Part A
1. **List of Program Learning Outcomes (PLOs)**
   (PLOs should be appropriate to the degree and consider national disciplinary standards, if they exist. Each outcome should describe how students can demonstrate learning.)

   **PLO1** Apply the principles of color, composition, hierarchy, typography as they relate in the various media—digital, print, motion, 3-D, etc.—that exist in design.

   **PLO2** Demonstrate the ability to create and develop original concepts, build prototypes, integrate feedback and carry projects through to the production process.

   **PLO3** Apply principles of visual communication as they relate to reaching audiences, the role of design in society, and the ability to work cooperatively.

   **PLO4** Identify key aspects of graphic design history, theory and criticism from a variety of perspectives, including prominent designers, historians and contemporary writers and thought-leaders

   **PLO 5** Show fluency in the breadth of disciplines that graphic design encompasses, with deep exploration into information architecture, user interface design, interactive design, motion graphics, iterative image-making, exhibition design and typeface design.

   **PLO 6** Demonstrate understanding of the design process, design thinking and professional standards and practices, including real-project learning scenarios and a transition into preparing a portfolio to enter the working force.
2. **Map of PLOs to University Learning Goals (ULGs)**
(Please indicate how your PLOs map to the University Learning Goals below by listing the PLO under each relevant ULG, or including this map in table form (see examples here). Use the link above for a full description of each ULG.)

<table>
<thead>
<tr>
<th>ULG 1 – Specialized Knowledge</th>
<th>PLO1</th>
<th>PLO2</th>
<th>PLO3</th>
<th>X</th>
<th>X</th>
</tr>
</thead>
<tbody>
<tr>
<td>ULG 2 – Broad Integrative Knowledge</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>ULG 3 – Intellectual Skills</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
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<tr>
<td>ULG 4 – Applied Knowledge</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>ULG 5 – Social and Global Responsibilities</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
</tbody>
</table>

3. **Alignment – Matrix of PLOs to Courses**
(Please show in which courses the PLOs are addressed and assessed. The curriculum map should show increasing levels of proficiency and alignment of curriculum and PLOs. See examples here)

<table>
<thead>
<tr>
<th></th>
<th>PLO1</th>
<th>PLO2</th>
<th>PLO3</th>
<th>PLO4</th>
<th>PLO5</th>
<th>PLO6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre BFA: DsGD 63</td>
<td>M</td>
<td>H</td>
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<tr>
<td>Pre BFA: DsGD 83</td>
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<tr>
<td>Pre BFA: DsGD 99</td>
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<td>H</td>
<td>M</td>
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<tr>
<td>Pre BFA: DsGD 100</td>
<td>H</td>
<td>H</td>
<td>M</td>
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<tr>
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<td>H</td>
<td>M</td>
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<td>DsGD 102</td>
<td>H</td>
<td>H</td>
<td>M</td>
<td>M</td>
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</tr>
<tr>
<td>DsGD 105</td>
<td>H</td>
<td>H</td>
<td>M</td>
<td>X</td>
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<tr>
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<td>X</td>
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<tr>
<td>DsGD 106</td>
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<td>H</td>
<td>M</td>
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<tr>
<td>DsGD 103A</td>
<td>H</td>
<td>H</td>
<td>M</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DsGD 186</td>
<td>H</td>
<td>H</td>
<td>H</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Course Code</td>
<td>Medium Contribution</td>
<td>High Contribution</td>
<td>Medium Contribution</td>
<td>High Contribution</td>
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<tr>
<td>DsGD 120</td>
<td>H</td>
<td>H</td>
<td>H</td>
<td>M</td>
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</tr>
<tr>
<td>DsGD 131</td>
<td>H</td>
<td>H</td>
<td>H</td>
<td>M</td>
<td></td>
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<tr>
<td>DsGD 132</td>
<td>H</td>
<td>H</td>
<td>H</td>
<td>M</td>
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<tr>
<td>DsGD 103B</td>
<td>H</td>
<td>H</td>
<td>H</td>
<td>H</td>
<td></td>
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</tr>
<tr>
<td>DsGD 108</td>
<td>H</td>
<td>H</td>
<td>H</td>
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<tr>
<td>DsGD 150</td>
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<td>H</td>
<td>H</td>
<td>H</td>
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</tr>
</tbody>
</table>

M Medium contribution
H High contribution
x Skills relevant but not presently assessed

4. **Planning – Assessment Schedule**
(Please provide a reasonable, multi-year assessment plan that specifies when a PLO will be assessed (A), when you might plan to implement changes as a result of your assessment (I), and, if applicable, when you might reassess a given PLO (R) to gauge the impact of the change. All PLOs should be assessed at least once during each program planning cycle (usually 5 years). Add rows and columns as necessary.)

<table>
<thead>
<tr>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>PLO 1</td>
<td>A</td>
<td>I</td>
<td>R</td>
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</tr>
<tr>
<td>PLO 2</td>
<td>A</td>
<td>I</td>
<td>R</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>PLO 3</td>
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<td>I</td>
<td>R</td>
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<td>PLO 4</td>
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<tr>
<td>PLO 5</td>
<td></td>
<td>A</td>
<td>I</td>
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<tr>
<td>PLO 6</td>
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<td></td>
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<td></td>
<td></td>
<td></td>
<td>A</td>
</tr>
</tbody>
</table>

A = PLO assessed
I = Implement changes (if any)
R = Reassess PLO

5. **Student Experience**

a. How are your PLOs and the ULGs communicated to students, e.g. websites, syllabi, promotional material, etc.?

PLOs and the ULGs are communicated to students via website (http://www.sjsu.edu/design/design_programs/graphic_design_program/gd_learning_objectives/), syllabi, as well as during advising, course introductions and orientation sessions.

b. Do students have an opportunity to provide feedback regarding your PLOs and/or the assessment process? If so, please briefly elaborate.

Not at the moment, but we will be exploring into it in the near future.
Part B

6. **Assessment Data and Results**
(Please briefly describe the data collected for this report (e.g., student papers, posters, presentations, portfolios, assignments, exams). The instruments used to evaluate student achievement (e.g., rubrics or other criteria) and actual data (e.g., assignment description or instructions) should be attached as appendices.)

Besides the regular course feedback per each class, every BFA Graphic Design student is required to submit their course work based portfolio and to attend the end of semester review. Throughout this intensive portfolio review, Students gain knowledge of what they need to address in the coming semester. The series of official feedbacks from these portfolio reviews will help students for their development of academic steps. The program will collect data to assess PLOs.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Data collected:</th>
<th>Assessment Instrument:</th>
</tr>
</thead>
<tbody>
<tr>
<td>DSGD 100</td>
<td>Visual Communication &amp; Process</td>
<td>Student Portfolios</td>
<td>4 course projects, Portfolio review</td>
</tr>
<tr>
<td>DSGD 104</td>
<td>Introduction to Graphic Design</td>
<td>Student Portfolios</td>
<td>5 course projects, Portfolio review</td>
</tr>
<tr>
<td>DSGD 150</td>
<td>Degree Project: Senior Studio (Capstone semester)</td>
<td>Faculty assessment and project process books.</td>
<td>Senior capstone project, 3 assessment reviews by full-time faculty, faculty assessment form, process books and project presentations. We piloted a new assessment form in Spring 16. See attached.</td>
</tr>
</tbody>
</table>

7. **Analysis**
(Please discuss the findings and evaluate the achievement of PLOs and/or progress on recommended actions.)

The program emphasizes research and explorations in visual communication. Through a diverse series of classes from intermediate to advanced courses, BFA Graphic Design students acquire the knowledge to be confident in their abilities in the creation, production, and implementation of visual messages. They adhere to standards for professional practice and research based on their personal values and mission in the realm of the design field.

In this information age, multinational corporations to small personal businesses have long recognized graphic design as a major component in effective communication and marketing. Graphic designers offer perspectives and solutions on how people see, read, feel, respond, and understand a broad range of visual information. Thus the demand for graphic designers has been increasing steadily for decades. Our Graphic Design Program’s role in the Bay Area is particularly important because of the heavy concentration of high-tech development. Our alumni represent a significant percentage of the Bay Area’s corporate and consulting design firms even though competition for these jobs is international, as many firms have multiple locations and relative freedom to relocate talent. Our alumni are significant contributors to the international competitiveness of the metropolitan industry. Conversely, the program provides the local community with the only public, “affordable” education in this highly competitive field. We pride ourselves on having an open enrollment at the beginning of the curriculum, and on providing
students from very diverse backgrounds with the opportunity to compete within this competitive profession.

8. **Proposed changes and goals (if any)**
   (Given your findings, please list the proposed changes and goals for the next academic year and beyond – that is, how will you “close the loop”?)

**Part C**
(This table should be reviewed and updated each year, ultimately providing a cycle-long record of your efforts to improve student outcome as a result of your assessment efforts. Each row should represent a single proposed change or goal. Each proposed change should be reviewed and updated yearly so as to create a record of your department’s efforts. Please add rows to the table as needed.)

<table>
<thead>
<tr>
<th>Proposed Changes and Goals</th>
<th>Status Update</th>
</tr>
</thead>
<tbody>
<tr>
<td>Update course offerings to address a rapidly changing growth in designing for digital experiences.</td>
<td>The current 2017’ BFA cohort’s senior year will be distinguished by two tracks. <em>Print-based media</em>, and <em>Time-based media</em>. Each track serves to address this need. The success and continuation of this need hinges on the availability of resources. Funds, equipment, lab space and full-time faculty continues to be a challenge. We will begin collecting job profiles of recent graduates as a evidence for the need to change.</td>
</tr>
<tr>
<td>The program realizes the importance of graduate level academic activities. Plans for a master’s program was initiated last year.</td>
<td>In-progress. Acquiring adequate resources to run the program remains to be a challenge.</td>
</tr>
<tr>
<td>2018’ BFA cohort class size reduced.</td>
<td>Even though we were initially accepted twice as many qualified students, the lack of adequate resources compelled the program to reduce the size of 2018’ BFA in half, and reverted to offering only one track in the BFA Graphic Design Program. The program aims to resume two tracks once sufficient resources is granted.</td>
</tr>
</tbody>
</table>
Appendix
STRATEGIES AND CONCEPT:

Communication
The proposal speaks clearly, in the appropriate medium, to the intended audience.

Creativity
The concept / message is cohesive; it adds meaning and memorability that aid in cognition.

Design Strategy / Research
The project is well researched (consumer needs, marketing and business plans, design language, brand identity etc.) and is utilized to influence the final design solution.

EXECUTION.

Craft
Attention to detail was observed. The project should accurately depict the final product. (Eg. Well constructed mock-ups, no spelling errors, or poor mounting .etc)

Use of Digital Tool / Media / Materials
Student demonstrates a proficiency in the medium. (Eg. Student understand current tech standards and was able to apply knowledge in their proposal)

PROFESSIONALISM.

Presentation
The student was able to articulate the design problem, the audience to whom it speaks, and a rationale of why one’s solution satisfies the objectives.

Process Book (Reviewed in during exhibition)
Process for the design solution was well documented and organized in a logical manner.
B.F.A. Thesis Guidelines
This guideline was based on the official SJSU thesis guidelines. Some language and requirements have been modified in order to meet the nature of the BFA Graphic Design program as well as DsGD 150 course curriculum.

B.F.A. Thesis Guidelines
All BFA candidates in Graphic Design Program at San Jose State are required to pass a thesis project in their primary genre, defined in the curriculum. The finished project including process book must be approved by the candidate’s thesis committee, which means it must comply with course guidelines. This guide is designed to present the thesis process as clearly as possible. It covers minimum requirement, and should serve as your checklist as you move forward.

What is a Thesis?
The thesis project is the main and most significant aspect of your BFA’s year work. The thesis project is a creative endeavor and an original investigation of a specific viewpoint. Because the BFA Graphic Design degree at San José State University is a professional degree in this field, it is expected that the project be at the highest level of visual design/research work. It must be a cohesive body of work. It must bear up to the scrutiny of the creative community, and further our understanding of its specific investigation.

The project follows as a result of the candidate’s thesis proposal as a unique body of design work, demonstrating the capacity to push the limits of what is possible in the multi-faceted realms of the visual arts. It will be understood and evaluated within the terms that you yourself define. They are meant to direct and define the goals and terms, which render your work significant.

The main component of the thesis is a body of work completed by the student during the fall semester that may employ “printed graphics, typography, photographic, video, film, information design, data visualization, UX and UI design, interaction design, package & 3D graphics, book design, branding, event design”, or any other related practices. Accompanying this portfolio is a supporting paper that documents and assesses the development of that work.

An independent committee of three faculty members will evaluate the finished project through a process called “Thesis Orals”. The student will supply their paper to the committee prior to the student presenting their project in front of the committee. While subjectivity is inherent in such judgments, be assured that the committee’s demand for quality will be unbending. Any student who does not receive a passing grade for thesis will not be eligible for degree conferral.
Preparation
Together, a portfolio, thesis proposal and thesis paper (including the process book) reflect an academic year’s worth of intensive exploration and accomplishment. Entire spring semester will be an intense period during which creative work and production develops into a cohesive whole. Before beginning of the Spring semester of your thesis year, you should already be examining your work critically, considering what creative direction you might be heading into and where you are aiming to be in six months. Discuss your work and ideas with the advisors, your peers, critique instructors, and your other sources of creative inspiration. Get your creative juices flowing and focus your thinking into a raw concept for your project. Remember that it is always best to set realistic goals for the size and scope of the project based on your personal funds, necessary equipment, and other resources.

Recruiting a Thesis Committee
Graphic Design Program requires that a minimum of three individuals (including course instructor) serve on the student’s thesis committee. The majority of the committee members must be SJSU faculty (recommend at least one should be no SJSU Graphic Design program faculty member who is an expert in the subject of your thesis research area.)

In general, the first advisor (or Thesis Director) should be a faculty member in your primary genre. However, anyone in this committee could be the Thesis Director under the certain circumstance. The Thesis Director is the person you will work with most often on your thesis project, from concept to delivery. Therefore, you have to carefully consider how you can capitalize on this person’s expertise. Usually, the second and third advisors will review your proposal and progression reports along with the Director throughout the entire semester. You may seek a writer, designer, or professor from another school whom you know and/or has an interest in your work to serve on your committee. All advisors should have at least 5 years of experience in their relevant field. Allocate sufficient time to recruit your committee. Faculty members are very busy, and your first choice may not have time to serve. Be flexible, and remember that you will recruit a committee. No BFA candidate has ever failed to recruit an advisory committee.

The Thesis Proposal
Before you can enroll in DsGD 150, you should have an initial idea for your thesis proposal. You must have your proposal approved by the Thesis Committee within the first two week of the semester (refer to the schedule of the course). After which, your Thesis Proposal will be the basis for the 1st round presentation for Faculty review. Faculty Review Committee is comprised of tenure-track faculty members who meet regularly to discuss the program’s BA and BFA programs.

Proposals should demonstrate expertise with the design environment and clearly place the thesis within a context that will enable design scholars to assess its value and potential as an artistic/design contribution. Carelessness or flippancy will earn your proposal a rejection. The thesis proposal is an important demonstration of your
professionalism.

The first step in writing a thesis proposal is to meet with your Thesis Director. Among other things, he or she will help you determine your project’s scope so it can be completed in timely manner. This is one of the main questions the Graduate Committee asks about every thesis proposal. Your Thesis Director can also provide you with examples of past proposals or some references. Download and fill out the program’s Thesis Proposal Form (PDF). You must include this form when you submit your proposal to the Thesis Committee.

Your proposal should have three sections:
This proposal should show an awareness of the historical and cultural context in which your work is situated as well as its influences, and personal or social factors that bear upon its significance in a larger cultural milieu. All thesis proposals must be written in proper English and should be copy edited for spelling and punctuation. Your thesis proposal should function as a strategy or game plan that facilitates, directs, and focuses the body of your project. It is meant to serve as a plan for you and your faculty, as well as a reference for understanding the ideas, goals, and intentions of your project. A preliminary visual representation of your work is required with the thesis proposal.

Section One: Project Description (Abstract)
A short description (abstract on the form) of the manuscript you plan to complete. If your project is a novel, you might describe the cast of characters and succinctly summarize the plot. Explain the major themes you plan to explore in your work.

Section Two: Statement and Research Methodology, and Reference
• Define the intended audience, user, or beneficiary of your thesis project
• Define the medium, creating tool, and outcome of the project
• List the design works/projects that have influenced the project.
• Write an annotated bibliography (less than 50 words) of works that are most like or most influential on the project proposed. In the annotations, you should succinctly describe each individual work’s affinity or influence on the project in concrete terms.

Section Three: Details of the Thesis Project
Describe more details of your project with any supplement information that can be easily understandable how your final Thesis Project will be completed.
• Introduction
• Body
• Conclusion

Section Four: Work Sample
Include about 5 pages of thesis or design projects examples total. These samples will provide evidence that you are able to complete the project you have proposed. It would be also good idea if you select some of your best work or the work (you’ve
done in the past) most similar to the project you are proposing. You should refer to specific content from your work sample in the proposal.

Meet your Thesis Director at least two weeks before the semester’s Thesis Proposal Deadline, so he or she has time to suggest revisions. When you have your Director’s approval as well as other committee members, submit the proposal to the DsGD 150 course faculty.

**Thesis Progression Report**

Then the Thesis Proposal will be the primary material to develop more concrete contents and research methodology for the 1st Round Thesis Progression Report. The members of the Review Committee will carefully review your Report during your 1st round presentation, and it will be brought up for discussion right after completion of your presentation during the Q&A section. The members will vote and convey their decision to your Thesis Director and to you. Sometimes the Review Committee grants a proposal approval on condition that it is revised to the committee’s recommendations. Make sure you pay attention and carry out these revisions as soon as possible. If you wait too long, the committee may not be able to reconsider your proposal that semester and your progress towards graduation may be delayed. There will be two times of Thesis Progression Reports (On **Feb. 26** and **Mar. 25, 2016**) and the final submission (**Apr. 29, 2016**) for the approvals. The review Committee must approve each round of Thesis Progression Report in order to move towards the final submission.

**Drafting Your Thesis**

You will work with your Thesis Director to determine a sensible writing and review schedule. Start by asking if he or she prefers to read your work in pieces or only when the manuscript is complete. Set milestones by working backwards from the deadlines. Be conservative; leave plenty of wiggle-room. Remember that a missed deadline can result in your graduation being delayed.

**Formatting Your Thesis**

Your thesis project process book and presentation file must follow the primary DsGD 150 content and formatting guidelines. Look through it thoroughly, but be creative by your own approach as long as it meets the basic requirements. Generally, BFA Graphic Design thesis projects are creative works with a defined scope, substantial research and a clear project outcome.

**Thesis Documentation (Process Book)**

The thesis paper is a supporting document and should not eclipse the design work. Nonetheless, a BFA degree requires verbal and written evidence of both intelligent, creative decision-making, and an awareness of the historical and/or contemporary context of the work.

Your thesis statement (paper), which will accompany your thesis project, should state the form (medium/format) of your thesis project, as well as the main idea or
ideas that you have explored. This statement need not be long, but it should be clear and focused. This statement will serve as an archive or notation of the project you have completed and should compliment the more extensive analysis you have outlined in your proposal.

Statements should be in clear, concise English and copy edited for grammar, punctuation, and spelling. This statement need not exceed five pages in length. The faculty committee on your Orals panel will have read it and will use it as a guideline to understanding and interpreting your project. Each student’s final thesis statement will be bound and archived with a record of your project. Visual representations, either photos or diagrams of your work or others, may be incorporated into the paper but are not necessary.

**Submitting the Thesis for Review Committee Approval**
All three members of your Thesis Advising Committee will review your work simultaneously. Usually the second and third advisors convey their decisions to your Thesis Director, who communicates it to you. They may recommend changes before you submit the final Report (documentation) to Thesis Review Committee. After the committee approves your thesis documentation, they must sign the Thesis Review Committee Approval Form as evidence of their participation in your project.

**Thesis Oral Presentation**
Each candidate is required to present and orally defend his or her work in a 10-15 minute closed session to the Thesis Review Committee on Tuesday, **May. 17, 2015**. As stated previously, your thesis presentation package will be given to the committee on Thursday Apr. 28, 2015 before the oral presentation so that the committee will approach your work with an awareness of your ideas.

**Copyright and Publication Concerns**
Once you submit your Thesis Project Documentation, it becomes available through certain databases including your portfolio web site and other public domains. If you wrote about a historically related design topic, a series of course citations are very important. Use your common sense to prevent any plagiarism or copyright issues.

**A final word of advice:**
Obviously, everybody could make mistakes. Proofread and then proofread again. Some dispassionate faculty reviewers have been known to reject theses because of typos and grammatical mistakes. Please make sure all of your written materials are free of spelling and grammar errors.
**Student's Checklist and Advisor's Evaluation Criteria**

1st round presentation & faculty review:
- Able to begin to realize his/her intentions in preparation for their thesis project?
- Able to negotiate aims and objectives?
- Develop critical and practical research skills?
- Use appropriate methods approaches and processes?
- Able to contextualize and discuss their own practice within a critical framework?
- Identify self-determined aims, objectives and evaluative processes for the project?
- Develop strategies for and effectively undertake independent research and analysis utilizing integrated critical and practical research skills?
- Explore, apply and effectively utilize appropriate methods, approaches and processes in terms of the realization of their ideas and intentions?
- Were objectives, themes and research strategies for the development of their practice through presentations and informed critical debate articulated?

2nd round presentation & faculty review:
- Source and research a range of conceptual and critical frameworks in relation to their field of study?
- Articulate and critically discuss these frameworks in relation to selected practitioners and design practices in the draft of their paper?
- Develop a coherent critical framework that allowed them to produce, conceptualize and interrogate contemporary art practices, including their own?
- Effectively communicate his/her own critical position through a presentation?
- Produce, through a synthesis of critical theory, practice, and writing, a proposal for their thesis?
- Present coherent strategy for the further development of their BFA Project Proposal?

3rd round presentation & final faculty review:
- Utilize a range of research methods and integrated practical and/or critical research skills to develop their BFA Project within an interdisciplinary context?
- Present provisional outcomes for their work through critically considered and speculative strategies?
- Use a range of research methods and integrated practical and/or critical research skills to develop their BFA project?
- Effectively reflect upon and evaluate his/her practice against his/her own self-determined aims and objectives?
# Approval Form

## Dsgd 150

**Degree Project: Senior Studio**  
Spring 2016

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## B.F.A. Graphic Design Thesis Review Committee Approval Form

### Thesis Advising Committee Members
- **Advisor 1 (Thesis Director)**  
  Name
- **Advisor 2 (Course faculty)**  
  Name Nelson Wei Tan
- **Advisor 3**  
  Name

### Student Information
- **Student Name**
- **Student ID #**
- **Major**
- **Address**
- **Phone**  
  **E-mail**
- **Semester / Year**  
  **Credit Hours: 4**

### Thesis Project Information
- **Thesis Project Title:**
- **Thesis Project Genre:**
- **Proposal Submission Date:**
- **Student’s signature:**

### Requirements:
Signatures from all committee members must be present when your thesis is submitted to the BFA Graphic Design Review Committee (attention to Dsgd 150 Faculty) for review and the public presentation as an official act of completion of the course work and degree requirements. GDRC will accept only hand-written signatures on the form. This form must be included in the Thesis Project Packet. Please refer to the course syllabus for more detailed information about submission guidelines:

### 1st Round (Proposal) Committee Review & Approval:
- **Reviewer #1**  
  Date
- **Reviewer #2**  
  Date
- **Reviewer #3**  
  Date
- **Remark**

### 2nd Round Committee Review & Approval:
- **Reviewer #1**  
  Date
- **Reviewer #2**  
  Date
- **Reviewer #3**  
  Date
- **Remark**

### Final Thesis Committee Review & Approval:
- **Reviewer #1**  
  Date
- **Reviewer #2**  
  Date
- **Reviewer #3**  
  Date
- **Remark**
### B.F.A. Graphic Design Thesis Committee Advising Form

**Thesis Advising Committee Members**
- **Advisor 1 (Thesis Director)**
  - Name
- **Advisor 2 (Course faculty)**
  - Name: Nelson Wei Tan
- **Advisor 3**
  - Name

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<th>Student Name</th>
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<td>Semester / Year</td>
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**Thesis Project Title:**

**Thesis Project Genre:**

**Proposal Submission Date:**

**Student's signature:**

**Advisor 1 Name**

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<td>Phone</td>
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<td>Advisor's signature:</td>
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**1st Round Thesis Advisor's Review & Approval:**

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**Final Thesis Advisor's Review & Approval:**

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# B.F.A. Graphic Design Thesis Committee Advising Form

## Thesis Advising Committee Members
- Advisor 1 (Thesis Director)
  - Name
- Advisor 2 (Course faculty)
  - Name: Nelson Wei Tan
- Advisor 3
  - Name

## Student Name
- Student ID #
- Major
- Address
- Phone
- E-mail
- Semester / Year
- Credit Hours: 4

## Thesis Project Title:

## Thesis Project Genre:

## Proposal Submission Date:

## Student's signature:

## Advisor 2 Name
- Title
- Organization
- Phone
- E-mail
- Advisor's signature:
- Date

## 1st Round Thesis Advisor's Review & Approval:
- Signature:
- Yes ☐ No ☐ Pending ☐
- Comments:
- Date

## 2nd Round Thesis Advisor's Review & Approval:
- Signature:
- Yes ☐ No ☐ Pending ☐
- Comments:
- Date

## Final Thesis Advisor's Review & Approval:
- Signature:
- Yes ☐ No ☐ Pending ☐
- Comments:
- Date
# B.F.A. Graphic Design Thesis Committee Advising Form

**Student Name**

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**Thesis Project Title:**

**Thesis Project Genre:**

Proposal Submission Date:

Student’s signature:

**Advisor 3 Name**

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Advisor's signature: Date

---

**1st Round Thesis Advisor's Review & Approval:**

Yes ☐ No ☐ Pending ☐

Signature: Date

Comments

---

**2nd Round Thesis Advisor's Review & Approval:**

Yes ☐ No ☐ Pending ☐

Signature: Date

Comments

---

**Final Thesis Advisor's Review & Approval:**

Yes ☐ No ☐ Pending ☐

Signature: Date

Comments

---

**Thesis Advising Committee Members**

- Advisor 1 (Thesis Director)
  
  Name

- Advisor 2 (Course faculty)
  
  Name Nelson Wei Tan

- Advisor 3
  
  Name
Guidelines

Dsgd 150 section 1
Degree Project: Senior Studio
IS 226
Spring 2016
TUE/THUR
12:00PM-2:50PM
Professor Nelson Wei Tan

B.F.A. Thesis Checklist

Student's Checklist and Advisor's Evaluation Criteria

Path 1:
• Able to begin to realize his/her intentions in preparation for their thesis project?
• Able to negotiate aims and objectives?
• Develop critical and practical research skills?
• Use appropriate methods approaches and processes?
• Able to contextualize and discuss their own practice within a critical framework?
• Identify self-determined aims, objectives and evaluative processes for the project?
• Develop strategies for and effectively undertake independent research and analysis utilizing integrated critical and practical research skills?
• Explore, apply and effectively utilize appropriate methods, approaches and processes in terms of the realization of their ideas and intentions?
• Were objectives, themes and research strategies for the development of their practice through presentations and informed critical debate articulated?

Path 2:
• Source and research a range of conceptual and critical frameworks in relation to their field of study?
• Articulate and critically discuss these frameworks in relation to selected practitioners and design practices in the draft of their paper?
• Develop a coherent critical framework which allowed them to produce, conceptualize and interrogate contemporary art practices, including their own?
• Effectively communicate his/her own critical position through a presentation?
• Produce, through a synthesis of critical theory, practice, and writing, a proposal for their thesis?
• Present coherent strategy for the further development of their BFA Project Proposal?

Path 3:
• Utilize a range of research methods and integrated practical and/or critical research skills to develop their BFA Project within an interdisciplinary context?
• Present provisional outcomes for their work through critically considered and speculative strategies?
• Use a range of research methods and integrated practical and/or critical research skills to develop their BFA project?
• Effectively reflect upon and evaluate his/her practice against his/her own self-determined aims and objectives?
## B.F.A. Graphic Design Thesis/Creative Project Approval Form

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<thead>
<tr>
<th>Student Name (Last:</th>
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<td>Semester / Year: <strong>Spring 2016</strong></td>
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**Thesis Project Title (be concise):**

**Thesis Project Genre:**

**Proposal Submitted (Date):**

**Student's signature:**

**Thesis Project Abstract**

## Selection of Committee Members

- **Advisor 1 (Course faculty)**
  - Name: Nelson Wei Tan

- **Advisor 2 (Committee Chair)**
  - Name

- **Advisor 3**
  - Name

## Committee Proposal Approval

- **Advisor 1:** Yes [ ]  No [ ]  Pending [ ]

- **Advisor 2:** Yes [ ]  No [ ]  Pending [ ]

- **Advisor 3:** Yes [ ]  No [ ]  Pending [ ]

**Comments:**
B.F.A. Graphic Design Thesis/Creative Project Faculty Approval Form

Student Name (Last: First: )
Student ID #
Major
Address
Phone E-mail
Semester / Year: Spring 2016 Credit Hours: 4

Thesis Project Title:
Thesis Project Genre:
Proposal Submitted (Date):
Student’s signature:

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\[\text{Date}\]

\[\text{Date}\]

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\[\text{Date}\]

Remark