 2006, the graphic and information design media classes were always academic and very theoretical in nature. The new content is designed to introduce students to “real world” team collaborations with industry, and to engage the students in projects that are not only conceptual in development but also contextually real. Both the faculty and industry representatives from Samsung and Cooliris interacted with students on regular schedule; the itinerancy included various degrees of feedback aimed to reinforce the process throughout semester. The success of
the project lead to some full-time job offers for some of our students. Finally, the student portfolios exhibited a good balance of project organization, an understanding new media combined with traditional graphic design skills.

3) DSGD 107A-2 (Special Topics in Graphic Design: Emphasis on Practicum): Along with DSGD 107B-2 course, GD faculty developed a unique practicum course as an alternative to the professional internship experience required of all BFA GD students. The new course satisfies the demand for on campus, and community design services. Faculty uphold the primary objectives of conceptual message development, and theory rather than vocational training, while providing students the real world team experience. Our collaborative projects resulted in a number of successful web sites (SJSU University web site, Art & Design web site, and JMC web site) that were awarded and featured in several international design competitions and periodicals in fall, 2010.

The BFA GD semester year-end portfolio reviews in Fall10 and Spring 2011 clearly demonstrated an improvement in student performance, and potential for employment in the areas of Information Design, User Interface design, and Web applications. However, we recognize a need to continuously develop and to create space in the course offerings to address aspects of an ever-changing technological advancements, and gain a broader perspective of design practices rooted in Information Technology.

Evidence of Student Learning after Change.

Spring 2011: After conducting the end of term BFA portfolio review in Spring 2011, the full-time graphic design faculty, along with other participating adjunct faculty ascertained that our Junior and Senior students indeed exhibited projects containing a deeper understanding team dynamics. The feedback also exposed the program’s challenge to continually modify curricula in response to industries that demand skills and understanding these dynamics as they relate new computing technologies, complex critical thinking, and creative problem-solving.

For years our students graduated relying exclusively on the internship to satisfy the real world, and that of working in teams. Although the general feedback from industry has always placed our program in high regard, there are ongoing comments addressing the program’s lack of pragmatism and practicality. This remains a long-term discussion, and how best to establish effective “what if,” and “what ought-to-be” methodologies, theories, and objectives, while balancing the needs of industry, community and University resources.
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The graphic design faculty have implemented a course of study that emphasizes consistency of planning and analysis with innovation in visual communications—that of the “form-giver” and that of the “planner.” Methods of organization and creative expression form the basis for typographic, image, and technological problem solving. Through a diverse series of classes from introduction to advanced courses, students acquire the craftsmanship and organizational confidence necessary to successfully present their concepts, with emphasis always on conceptual message development and fundamental theory rather than vocational training.

Quality of Instructional Program:
The Graphic Design program at San Jose State has gained a high recognition from both professional and academic areas in the last decades. Especially in recent years, many of our alumni have become highly active and well-respected design leaders in the Bay Area as well as nationwide.

The Graphic Design Program offers 20 sections of classes each semester. About 5 sections of lower division classes and 14 sections of upper classes whose subjects are:
- Introduction, Intermediate, and Advanced Graphic Design (Fundamental principles of graphic design, which includes book cover, poster, brochure, 3D kiosk, corporate Identity system design)
- Introduction, Intermediate, and Advanced Typography (Fundamental principles of typography, publication design and experimental communication design)
- Basic Digital Applications and Digital Methodology (Developing digital skill set of graphic design and web design with emphasis in information architecture and user experience)
- Special Topics in Graphic Design, in Experience Design, and Graphic Design Portfolio (Motion graphics and design business practice, as well as portfolio development for career in design industry)
- Graphic Design History (Understanding where design came from, how it developed, and who shaped its evolution.)

Student Demand:
Graphic Design is the largest program at the School of Art and Design and is also one of the well-respected design programs in the United States. Based on the extreme successful achievements of our
graphic design alumni, and the popularity and high demand of all the graphic design classes that we offer at the San Jose State. Nearly half of the 1900 art and design majors have taken graphic design courses. Between eighty and one hundred students apply for admission to the program annually, and only twenty-five are admitted to the BFA Graphic Design program.

The Graphic Design program provides professional preparation supported by university wide general education that conforms to national expectations. The program is composed to balance initial broad accessibility for students from diverse backgrounds with high professional expectations of its graduates. The beginning courses are open to incoming students after completing a series of core art prerequisites either through transferring from a community college or entering as freshman from high school. In order to accomplish these goals, the program devotes 75% of its resources to introductory courses, and the remaining 25% to the upper part of the curriculum available only to students admitted to the program. Portfolio reviews for admission into the more advanced upper part of the program ensures well-qualified graduates.

ARCHIVAL INFORMATION

| Location: | ART 229 | Person to Contact: | Chang Kim | 510) 304-0450 or 4-4382 |

Assessment schedule is posted at http://www.sjsu.edu/ugs/assessment
Please send any changes to the schedule or to student learning outcomes to Jackie Snell jacqueline.snell@sjsu.edu

The department's assessment process is based on the following courses/outcomes matrix:

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<th>SLO</th>
<th>DSGD 83</th>
<th>DSGD 99</th>
<th>DSGD 104</th>
<th>DSGD 105</th>
<th>DSGD 106</th>
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The rows in this matrix correspond to the department's 6 SLOs. The columns correspond to required courses, including the choices offered for required design electives. The entries indicate the level of competency students should achieve for the corresponding outcome after completing the corresponding course, where A = "Advanced", I = "Intermediate", and B = "Beginning".

Graphic Design, BFA Student Learning Objectives

1. The ability to solve communication problems, including the skills of problem identification, research and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes.
2. The ability to describe and respond to the audiences and contexts which communication solutions must address, including recognition of the physical, cognitive, cultural, and social human factors that shape design decisions.
3. 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.
4. An understanding of tools and technology, including their roles in the creation, reproduction, and distribution of visual messages. Relevant tools and technologies include, but are not limited to,
drawing, offset printing, photography, and time-based and interactive media (film, video, computer multimedia).

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

6. An understanding of basic business practices, including the ability to organize design projects and to work productively as a member of teams.

Initial Evidence of Student Learning:

At the end of the each fall term in their sophomore year, all students who plan to enter the program apply to an advisory portfolio review, where they receive an evaluation of work just completed in an introductory course, DSGD 104 and DSGD 99. A second course, DSGD 105, is taken during the spring. At the end of this course, approximately one hundred or so students apply to the program, from which pool about 25 students are accepted. These reviews are conducted by the full-time and part-time faculty teaching these courses, which allows evaluation and adjustment to the content of individual courses as well maintaining the high level of expectation of student performance. Interaction with the profession, student internship placements and, most importantly, the professional success of graduates provide continuing proof of results. Faculty member realize that each year there are about 40 semi-finalists whose capabilities and skills are quite high and quite similar. It is possible that our program could be expanded base on the demand and qualified candidates to the BFA program if staffing, facilities, and resources were available.

At the end of each academic semester, all students who are enrolled in the BFA degree program (both juniors and seniors: about 50 students) are assessed every semester too. The contents of the review are based on two major studio course works and performance reports from each instructor. Students typically prepare their projects and the process development files from the current semester in prints and on CD as digital formats. The review consists of presentation, interview, and open discussion between faculty and student. Designated instructor who conducted the course talked about student’s individual performance report first and then all other faculty reviewers addressed their individual assessment. Once faculty members exchange thoughts and recorded individual opinion per each one, student was invited into the room where portfolio were displayed for their presentation. Each student has been assigned a particular schedule for the in person presentation to the reviewers. During the presentation for about 10 minutes, they should effectively self-analysis their performance and works (pros and corns) and addressing any issues that they were concerned about.

In Spring 2010 and Fall 2010, fifty students were reviewed per each semester. Each instructor always pre-collect individual student work in prints for both final out comes, process folders, and the digital files on a CD or DVD as for the program archives and assessment.

Graphic Design faculty reviewers believed that our students portfolio did not show enough evidence of confidence in the new media design, especially in user interface design and web driven information design as well as image making methodology, even though students seemed to understand the concept of such matter in regard to SLO#4 and #6 above. Well-balanced sequential courses that would be supported by up-to-date teaching resources and environment from an introductory to advanced projects throughout the BFA program are well-needed. Under the current situation, Graphic Design program has only two full time faculty (One faculty has been assigned a an interim department chair in design department with no teaching assignment) and five part-timers to deal with more than 500 students (BA and BFA).

Change(s) to Curriculum or Pedagogy:

Fall 2009, Spring 2010, and Fall 2010: Graphic Design Full-time faculty discussed, researched, and redesigned together to resolve the issues and implemented changes to the pedagogy in the areas of User Interface Design, Web based Information Design, Industry Collaboration, Image Making (visual literacy), and a deeper understanding of the discipline in three courses:
1) **DSGD 107A-1 (Special Topics in Graphic Design: Emphasis on Image Making):**

In Spring 2011, for the first time we were able to offer a new course content within an existing course to accommodate the need of theory and practice on the Image Making for visual communication. Faculty researched other well-known programs from foreign schools to establish a capstone course to encourage students in various experimentations that develop individually unique and strong methods in their further projects. Graphic Design program students traditionally lack of confidence for making their own images (they used to reply on stock photo resources while their typography always has been a major focus.) Through out the course, Professor gave lectures on visual literacy from their disciplinary perspective, researching and anaylitical report were assigned to the students, and multiple projects (There were 9 series of very fast path: most likely two week term project, and in depth projects.) were assigned. Several guest speakers visited in the class and gave students lectures and hands on workshops. This course was given to the 3rd semester Junior level students in order to make sure that they may obtain good understanding and skills how to create their own graphic images. This was the first time for last twenty plus years in SJSU Graphic Design program has offered a dedicate course for Image Making. On May 26, during the semester end review, all faculty members witnessed that this course worked out very well to asses a long questioning issues on image making.

2) **DSGD 107B-2 (Special Topics in Experience Design: Emphasis on User Interface Design):**

Last decade, the demand of new area (graphic and information design) has been increased a lot. Recent job position requirements in graphic design filed also have emphasized on ‘User Interface’, ‘Interaction Design’, and ‘Web Info-graphics’. Therefore, Graphic Design full-time faculty reached out to the design community in the bay area for bringing opportunities of industry-lead collaborative project that is certainly vital benefit to our students. Faculty was able to make this possible through utilizing a personal network as well as the resources from the professional associations. Senior level students had a wonderful opportunity to experience the real world design process by using an actual project given by leading company such as Samsung Design Center in LA (Spring 2010), Cooliris Inc. in Palo Alto (Fall 2010 and Spring 2011). Even though we’ve already had time based media classes since 2006 when the major curriculum has changed to adapt two new courses, students always dealt with hypothesis projects which was quite difficult to understand of the project realization in design practice. The project was designed to introduce students to a real world collaboration with industry and to engage the students in a project that was not only conceptual development but also real interface prototype of handheld mobile device products. Both faculty and members of the sponsoring group (Samsung and Cooliris) interacted with students regularly based on the itineracy and various degrees of feedback with supplemental resource materials were reinforced the whole process throughout semesters. The success of this project and contents adaptation proofed many full time job offers from IT industry as a result. Finally our student portfolios showed a good balance between the traditional graphic design and a new media design that are impressive and attract to potential employers.

3) **DSGD 107A-2 (Special Topics in Graphic Design: Emphasis on Practicum):**

Along with DSGD 107B-2 course, GD faculty developed an unique practicum course structure in order to create an alternative of the professional internship experience that are required to BFA GD students. Often time, finding such quality internship opportunity would not be easy task. Moreover, on campus there have been so much demands of design creative needs. Therefore, developing a this new course was not only for satisfying the demand on campus but also for providing a vital sensibility of design to students. However, faculty maintained the primary mission statement of our program that is focused on conceptual message development and fundamental theory rather than vocational training while providing students the real world experience in order to understand the design process and team work play. Our collaborative projects resulted in a number of successful web sites (SJSU University web site, Art & Design web site, and JMC web site) that were awarded and featured in several international design competitions and magazine in fall, 2010.

The BFA GD semester end Portfolio Reviews in Fall10 and Spring 2011 clearly represented an improvement in student performance and employment in the areas of Information Design, User Interface
design, and Web applications. However, we need to continuously develop and recruit more adjunct faculty who are industry professionals to address effectively some more aspects (latest technological advancement and broader perspective of Information Technology based design practice, etc.)

**Evidence of Student Learning after Change.**

Spring 2011: After conducting the BFA portfolio review in Spring 2011, Graphic design full time faculty and other participating reviewers founded the fact that our Junior (intermediate level students) and seniors (advanced level students) became more knowledgeable and confident about Image Making and IT new media design. Understanding and experiencing broad and deep knowledge of Visual literacy, User Interface and Digital Interaction Design theory, process, tools and collaboration methodology and how these has been impacted on our modern society in recent years is very critical and essential to graphic designers as visual communicators who are using digital technologies and social networks. In past years, our students graduated from school without having hands on experience of the real world new media design and without knowing a concept of the design team work that are absolutely essential at real work places. Although the general feedbacks on our graduates’ qualification from industry were always highly regarded, there have been consistent comments about lack of pragmatism and practicality.

Generating various opportunities to experience/learn about IT related design issues from the industry, communities, and other international organizations made the Graphic Design program much dynamic and forward-thinking. Throughout those newly developed course contents and collaboration methods, the program started to develop relationship as well as establish reputation with industry sponsors, and by doing so, it most benefits our student’s education at the San Jose State University. While all is well, at times, there have been difficulties regarding faculty’s working overtime or well-exceed the required teaching load in meeting the expectations of the sponsored companies/clients. The faculty who conducted such collaborative/sponsored project based courses (DSGD 107A and B) had to spent almost twice more time than the one that they would spend for any other regular academic courses. This is common issue of any tech-related design courses. This remains a long term discussion, and how to establish effective course objectives, as well as allocation for adequate teaching resources for the future.