

The University of the Arts

The College of Art, Media and Design

Art + Design Education

RESTRUCTURING CHINESE POST SECONDARY GRAPHIC DESIGN CURRICULA  
TO CREATE GREATER COMPATIBILITY WITH DESIGN CAREERS IN CHINA  
TODAY

by

JING DU

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree

Master of Arts in Art Education

May 2015

Copyright 2015  
Jing Du  
All Rights Reserved

The University of the Arts

The College of Art, Media and Design

Art + Design Education

RESTRUCTURING CHINESE POST SECONDARY GRAPHIC DESIGN CURRICULA  
TO CREATE GREATER COMPATIBILITY WITH DESIGN CAREERS IN CHINA  
TODAY

by

JING DU

---

James Savoie  
Associate Provost  
Interim Chair, Museum Studies  
Interim Chair, Art + Design Education Graduate Committee

---

Date

---

Nancy Davenport, Ph.D.  
Professor of Liberal Arts  
Thesis Adviser

---

Date

---

Barbara Suplee, Ph.D.  
Professor of Art + Design Education

---

Date

---

Slavko Milekic, M.D., Ph.D.  
Professor of Art + Design Education

---

Date

## **Abstract**

This thesis provides an overview of the origins in the 20th century of post secondary Design education in China, and then analyzes the reasons for its development and changes throughout that century. It then considers the present condition of Design in global universe, and analyzes the current status of Chinese post secondary Graphic Design in order to find the answer to the problem of how post secondary Graphic Design curricula can be reconstructed in China to ensure compatibility with 21st century global design requirements. Before 1949, Chinese post secondary Design education, following the western model, did not separate itself from art education. Between 1949 and 1979, Chinese post secondary Design education was identified as an Arts and Crafts or Decoration program, and taught in art schools. After the Cultural Revolution (1966-1976), the college entrance examination was reopened and Design Education programs began to develop in comprehensive universities. In 1997 with the expansion of Chinese higher education enrollment, Graphic Design developed programs offering Bachelor of Arts degrees in an increasingly large number of comprehensive universities. With the requirements of the present larger global market economy, Chinese enterprises have an urgent need to have available more talented graduates in order to produce the distinctive innovations and the required competitiveness necessary to ensure that the Chinese can produce both the distinctive innovations and the necessary competitiveness in design. Following interviews with Graphic Design major students and teachers in China, the results of this study analyze the current Chinese Graphic Curricula and teaching

methodologies, compares the Chinese comprehensive universities' Graphic Design education with the U.S.'s comprehensive universities' Graphic design education, and offers recommendations that will make Chinese post secondary Graphic Design education meet the needs of 21st century students preparing to compete in the global design universe, by equipping them with the abilities appropriate for their future careers.

## **Acknowledgements**

I am grateful that so many people helped and supported me throughout the entire thesis process.

To give the deepest appreciation, I would like to thank my thesis advisor Dr. Nancy Davenport who inspired and encouraged me. Without her guidance, correction, and patience, I would not have completed my thesis and gained such valuable experience.

I would like to express my gratitude to Dr. Barbara Suplee, for providing me with insightful suggestions and enlightening me regarding this thesis.

I also would like to thank Dr. Teresa Unseld who supported me in this research topic and taught me about research methods.

I would like to say thanks to my Professional Writing Intensive teacher Pearl Schaeffer, who spent precious time reviewing the grammar and gave me a lot of encouragement.

This paper would not have been possible without all interviewees, who enlightened me and offered their serious responses.

I will not forget to thank all my friends and classmates from China and the U.S.A.

Most importantly, I would like to thank my parents for their endless love and supporting me in going abroad for my Master's degree.

Finally, I would like to thank God for strengthening me to overcome all difficulties.

## Table of Contents

ABSTRACT .....	iv
ACKNOWLEDGEMENTS .....	vi
CHAPTER 1: INTRODUCTION .....	1
Overview	
Statement of the Problem .....	4
Research Question .....	4
Significance of the Study .....	4
Definition of Terms .....	5
Limitation of the Study .....	6
CHAPTER 2: LITERATURE REVIEW .....	8
Chinese Post Secondary Design Education in the Prior 1949 .....	9
Chinese Post Secondary Design Education between 1949 and 1979 ..	11
Chinese Graphic Design Education After 1998 .....	13
The Challenge of Current Graphic Design Education .....	15
Curricula .....	17
Teaching Methodologies .....	21
Internships and Employments .....	23

CHAPTER 3: METHODOLOGY .....	26
Research Question .....	26
Research Design.....	26
Research Perspective .....	26
Research Types .....	27
Research Methods.....	27
Polulation .....	29
Limitations .....	29
CHAPTER 4: FINDINGS AND RESULTS.....	31
The Results of the Questionnaires for Students.....	31
The Findings of the Interviews for Students.....	43
The Findings of the Interviews for Teachers .....	49
A Brief Comparison of Post Secondary Graphic Design Curricula in China and the U.S. ....	52
CHAPTER5: CONCLUSIONS AND RECOMMENDATIONS.....	57
REFERENCES .....	63
APPENDICES .....	68
Appendix A	
The Sample of Chinese Visual Communication Design Program’s Teaching Outline .....	68



The Curriculum of Zhejiang Sci-Tech University Visual

Communication Design Program.....	71
-----------------------------------	----

Appendix B

The Sample of American Graphic Communication Design

Program's Teaching outline.....	76
---------------------------------	----

The Curriculum of University of Cincinnati Graphic

Communication Design Program.....	78
-----------------------------------	----

Appendix C

Chinese Version of Questionnaires and Interviews for Chinese

Visual Communication Design Students .....	83
--	----

## CHAPTER 1

### Introduction

#### Overview

Before 1949, the number of Chinese students completing degrees in higher education was limited because of the nation's limited economic development and uncertain political environment, both of which restricted the budget allotted for education. Enrollment in Chinese universities all but stopped entirely between 1966 and 1976 due to the Cultural Revolution, and even the Chinese higher education systems that existed at that time were unstable and stagnant. In 1977, Chinese universities officially reopened to the public for enrollment due to an emerging Open Door policy led by Chairman Deng Xiaoping. Not only graduating secondary school students, but also high school graduates already employed in the workplace could then take the college entrance exam. However, university enrollment was very competitive at this time because of the small number of available student positions in the existing higher-level educational institutions.

In 1979, the revolution in Chinese higher education began with the Reformation and Opening of China known as the Open Door policy, which made evident the need for a larger trained labor force to develop China's growing market economy. This new Open Door policy can be defined as an open-minded policy focused on developing the economy, the education system, and cultural exchange. In the early 1980s, the chairman of China, Deng Xiaoping, decreed that education must be supported and broadly developed in order to meet the needs of Chinese economic reform and social development (Wan, 2006). With the impact of the

Open Door policy in 1979, Chinese post secondary education expanded significantly in order to provide more university level study opportunities for graduating high school students.

In 1997, Design Education in China had sufficiently evolved to be formally established as a program. The Chinese Academic Degrees Committee of the State Council and State Education Commission issued *The Professional Disciplines and Majors Directory for Awarding Doctoral and Master's Degrees and Cultivating Postgraduate Programs* (授予博士、硕士学位和培养研究生的学科、专业目录) that clearly placed the subjects of Art and Design in the category of liberal arts. According to Zheng, and the research group at the Academy of Arts & Design, Tsinghua University (2010), Chinese Design students earn Bachelor of Arts degree, unlike in the west where Design majors earn Bachelor of Fine Arts degrees. The purpose of Design Education became that of cultivating innovative thinkers who could contribute to creative thinking and have the ability to engage in cultural development through the construction of a more technologically sophisticated society. At this time, Graphic Design was distinguished, separated from its former position in the category of Arts and Crafts (工艺美术) and known as the Decoration program, an independent discipline, unrelated to traditional fine arts, and particularly applicable in comprehensive universities (p. 5-6).

Chinese Design Education rapidly developed in the 1990s because of the particular aspects of politics, society, and economy, which were shaping the ever expanding nature of Chinese higher education. With the Chinese enrollment expansion, which followed Chinese economist Min Tang's proposal to expand Chinese post secondary education in 1998, the

number of university recruits has greatly expanded, turning post secondary education into mass education (Zheng, 2010). This policy has motivated more universities to start Design majors. According to statistics, the acceptance level for recruitment of art students is different from that of other basic departments, the required score for prospective Arts majors being lower than that for other majors. This, of course, has meant more opportunities for high school graduates in the arts to be accepted in universities. Therefore, both the enlarged university enrollment policies and the lower than normal grade levels required have boosted university enrollment in Chinese Design programs (The research group of Academy of Art & Design, Tsinghua University, 2010).

While many Design students now graduate with associate or bachelor degrees, many of them have not learned the particular skills in their major fields that meet the needs of their employers. Too many university students in China are now simply enrolled to receive diplomas rather than to gain an advanced understanding of Design, resulting in the fact that many graduates have neither been supplied with sufficient skills nor sufficient mental acuity to adapt to and thrive in the contemporary competitive job market. Specifically, and with respect to the purpose of this thesis, university curricula and major Design programs are not meeting the Design market requirements to transform the “made in China” products to “designed in China” products. The Chinese Design market badly needs designers with diversified skills, which include multiple approaches to thinking and creativity.

Today’s Chinese undergraduate Graphic Design programs are facing multiple difficulties related to their curricula, their teaching methodologies, their internship programs, and their

training for job readiness, all of which are necessary in order to meet the demands of the contemporary job market. Traditional Chinese curricula and teaching methodologies must be updated in order to train students for current Design paths. Most Chinese students do not have sufficient internship experience in their years in college, and consequently have difficulty applying their classroom knowledge to real world career situations. Chinese Design curricula must be updated now in order to strengthen students' ability to function in the modern world.

### **Statement of the Problem**

The current Chinese post secondary Graphic Design curricula do not meet the needs of today's Design market due to their outdated teaching methodologies and curricula.

### **Research Question**

How can post secondary Graphic Design curricula be constructed for compatibility with Design careers in China today?

### **Significance of the Study**

The significance of this research is to review the history and development of modern Chinese post secondary Art and Design Education and describe current Chinese post secondary Graphic Design education. The research seeks to discover the reasons why current Chinese Graphic Design undergraduate students are not gaining sufficient useful knowledge

and experience in their major field and in what ways Design education can meet the more demanding requirements of the 21st century Design job market. Evidence suggests three reasons for the weakness of the Design curricula: the structure of the curricula, the teaching methodologies, and the lack of internship opportunities. It is clear that the current University curricula and the teaching methodologies in Graphic Design neither prepare students for their profession, nor meet the Design job market's needs, nor seek to adapt to the new and competitive environment that exists. This researcher sought to find methods of restructuring Chinese Graphic Design curricula and methodologies in order to institute the above.

Following the suggestions made in the thesis, it is believed by this author that universities would be able to prepare students to have sufficient confidence, competitive ability, and practical experience to be able to succeed in today's competitive Design market.

### **Definition of Terms**

1. **Chinese Open Door Policy** - The opening up China to the International business community and the transformation of the Chinese economy into a modern global marketplace.
2. **Chinese Post Secondary Education** - Four year university or college undergraduate programs
3. **Graphic Design** - Graphic Design is aimed to convey specific visual messages through Design objects. The breadth of the field includes Font Design, Logo Design, Illustration, Layout Design, Package Design, Book Design, Advertising Design, and Brand Design.

The conventional media of Graphic Design are paper and computer.

4. **Visual Communication Design** - Visual Communication Design is a multi-disciplinary field, which requires that designers have a wide perspective and practical skills. The field of Visual Communication Design involves Graphic Design. In addition to the traditional fields of Graphic Design, it also includes photography, illustration, animation, computer program, calligraphy, and other new media. The name of Visual Communication Design is translated into 视觉传达设计 in Chinese, a kind of training which has been instituted in most Chinese universities in recent years.
5. **Chinese Unit Teaching System** - In China, general education classes are taught on a semester-basis (approx. four months in length) while specific major courses are taught in units that are three or four weeks long within the semester.
6. **Peer Assessment** - Students use their own criteria, which combine contemporary Design styles such as minimalism, post-modernism, and cubism. Included are descriptions of, as well as interpretations and development of, the judgment necessary to critique other students' work and learn from each other.
7. **Service learning** - A combination of classroom instruction and meaningful community outreach service.

### **Limitations of the Study**

The research only concentrates on post secondary Graphic Design Education in comprehensive universities. The curricula of the China Academy of Art, Zhejiang University

of Science and Technology, Zhejiang University of Technology, Zhejiang Sci-Tech University, and Zhejiang University City College were chosen as reference points for the current status of Chinese post secondary Graphic Design education, because it was possible for the researcher to gain access to both the students and teachers in these universities. Also, the Graphic Design programs in these universities have typical Chinese Graphic Design Education programs. The curricula of the University of the Arts in Philadelphia, and the University of Cincinnati were used as the examples of western curricula for Graphic Design. This study only focuses on Chinese post secondary students (four year institutions providing either a college or university degree) and the Graphic Design industry. This study does not focus on international students or the students and teachers of other Design majors. Due to time constraints, precise quantitative data cannot be ascertained. The interviews and questionnaires study: (1) students' thoughts, opinions, and expectations about current curricular teaching methods and content; (2) teachers' attitudes about the Graphic Design curricula and Graphic Design teaching methodologies at their schools.



## CHAPTER 2

### Literature Review

#### Introduction

Chinese higher education was established as a public education system. The majority of the Graphic Design programs exist at the comprehensive universities and at the art academies. According to the history of Chinese post secondary education, the Graphic Design major was identified under the category of Arts and Crafts and situated in the professional art academies. Not until 1998 was Graphic Design formally introduced in the comprehensive university system. Since then, Chinese post secondary Graphic Design education has constantly expanded. Particularly because of the rapid development of the economy and of the Design market since 2000, many Chinese colleges and universities have increased their numbers of Design enrollees. The Graphic Design major is popular because it can be used in many fields such as advertising, package design, and communication media. Many students choose Graphic Design because of their desire to find good jobs in the Graphic Design field, and many universities have established Graphic Design majors in response to students' needs and the Design market's needs. Thus, this excessively speedy development of the Graphic Design major has negatively impacted the universities' teaching effectiveness, because of the fast growth of the rate of enrollees in Design fields. An increasing number of Graphic Design students today face difficulties in applying their knowledge to real world career situations, resulting in the fact that they cannot find the jobs they trained for, because they lack the

appropriate practical skills and the mature practical abilities they need when they confront real Design projects.

The current Chinese post secondary Graphic Design curricula and methodologies cannot meet the needs of students' major fields and the Design job market because of the universities' outdated teaching methodologies, curricula, and lack of internships. Today's Design market needs students who have on-the-job training, critical thinking skills, and interdisciplinary experience. And Chinese Graphic Design graduates are not skilled in these areas. Because of this situation, many Graphic Design students have to change their careers or continue their study in entirely different academic fields.

### **Chinese Post Secondary Design Education in the Prior 1949**

According to the literature, the major development in modern Chinese post secondary Art and Design education began with reforms in the 19th century that came out of the West, which had established the initial curricula in Art Education at the university level. After 1840, the Qing government lost two Opium Wars, which resulted in the government attempting to strengthen Chinese technology and science through learning from the West. A series of Westernization movements, such as the Chinese Self-Strengthening Movement (Yangwu Yundong 洋务运动) from 1862 to 1895, supported learning for practical, rather than scholarly, application (Zhong Ti Xi Yong 中体西用). This idea of teaching for practical application improved education by sending students to study abroad both in Europe and the U.S. and by establishing new schools that followed the requirements of industry (Wu, 2009). Perspective drawing, sketching, crafts, and many other art education classes were held in

specialized schools to meet the needs of industrial production (Hang, 2000). During the Hundred Days Reform (Bairi weixin 百日维新) in 1898, the concept of universal education was introduced to change Chinese traditional Confucian ideas and the education system. At this time, the exam for higher education was changed, elementary schools were initiated, and new universities were established, which supported Western disciplines as they related to: “people’s education, literacy education, rural education, urban education, urban literacy education, vocational education, and social education” (Wu, 2009, p. 543). According to the *Qingding Xuetang Policy*《秦定学堂章程》, it set up an entire system from elementary school to university (Qin, 2013). Jingshi Da Xuetang (京师大学堂), the first public university, which was formally established and named “Beijing University,” became a comprehensive university (Zhang, 2000). Because of these attempts to absorb Western educational experiences, Chinese higher education and art education were largely built at that time on the model of the Western educational system.

Cai Yuanpei’s perspective on aesthetic education helped initiate Art Education in universities. It was Cai Yuanpei, one of the presidents of Beijing University, who first considered aesthetic education seriously (Zhang, 2000) and brought the discipline of art to the university by establishing the art school in Hangzhou 1928, the predecessor to 北京国立艺专 China Central Academy of Fine Arts and 国立艺术院 China Academy of Art. Zhang (2000) summarized the proposal that Cai made on educational policy, which had in it five types of education: “military/citizenship, utilitarian, moral, a worldview, and aesthetic education” (p. 3). The concept of “Aesthetic Education to Replace Religion” was considered

to be a better means of fostering student morality and character than was religion (Zhang, 2000), because it could be understood as an integration of the aesthetic and the moral.

Moreover, Cai's conception of aesthetic education was related to art and Design education's mission of Art Education.

Cai Yuanpei's opinions on education brought into the foreground an emphasis on meeting the needs of students' actual requirements, which served as the model for Chinese post secondary Arts and Crafts curricula and teaching. He criticized traditional education as "vulgar," "disordered," "superficial," "fearful," "discouraging," and "deceptive," saying that exam-oriented teaching could not specifically meet the students' needs and generally develop society (Zhang, 2000, p. 4). Zhang (2000) stated that Cai emphasized independent and democratic education, which was impacted by his reading of John Dewey's pragmatic theory on the value of experiential investigation. Meanwhile, Zhang emphasized Cai's thinking about the reform of Chinese education by creating a synthesis of the western advanced curriculum system and Chinese education in order to support the development of upper-level university education in China (2000).

### **Chinese Post Secondary Design Education between 1949 and 1979**

Between 1929-1948, because of the continuous war, art education was not really implemented and well developed. However, after the foundation of the People's Republic in 1949, the idea of Soviet education reintroduced the development of Design Education in comprehensive universities. Mao Zedong, chairman of new China, "followed the Soviet Union's lead and literati were required to reform their ideas" (Chang, 2005) in order to focus

on training students for a profession: i.e., educating students to become experts in one specific area, not in enhancing their aesthetic education and comprehensive ability (The Department of Adjustment History 1952, 2014). Since 1952, his reform led to the reduction of the number of comprehensive universities from 51 to 21, and the transfer of many students, and particularly practical majors, to engineering colleges (The Department of Adjustment History 1952, 2014). For instance, the Art Departments were moved from the comprehensive universities in order to establish independent colleges of arts (Liu & Li, 2012). At that time, China Central Academy of Fine Arts became a public university in 1950, which was significant for Chinese post secondary Design education. Therefore, there were only independent Fine Arts schools for fine artists, until Xiamen University opened an art department, which started once again the existence of Art Departments in Chinese comprehensive universities. In summary, art programs were first introduced to university curricula, then removed, then opened in technical school for arts, and then reopened in comprehensive universities.

### **Chinese Graphic Design Education from 1979 to 1998**

The literature supports that Chinese higher Art Education moved back into Chinese comprehensive universities following the changing government system and policies between 1979 and 1983. This move included programs in Graphic Design Education. These programs included both the earlier concepts of the importance of teaching art: first, courses in aesthetics as morality and philosophy from the past; and second, courses in the practical matters of professional careers in the arts (The Department of Adjustment History 1952,

2014). It was believed that universities needed to develop by becoming comprehensive universities in order to meet the needs of “cultivating creative talents” and “establishing a creative country” (Liu & Li, 2012). Zheng (2010) stated that compared to other majors, Design majors are easier to educate, because they need simpler and less expensive facilities than other majors, and that their expanded numbers of graduates would be able to become university teachers in the expanded system of Design education in the future. In addition, if a university develops a major in Art and Design, it will mean that the university has become more comprehensive and powerful in its position in academia in China (p. 101). This expansion would, of course, provide more opportunities for Chinese students to enter universities and graduate. This is the major reason why Chinese comprehensive universities have been ready to reform in recent decades and to add programs in Design.

### **Chinese Graphic Design Education After 1998**

According to the literature, the enrollment expansion affected the equality of Graphic Design Education, particularly in comprehensive universities. The reasons for the enrollment expansion included the goal of promoting increased domestic consumption, releasing employment pressure (Wan, 2006), speeding up the development of the economy, and meeting a high demand for post secondary education in Chinese society (Xia, 2008). Yeung and Lai (2008) stated that college education provides valuable human capital that has long-lasting consequences for the life chances of individuals and the international competitiveness of the country (p. 2). Compared to other majors, Design major programs are easier to introduce than other kinds of programs, having simpler and less expensive facilities

than other majors (The Department of Adjustment History 1952, 2014). Moreover, their newly trained graduates can become university teachers in the future. In addition, if a university develops a major in Art and Design, it will mean that the university has become more comprehensive, considered a virtue at the present time.

The literature provides evidence that Chinese high school graduates have more opportunities to enter universities because of the expanding enrollment programs. Xia (2008) stated that before the policy that dramatically enlarged the enrollment policy, college education was accessible to only four percent of the 18-22 young population (para.3). The student-to-teacher ratio was one Chinese teacher for every seven students; this ratio lower than in the US where one teacher teaches 15 students (Xia, 2008). This percentage clearly indicates that Chinese post secondary schools could only serve a minority of the population of college-aged people, and that the majority of high school graduates did not have any opportunity to acquire a higher education in any subject.

The enlarged university enrollments impacted the mode of Chinese higher education, which then made it possible for more comprehensive universities to set Design departments. According to Wan (2006), the total enrollment of regular undergraduate students in Chinese higher education actually did increase from 3.41 million in 1998 to 13.33 million in 2004. The enrollment of adult students also increased from 2.82 million to 4.20 million during the same period (p. 19). The new policy has, in fact, changed Chinese post secondary education from “elite education” to “mass education” which means that increasing numbers of young people have acquired a better education than before (Xia, 2008).

**The Challenge of Current Graphic Design Education**

However, the most important problem is that the growing number of graduates will result in employment issues for some Design students that will continue for years, which will impact where they work, how much their wages are, and what they can expect from their careers. For the employee, the abundance and quality of Graphic Design student work in Mainland China is improving rapidly and coming close to an international standard, causing companies to increase their competitive power and to look more critically at the graduates they employ. Wan (2006) states, that through education, individuals acquire competencies and skills that increase their productivity. While the level of education may have little or no direct relation to productivity, it is a signal to an employer about the ability of his/her potential employees (p. 20). From the research of MyCOS (2014), only 35% of the respondents who graduated three years ago had low satisfaction of jobs that are in art or Design fields. In fact, once the universities' graduates' abilities cannot be satisfied with the requirement of employers, the negative influence will also impact the job market.

After China entered the World Trade Organization, it opened its marketplace, which provided more freedom and opportunities for foreign businesses to come to China to do business. This expansion provided the opportunity, which provided more chances for the development of more Chinese Design Education programs, although creative and innovative requirements challenged Chinese employees because of their insufficiently up-to-date, university-trained employees (Fung & Lo, 2001). Specifically, university curricula and major educational programs were not meeting the Design market requirements to transform the



“made in China” products to “designed in China” products, because university graduates were not being given sufficient conceptual skills in their college/university years. The Chinese Design market today clearly needs designers with more diversified skills, particularly with multiple and varied approaches to thinking and creativity, which they are not getting at the universities.

An increasing number of Chinese post secondary Graphic Design programs today have changed their names to programs of Visual Communication Design. Frascara (2004) defines the visual communication designer as “better than ‘graphic artist’ and far better than an ‘artist,’” who does not create graphic forms, but produces effective, appropriate, beautiful, and economic messages through industrial means (pp. 2-4). According to the University of Washington, Visual Communication Design cultivates more commercial and comprehensive talents to meet the needs of industrial development, with an emphasis on the “conception, creation, planning and realization of integrated visual solutions to complex problems in contemporary culture” (2014). Frascara (2004) noted that the purpose of communication design is to impact the knowledge, attitudes, and behavior of people through visualization (p. 13). Regarding the curricula, Visual Communication Design is a multi-disciplinary field, which involves Graphic Design challenges of all kinds, including Font Design, Logo Design, Illustration, Layout Design, Package Design, Advertising Design, and Visual Identity Design. It also includes Book Design, Display Design, Printing, and other new media Design. Additionally, visual communication is not focused on the communicational act itself (Frascara, 2004, p.13), but focuses on the experiential, cultural, and social functions between

human and industrial products. Chinese post secondary Graphic Design programs are facing multiple difficulties with their curricula, their teaching methodologies, and their internship programs when they are going to transform, all necessary factors in Visual Communication Design education, in order to meet the needs of their students and the job market.

### **Curricula**

Design education in China needs to distinguish itself from Fine Arts education. Fung and Lo (2001) stated that the content of college entrance examination and teaching methodologies in design programs are “based too closely on drawing and Fine Arts aims and content,” which is in two-dimensional techniques (p. 176). Design students are not required to follow the requirements of academic learning and practical experience in their major, which demand critical thinking and individual creative ideas in order not to have “a propensity to copy from others” (Fung & Lo, 2001, p.176). Because Chinese Visual Communication Design grew out of Arts and Crafts, which can be defined as decoration, most Visual Communication Design students have strong drawing skills but lack a rounded understanding and broader knowledge of the Visual Communication Design field to apply their creative ideas rather than strongly impact by their teachers or directly copy from Western trends (Fung & Lo, 2001).

Most of the professional and scholarly literature supports the fact that the time given to each of the elective courses of Chinese Design Education must be improved and enriched to extend students’ interests. Chinese comprehensive universities need to provide higher quality elective courses in diverse academic fields and to assist students to expand their interests in

order to promote their full development. According to Gu (2010), “A real university relies on elective courses to guide students rather than on required courses to control students” (para.

6). “The proportion of overseas universities’ elective courses is on average 170% higher than that of the Chinese Mainland universities. The average number of restricted elective courses makes up 36.8% in Chinese universities, while the overseas universities’ restricted elective courses make up 52.7% on average” (para. 2). Under current curricula, Chinese universities ignore students’ full development: students do not learn much professional theory about Design and other major-related Design disciplines (Qi, 2012). Furthermore, students have narrow and focused interests and lack enough general knowledge of various fields to inspire them to innovatively solve Design problems (Fung & Lo, 2001).

The course between Design courses and other disciplines needs better combination and interaction. Chinese universities can benefit by maintaining a balance between the basic required courses, such as Political-ideological Education, Fundamental English, elective courses and practical Design courses (Gu, 2010). Specifically, the strong demand on comprehensive universities to reform their elective courses, whose Design department histories are not very long, should be to include more interdisciplinary curricula, such as “Chinese and cultural studies, marketing, consumer behavior, psychology” (Fung & Lo, p. 177), literature, philosophy, and sociology to advance art and Design major students’ comprehensive abilities and help STEM (science, technology, engineering, and mathematics) major students to expand their visualization skills, imagination, aesthetic ability, and creativity (Liu & Li, 2012).

The research indicates that the sum of class hours for required major courses in post secondary education in China is inadequate. The major courses should include more hours for research and experimentation with Design processes than is now required (Qi, 2012). The Chinese unit system should be expanded for every course. Each course is given for three or four weeks, with about 20 hours of classes weekly (Gu, 2010). The courses are intensely focused in the classroom for several of the weeks, which do not allow enough time for students to do extended research or to think independently about any one of the assignments. Universities should maintain the present total number of classes but expand the number of weeks in each semester. Students would then be able to use the increased time provided outside class for researching the market and for expanded discussion about it, with the result that they would then have enough time to both learn the appropriate Design processes from their basic to their most advanced levels both in class and in the Design profession (Qi, 2013).

In the academic literature reviewed, several articles about Chinese Design history and Chinese traditional culture courses support the need to enrich university students' traditional Chinese cultural understanding as well as to form their own individual Design styles. Encouraging students to form their own individual Chinese style would reinforce the idea that a particular design is not only a product, but that it also represents their own particular country's culture (Qi, 2012). Current Chinese Design courses follow too closely western Design philosophies (Qi, 2012), because students in China are easily influenced by the dominant western Design styles rather than by Chinese Design styles. Combining traditional

Chinese culture, current Chinese development, and western thinking would surely help to form Chinese students' Design style for use in their native land (Lei, 2012).

Because of the excessive numbers of the required major courses, comprehensive Design problems cannot be studied deeply. For example, a Package Design class may be combined with Advertising Design, Layout Design, and Font Design. Because of this broad range contained in small packaged courses, many students have only a rudimentary understanding of their major field. Visual Communication Design, in fact, is a multi-disciplinary program that needs to connect many skills and thought patterns with those of real world cases. These skills demand creative thinking that trains their hands-on skills, understands the function of form in Design, and learns how to bridge the gap between artistic self-expression and their clients' needs. The field of Visual Communication Design requires designers to be equipped with an objective and flexible intelligence in order to understand their clients' intentions and use multiple perspectives to solve their given problems (Frascara, 2004, p. 4).

The Chinese literature on Design curricula supports a studio tutoring approach for Chinese post secondary institutions offering Design Education. Many Chinese Art and Design colleges have tutorial systems and studios in Europe (Zhu, 2012). In the freshman and sophomore years, students mainly study foundation courses such as drawing, painting, computer software, and various introductions to Design. Along with this standard training, students should have enough time early in their education to consider their own interests and particular skill sets (Zhu, 2012). In their junior year, students should be able to choose their majors via competitive methods. This should be their chance to learn how to develop their

own style and become expert in it (Zhu, 2012). In addition to their class time, tutors should provide students with real Graphic Design problems, as well as help students become skillfully experienced employees who can meet the needs of the Design market upon graduation.

### **Teaching Methodologies**

Scholarly research supports a need for transforming traditional Chinese teaching methodologies from an authoritarian approach that rules over the students to an approach that includes students' goals and needs. In most of the current Design classes in China, teachers use traditional lecture methods. Students cannot participate in class. In contrast, good art projects encode complex aesthetic strategies, giving students tools to investigate and make meaning (Gude, 2013). Levine (2009) suggests that teachers make art problems open-ended in order to engage students' motivation, enthusiasm, and creativity. Teachers should engage students to make learning active and collaborative, with more discussion and research about Design problems.

Literature regarding content suggests that Graphic Design needs to connect with the real world, which includes students' cultural awareness and sense of social responsibility. Students should be encouraged to investigate various cultures and Design theories in order to shape their own projects and arrive at their own unique Design solutions (Vessella & McKay, 2011). Typical art problem topics include Design responsibility, sustainable practices, and cultural awareness, which include equality and tolerance, as well as responding to the physical, cultural, and social human factors that shape Design solutions and impact civic and

ecological attitudes (Vessella & Mckay, 2011). What is more, Graham (2012) asserts that Graphic Design has the power and ethical responsibility to do more “sustainable Design” than simply to do “business Design as usual.” Therefore, the Design problems posed in their major in the university programs need to connect students’ thinking to interdisciplinary knowledge, helping them to build philosophies and decisions as designers.

Research and literature maintains that students receive the benefits of creativity and critical thinking through Graphic Design studio work. Peer assessment has a unique value for teaching in the studio because it motivates students to be more careful in the work they do, amplifying students’ voices in the learning process, and improving their learning (Black et al., 2003). Ballantyne et al (2002) and Bostock (2000) posit that peer assessment encourages students to become critical, independent learners (as cited in Eshun & Osei-Poku, 2013). It is believed that peer assessment can promote students’ accountability, and students’ responsibility towards their peers’ learning (Cestone et al., 2008), encourage skills, and deepen learning (as cited in Eshun & Osei-Poku, 2013). A combination of innovative teaching and a pragmatic approach were adopted through the studio assessment in these texts, which included a section on student opinions about the appropriate assessment criteria to be used in peer assessment (Eshun & Osei-Poku, 2013). These authors emphasized that assessment should be supportive, advisory, and corrective (Bay, 2011) in order for it to have positive effects on students and learning effectiveness for different disciplines. Peer assessment should also help students train their communication skills and identify their weak

and strong points, important factors that teachers cannot directly teach (Eshun & Osei-Poku, 2013).

### **Internships and Employments**

Scholarly research about internships and co-op programs support the need for universities to collaborate with enterprises that can offer more internship opportunities for students. In other words, universities and companies should collaborate to build corporate programs for junior and senior students. Internship and cooperative education programs can help companies “test-drive” prospective candidates before they make their selection of new designers (Valerie, 1997). Corporation programs are based on paid employment in practical, major-related positions consistent with students’ interests and abilities. In the U.S., in the University of Cincinnati in Ohio (2014), students need to complete a required course as an Introduction to a Co-op experience before being recruited for a Graphic Communication Design Co-op experience. Drexel University in Philadelphia requires a number of co-op experiences before graduation so that students can connect what they have learned to real entry-level jobs in the market (2014). In this case, students have already sampled different positions within their field of study in their Co-op program before graduation.

Well-organized internships and cooperative education are valuable on many levels: they can enable students to apply what they are learning to their classroom work, they can provide potential job opportunities, and they can build students’ self-confidence allowing them to become professional workers with new ideas and professional passions (Valerie, 1997). Thus



after graduation, such students can optimistically compete for graduate programs or receive a higher starting salary because of their already rich work experience.

Some of the literature points out that community-based art projects are an effective way for undergraduates to practice and study. Service-learning is fast developing as an important pedagogical tool in higher education (as cited in Thakur & Conner, 2010). Service-learning can be defined as an instructional strategy based on a reciprocal relationship between classroom learning and community service, “reinforced by regular reflection by students on their learning experience” (Thakur & Conner, 2010, p. 200). Additionally, this learning provides the opportunity for the incorporation of the real world into academia and the opportunity for students to develop an awareness of their profession’s practice, identity, and profession (as cited in Thakur & Conner, 2010), which can be a benefit for students in order to gain interdisciplinary knowledge, communication skills, enriching teamwork experience, and professional understanding. Lim, Chang, and Song (2013) state that community-based art projects are beneficial for students to participate in, in order for them to gain new knowledge, apply this knowledge, have enriching teamwork experiences, and expand their professional understanding. It does not matter whether the community-based project is commercial or non-profit. Each of these deepen students’ civic responsibility through service learning and volunteering (Thakur & Conner, 2010).

The literature supports the fact that universities can link in partnerships with Design schools outside China (Fung & Lo, 2001, p. 179), which is an effective way for students to broaden their Design viewpoints and explore international thinking through multicultural

communication. Both experiential schools and new schools can benefit from partnership programs. Specialized schools and universities can integrate their merits and “develop their existing strengths with new ideas borrowed from other schools; while new schools can be more radical in exploring innovative models and methodologies from other Design traditions” (Fung & Lo, p. 179). Enhancing the communication between comprehensive universities and art colleges surely enriches academic resource sharing and collaboration of teaching methods with these two different forms of organizational structures.

## **CHAPTER 3**

### **Methodology**

#### **A. Research Question**

How can post secondary Graphic Design curricula be constructed for compatibility with Design careers in China today?

#### **B. Research Design**

##### **1. Research Perspective**

This research is explanatory. Qualitative research was used to describe the development of Chinese post secondary Design Education and the current status of Chinese post secondary Graphic Design. Evaluating the current curricula and teaching methodologies, the researcher investigated why current Chinese post secondary curricula does not meet the needs of students and today's Graphic Design market. The researcher interpreted and referenced Graphic Design curricula in art academies and comprehensive universities in China. Moreover, elements of qualitative research were used to question and interview undergraduate students about their university experiences and career status to gather data for restructuring Chinese post secondary Graphic Design curricula and teaching methodologies. And finally, qualitative research was applied to interview and question results to collect and summarize the responses of Chinese and American post secondary Graphic Design teachers.

## **2. Research Type**

Historical and philosophical content analysis of written materials and interviews were included in the study. Regarding the materials, the researcher used the definitions and examples of observed activities as evidence, which mainly focuses on Chinese post secondary Graphic Design Education in comprehensive universities. Chinese post secondary Graphic Design program undergraduate students and Graphic Design teachers were interviewed and questioned for the research analysis.

## **3. Research Methods**

To collect and translate academic journal articles, the researcher used online search tools such as online library catalogs, databases, and web site searches about Chinese Graphic Design, Visual Communication Design, and U.S. post secondary Graphic Design curricula, Chinese and U.S. teaching methodologies, and the Chinese Design market. From these articles, examples and terms of academic articles served as references for the researcher's individual perspective and as credible sources for describing the development of Chinese post secondary Art and Design Education, interpreting why Chinese Graphic Design curricula need to be restructured, and as examples of ways to make current Chinese post secondary curricula meet the needs of today's Graphic Design market. For Chinese curricular improvements, Graphic Design curricula were taken as references from The University of the Arts, The University of Cincinnati, Zhejiang University of Science of Technology, Zhejiang Sci-Tech University, Zhejiang University of Technology, Zhejiang University City College, and

China Academy of Art. The researcher investigated, analyzed, and compared the advantages of U.S. curricula and teaching methodologies with the merits of Chinese Graphic Design curricula and teaching methodologies to propose a restructuring of Chinese Graphic Design curricula. The interviews with Graphic Design students and teachers served as the research data for current Chinese post secondary Graphic Design education. The researcher translated the responses of questionnaires and interviews into English. Ten students were given the exact same questionnaires as a group to collect the information about their previous learning expectations and their current learning status. This researcher then selected five students of the original group and administrated a new questionnaire that asked them for additional information built on their original answers. Meanwhile, three Chinese teachers participated in the questionnaires and one teacher participated in an interview, which included 12 questions. With regard to the interviews and questionnaires, by analyzing alumni career status, undergraduate students' university experiences, as well as their perspectives and expectations about their curricula and teachers, and teachers' perspectives of current curricula and teaching expectation, this study clearly described why current Chinese post secondary Graphic Design curricula need to be restructured and how it can be improved to meet the needs of both students and the job market. Student and teacher questionnaires and interviews appear in their original Chinese language format in appendices of the thesis (See Appendix C). In Chapter 4, discussion of the major themes that surfaced in these interviews and questionnaires have been translated into English by the researcher.

### **C. Population**

The interviews and questionnaires focus on how current curricula can be constructed to meet the practical needs of students and the Design market. The researcher interviewed 10 Chinese post secondary Graphic Design major students who range from junior to senior levels, both males and females at Zhejiang University of Science and Technology, Zhejiang University of Technology, Zhejiang Sci-Tech University, and Zhejiang University City College. The researcher questioned teachers who are teaching in Graphic Design programs at universities in China, including both veteran designers and teachers in the Graphic Design field from the China Academy of Art, Zhejiang University of Technology, and Zhejiang Sci-Tech University. The researcher also interviewed one teacher at The University of the Arts in Philadelphia, PA.

### **D. Limitations**

This study is limited to Chinese four year Graphic Design and Visual Communication Design programs in Chinese universities in mainland China. It does not include public and private universities in Hong Kong or Taiwan. This study followed a qualitative research approach, including interviews and questionnaires as methods to gather and describe data. The total number of questions asked students in the questionnaires and interviews was 20. The number of questions in the interviews of teachers was limited to 15. The participants were 10 randomly selected students (seven juniors and three seniors) who were Graphic Design majors, and four teachers who taught Graphic Design at universities. All of the

Chinese universities are in Hangzhou, Zhejiang Province, where a good example of a group of institutions that represents a unified post secondary Design education system can be found. In fact, Design education in Zhejiang Province is highly respected in China.

## CHAPTER 4

### Findings and Results

According to the themes that emerged from the interviews, the main question that arose was “How can current Chinese post secondary Graphic Design curricula and teaching methodologies meet students’ needs for their future Design career?” From the past to the present, the change of Chinese post secondary Design began with art education, which followed the western art education model. In the beginning of the 1980s, Chinese Design education was rapidly developing due to a more open political and economic policy. Chinese post secondary Graphic Design education can be divided into four periods: the period prior to 1949, from 1949 to 1979, between 1979 and 1998, and after 1998. These four periods represent Chinese post secondary Graphic Design education from the beginning of the Arts and Crafts concept to the formal establishment of a Graphic Design major in universities to the change of its name to Visual Communication Design. This evolution represents the changing requirements of Chinese post secondary Graphic Design education, responding to the updated Design market’s needs with suggestions for improving the curricula and teaching methodologies of Graphic Design education.

### The Results of the Questionnaires for Students

To answer the main question, other primary questions were asked: “What has been the most important skill/knowledge the Graphic Design students have learned in their four years? Did students think they have mastered the skills for their future career? What is their current



internship and work status?” The researcher interviewed and questioned 10 students and three teachers, who are learning and teaching Graphic Design at universities. Three of the participants were senior students and the other four students were in their junior year.

Below are the researcher’s translation of summaries from all interviews and questionnaire answers of ten Chinese post secondary Graphic Design Students (See Appendix D).

### **Question A**

#### **Why did you choose Graphic Design major?**

The reason for **Student #2**, **Student #3**, and **Student #4** to study Design is that they are really interested in creating, no matter what the field of Design. Five students (**Student #1**, **Student #5**, **Student #6**, **Student #8**, and **Student #10**) chose Graphic Design because their scores were not high enough for them to be accepted in their first choice of majors. **Student #7** and **Student #9** concluded that a career in Graphic Design would be a practical career and one in demand that would supply more opportunities to them than a career in the Fine Arts.

### **Question B**

#### **What was your learning expectation when you chose your major?**

**Student #1** and **Student #5** stated the specific names of the disciplines they wanted to learn and the reason for their choice was that they wanted to strengthen and expand their interests in their studies. Except for those two students, most of the students said that they

wanted to learn Graphic Design methods, which, to them, included basic Design knowledge, computer skills, Design thinking, and aesthetic ability. Also they wanted to learn the main and traditional courses in printable Design. They hoped that they would be trained in Design thinking and communication skills, which would provide them with strong advantages in their future Design careers.

### Question C

#### **What learning content of your major does not correspond with your expectations?**

The main reason why some courses do not correspond with three students' (**Student #2**, **Student #4**, and **Student #6**) expectations is that they think the courses, such as traditional Chinese Painting, Animation, and Web Construction, have no clear and direct relationship to Graphic Design and that these uninteresting courses will not be useful to them in their future jobs. However, they say that they have no opportunity to waive these required courses. Other students (**Student #3**, **Student #8**, and **Student #9**) mentioned that the teaching quality in these courses does not meet the standard of other departments. For instance, some teachers in these courses are irresponsible and do not come to class or their course content and teaching methods do not fit the general goals of teaching, including the given names of the courses. **Student #5** thought that the modern Design history class was boring because the content was too theoretical and therefore divorced from reality. **Student #7** did not mention the reason why she is not satisfied with the Poster Design course. **Student #1** said there is no class that fails to meet her expectations.

**Question D****Have you ever considered changing your major?**

Five out of 10 students considered changing from the Graphic Design major to other majors. **Student #5** and **Student #8** stated that due to their scores in the college entrance examination, they had to choose Graphic Design, which was not their first choice. **Student #1** and **Student #10** stated that they had found their interests in other fields after they had studied Graphic Design: One student wrote that she is interested in theater Design, but she cannot study this major at her current school; one student said Industrial Design requires more hands-on work than Graphic Design, which would satisfy her interest in working with her hands more than Graphic Design does. **Student #7** stated the reason she might consider changing her major is that the current courses do not meet her expectations.

**Question E****What has been most important in skill/knowledge you have learned in your four years?**

**Do you think you have already mastered this skill? If so, how did you do this? If not, how would you plan to learn it?**

All of the interviewees mentioned that they do not have adequate computer skills, the most important skill to them and one that will be needed to succeed in their future career. These computer skills, they state, are absolutely necessary in order to master professional Design software such as *Adobe Photoshop* and *Adobe Illustrator*. **Student #8** and **Student #6** emphasized the need to develop both practical abilities and an aesthetic ability. **Student #1**

and **Student #2** said that they want to strengthen their communication skills and interpersonal abilities. **Student #5** and **Student #6** stated that they want to strengthen the skills they need, which will prepare them for the newest trend in the Design market. **Student #7** thought that Design experience is important, although, at the present time she lacks working experience. Both **Student #8** and **Student #9** argued that they needed to acquire independent learning skills in their four years of study. **Student #9** also said that the courses in Layout Design and Font Design include the basic Design skills that she needs to have.

#### **Question F**

**Will you choose Graphic Design major for your future career? If not, why? What is your plan when you graduate?**

Only **Student#4** clearly stated that she would chose a job in Graphic Design. Two students (**Student #7** and **Student #8**) answered that they would choose Graphic Design as their first choice, but that, depending on how it worked out, they would not refuse to change their job to another field. **Student #1** directly stated that she would not work in the Graphic Design field because she did not like computer work. She planned to be a wedding or event planner and administrator, which would still relate to her Design knowledge. **Student #2** indicated that he is interested in a speech related job. **Student #9** wrote that she had not made her future career plans yet. **Student #5** stated that she would continue to learn Graphic Design and then enter a Master's Degree program in it. The other three students (**Student #3**, **Student #6**, and **Student #10**) declared that they would seek Design related jobs, but not

only in the Graphic Design field. In addition, **Student #10** was interested in business, and would like to expand on this interest after graduation.

### **Question G**

**Until now, what kinds of internships have you had? Did you find your internship by yourself or did other people help you? Have you ever failed in an internship? Do you know why?**

Seven of 10 students have had internships and work experience. Their working backgrounds are various, including UI Design (User Interface Design), Advertising, Web Design, Teaching art, Photography, Branding Design. Only **Student #9** did the job of a sales assistant, which is not related to Art and Design. The methods for them to find jobs have been through searching online job information sites, and asking teachers and friends to recommend them for positions. Only two of seven students (**Student #9** and **Student #10**) found the jobs by themselves by the usual way of submitting a resume and interviewing. **Student #1**, **Student #5**, and **Student #10** had rejection experience when they were interviewed by prospective employers. The reason why they failed the interview was: they had inadequate computer skills and practical experience to get the jobs; they were not able to accept the fulltime requirements of the companies; they had excessive salary demands. **Student #2**, **Student #4**, and **Student #7** did not have any internship or work experience.

**Question H**

**What is your current sense of what you learned in elective courses? Would you like to spend time taking more elective courses, in subjects which you are now more interested in than you were before?**

Only **Student #3** and **Student #10** did not want to spend time on more elective courses.

The problems suggested about the current available elective courses are, however, the following: the teaching quality is poor; the content of the elective courses is neither useful nor practical, nor does it relate to real life; the type and range of elective courses are not relevant to the field of Graphic Design or to marketing or other Design related subjects; nor are they interdisciplinary. Students prefer to choose more elective courses in their freshman and sophomore years in order to help them to discover their interests.

**Question I**

**Have you ever attended the following class activities and assignments? (A. Critique; B. Presentation in class; C. Discussion in classroom; D. Used real Design projects as examples for teaching and discussion in the classroom; E. Done a comprehensive and interdisciplinary project; F. Done a research assignment; G. Worked on a non-profit project; H. Done a real commercial project.)**

**Student #1** AC

**Student #2** ACDE

**Student #3** ABC

**Student #4** AC

**Student #5** AC

**Student #6** ACG

**Student #7** ACD

**Student #8** CDEFG

**Student #9** ABCDF

**Student #10** ADF

According to the answers, only **Student #8** does not have class critique experience. Only **Student #10** has never participated in class discussion. Five students confirmed that their teachers have used real Design cases as examples in teaching and discussion in classroom. No students selected option (H) indicating that they had been given real commercial cases when they were taking classes.

### **Question J**

**Which skills do you feel you lack, which you believe would be of help in your internships or future work?**

**Student #9** and **Student #6** only mentioned that they lack confidence. Four students (**Student #1**, **Student #6**, **Student #7**, and **Student #8**) thought that they do not have enough Design skills to face their future work. Three students (**Student #1**, **Student #3**, and **Student #10**) mentioned that they lack practical experience. **Student #1** referred to Graphic Design basic knowledge, and Design operational capacity. **Student #6** said that she needed to

strengthen her software skills in UI (User Interface) Design. **Student #7** did not present a specific topic to explain what skill she lacks. Only **Student #4** declared that she has no idea now because she is still in the midst of learning. **Student #2** answered that he lacks the capacity to adapt when he meets new environments and management styles. **Student #5** wrote that he lacks the philosophy of Design related to the real life, which should relate to the real Design market. He responded that his teachers do not keep pace with the trends in current commercial society, because they teach him with old and excessively artistic Design thinking.

### **Question K**

**Can you give any suggestions about changes in the Design curricula, such as class hours, course schedules, course content, and teaching methodologies?**

**Student #1:** The most necessary part of education is practical experience. It is better for students to intern for one half semester and add vocational training. Schools and students do not emphasize this issue so that students have no sense of the importance of adding practical experience, no awareness of what they really lack or need to do, and no ability to plan their future careers.

**Student #2:** Schools should have some marketing and management courses; teachers should lead students to do market research in order to understand the newest commercial market systems.



**Student #3:** The course hours allotted to the primary professional courses are not adequate, and students do not have enough time to gain sufficient knowledge in class. Some teachers are not responsible so their teaching quality is poor.

**Student #4:** Schools should include courses in interviewing techniques.

**Student #5:** Schools need to add more Graphic Design courses and related subjects.

**Student #6:** Schools should add a half or full semester internship course and a broader choice in Design courses.

**Student #7:** Students need useful and effective vocational training courses rather than formal and useless training.

**Student #8:** It is necessary for students to get one or at least a half semester internship experience.

**Student #9:** Internship and vocational training are essential for students to apply their future jobs.

**Student #10:** Schools should add a one or half semester internship course and more Design related courses to strengthen students' software operating skills.

In summary, six students (**Student #1, Student #6, Student #7, Student #8, Student #9, and Student #10**) suggested that schools should add a one or half semester internship course. Four students (**Student #1, Student #4, Student #7, and Student #9**) stated that schools need to set up effective vocational training courses to introduce them to the interview process. Four students (**Student #3, Student #5, Student #6, and Student #10**) mentioned that

schools should add different design-major related courses such as Fashion Design in order to expand their interdisciplinary Design thinking and enhance their motivation for learning.

### **Question L**

**What kind of teaching methodologies do you think are helpful and useful? If you can, please identify a specific course as an example.**

**Student #1:** Teachers should help students to advance their Design aesthetic and thinking. In printing class, the teacher combined real projects and theories that helped me understand how to work in real printing projects and increased my interests in this field.

**Student #2:** Teachers need to get the newest information about current trends in Design and the creative needs of the design market and society that can motivate students' creative thinking and broaden students' horizon. In layout design class, the teacher helped me realize my creative ideas and know what design forms I made that can meet the current market's needs.

**Student #3:** Teachers should make a clear syllabus to let students know the purpose of the study, and present assignments and teaching methods that enhance students' Design capacities and are helpful for students' careers.

**Student #4:** Teachers need to focus on the process when students are doing Design assignments. That is to say, students want teachers to conduct and guide them more effectively and often in the Design process.

**Student #5:** The function of teachers should be to enlighten and guide students in their Design study. Teachers should spend more time in discussion with students than they do; and the discussion needs to be more targeted and related to the teaching content and to real Design work.

**Student #6:** Students need to be able to take their study further, whether through more advanced courses or through more projects based on what they are learning. Teachers can use humor and discussion in the classroom.

**Student #7:** The current teaching methodologies in this student's department are too general.

**Student #8:** Teachers should inform students of their problems in Design and encourage them to improve them on their own. Taking the decorative painting class as an example, this class required me to do research on painting methods, the history of decorative painting, and to discover the techniques with which to express myself in my painting.

**Student #9:** Schools need to use a combination of studio production and learning, which means that the learning content should follow job market requirements. Meanwhile, more workshops need to be assigned that will engage more students to attend them, and by taking them, they can discover their individual interests. One course that ought to be included is a more comprehensive and interdisciplinary approach to Design. In a CI (Corporate Identity) Design class, students are required to solve a real Design problem using various methods, including advertising, package, and display.

**Student #10:** Teachers need to analyze real projects specifically in class rather than giving boring lectures from books, such as in CI Design, which included a comprehensive Design problem.

### **Question M**

**Which method of teaching do you think is more important in your education, your teachers' guidance or practical work experience?**

Nine students answered this question. Only one student (**Student #8**) wrote that there is no need to choose one over the other one. Six students (**Student #1, Student #2, Student #3, Student #4, Student #7, Student #9**) stated that work experience is more important than teachers' guidance. Two students (**Student #5** and **Student #6**) stated that both teachers' guidance and work experience are equally important.

### **The Findings of the Interviews for Students**

To summarize the interviews and questionnaires, the key themes that arose are translated as follows. Most Chinese Graphic Design students have no clear idea of what they are going to learn nor what their major will be before they enter universities. One reason most of them chose a Graphic Design major is that the score requirements for the Graphic Design entrance examination are lower than for Fine Arts or lower than for any other Design major. It is also necessary to note that the content for both examinations is relatively the same. With the exam-oriented education focus, students are unable to get further understanding of the majors

that they want to learn and get better preparation and pre-knowledge of the majors leading up to their four-year Design studies. Another reason is some undergraduate high school students think a Design degree will make it easier for them to find jobs, no matter which Design major they choose. Most interviewees have no Design knowledge before they enter universities and they have only had drawing and painting training. Both reasons indicate that these students do not have an intense interest in Graphic Design itself. This situation will cause students to easily lose interest in and change their major within their four college years if they have to confront problems in their work, or they may continue to try to develop a future career in the Design field. The current trend in China is to increase student enrollment in colleges and universities. So the quality of the students becomes unbalanced under the background of expanded enrollment, which also impacts teachers' teaching effectiveness and teaching methods.

The range and breadth of Chinese post secondary Graphic Design curricula is so wide that students cannot develop a specific Design concentration and focus their interests on these specific disciplines. According to the change of name from Graphic Design to Visual Communication Design in many universities, Chinese educators are working to create broader and more comprehensive Design abilities in their students to meet the needs of the commercial market. While many Chinese Design students now graduate with associate or bachelor degrees, many students have not learned the particular skills in their major fields to meet the needs of their employers. These changes have not promoted stronger student

outcomes. Therefore, the transformation of the scope of a Graphic Design program must be considered more thoroughly and seriously by Chinese university planners.

The classroom hours and learning content of each course have been condensed, which indicates that students cannot learn deeply and do not have sufficient time to apply their Design knowledge in any depth in the Design world as interns. Moreover, since they have to take a large variety of major courses while in college, they are unable to work in depth in any one course. According to the interviews, more than half of the students mentioned that schools needed to add more hours for their professional Design courses. Normally, each basic discipline-related course or major-related course is 3-4 weeks long, 8 hours per day for two days each week, which would seem to suggest that students only learn basic and general knowledge. In art academies, students have chance to choose one specific graphic Design field of studio work, which they can learn from an instructor, using actual projects from the business world, for which they do further research. Due to the reality of the physical conditions, in many of the schools, not all of the Design departments have sufficient space to permit studio work. Thus, for these many reasons, more students are not given sufficient projects to learn Design in their four years of university/college education because of the inadequate course hours. With adequate class time and duration of courses, students could acquire more and better opportunities to learn.

Teaching effectiveness and content of elective courses cannot satisfy students' learning needs under these conditions. Even now, students have a large range of choices from which to select elective courses, and they must take a number of courses to meet the requirements of

the program. However, they often cannot gain effective and adequate knowledge from those elective courses. Some teachers do not have enough knowledge to teach the electives, and the quality of their teaching is inadequate. As one interviewee stated, she did not learn anything in an entire semester. She also scored a 94 grade in that particular class. The other example she provided was her classmate who selected online elective courses. Her classmate scored a 100 in the online exam because she could search for answers on the Internet. Both of these two cases indicate that elective courses do not have a real effect on students' learning. It appears that the current mode of elective courses is more form than function. Students desire to learn more Design related courses, which they are really interested in and that can help their future careers. Hence, the elective courses need to be restructured functionally in order to be helpful to students.

Mastering computer skills related to Graphic Design seems to be a key standard for students' evaluating the status of their studies. Although they value or perceive the attainment of these skills as being the most important in their four years of study, they believe they lacked sufficient training to achieve these skills in their Design education programs. Also, some students who could not find internships outside of school thought they lacked sufficient skills to work in the real world of Design, and stated that they do not have enough confidence to find jobs. Besides that, students have a strong need to perfect their aesthetic skills, although they only learn aesthetic Design through their own research on the Internet from quality Design examples. There needs to be more of an interdisciplinary approach to studying Graphic Design even at the level of preparing students to enter universities. The method for

overcoming this problem is to provide more extensive practice with software. But computer skills do not exist independently; they need to be combined with aesthetic ability, theory, drawing, and practical application. For instance, students have strong drawing and painting skills with still life and sketching from models when they are preparing for the college entrance examination; however, they lack appropriate training in order to apply their drawing and painting skills to their Design studies. Moreover, as the surveys indicate, students need to learn and practice diverse Design techniques to gain practical Design skills and aesthetic perspectives in order to form their mature skills and aesthetics.

Currently, students lack the ability to learn independently due to traditional teaching modes and class activities. According to current classroom activities, most students are still going to have to face the traditional Design class structure that includes lecture classes; however, student stated that they would like to gain more individual instruction from teachers. Regarding independent learning, students want to learn how to employ their own artistic voice and processes. They add that attending more seminars and having more time to apply new techniques would be helpful. Nevertheless, interviewees do not have enough experience in giving presentations and doing research assignments, which are needed for students' future careers. These class activities are also means for students to gain their independence as designers.

Chinese Graphic Design students have a strong desire to understand the trends of the Design market and to learn how to deal with real life cases. According to the interviews, none of the students had done real commercial projects and few students did non-profit projects in



school. A meaningful project can engage students to spend time in researching after class and keeping pace with the market. A comprehensive project such as a non-profit one can lead students to combine creativity, artistic thinking, and also gain them a sense of civic responsibility. Furthermore, interviewees stated that more realistic cases can assist them in fulfilling their goals. Although most universities cannot provide adequate facilities and learning conditions for students, in particular studio time, there are other reasons as well why Chinese Design programs need to change.

Current juniors and seniors do not have enough internship experience in their years at their university, and consequently have difficulty applying their classroom knowledge to real world career situations. Although Chinese universities have already interwoven practical and vocational aspects into Design Education, three interviewees, who are Chinese Graphic Design students in their junior year, said that they do not have work experience and feel they will face difficulties in applying their Design knowledge and their technical skills to real world career situations. They implied that they do not have adequate confidence to apply for internships, because they believe they lack sufficient professional software skills, practical problem-solving abilities, interview skills, and strong portfolios, which they need when they confront real Design projects.

Chinese students present strong suggestions about transforming and improving the current post secondary Chinese Graphic Design education. Over half the students think that real work experience is more important than teachers' guidance. The reasons students are making these suggestions center around the fact that the teaching quality and teaching

methodologies do not meet the needs of the students. Moreover, the students who are aware that there is a problem about how to use their Graphic Design education in the real world do not have the skills to overcome their inadequacies when confronted with the world around them. It seems that the present school curriculum in Design cannot meet the students' needs, which inevitably leads to their negative attitudes toward Design education. The students' answers indicate that the schools do not understand how to balance academic education with vocational education.

### **The Findings of the Interviews for Teachers**

China's university enrollment expansion has made an impact on the quality of teaching and teaching methods. Universities need more teachers to teach a broader curriculum; however teachers' abilities and skills also need to be updated to meet the changing requirements of the Design market. Not all teachers work as designers and their teaching methods cannot always keep pace with the changing market trends. Also, teachers are facing the issue of the unbalance of the quality of students that forces teachers to change their teaching methods to accommodate all their students. One class can have as many as 20-25 students, which does not allow teachers enough time to teach all their divergent students with their different deficiencies or lead students to do group projects in the studio. In that case, teachers have to confront challenges and changing requirements and adjust their teaching methods.

Comprehensive universities and art academies have very different curricular systems for their Graphic Design major. Before students enter universities, they have to learn particular

content in order to pass college entrance examinations to universities and art schools. Each province in China has a unified drawing and painting exam for students who want to apply for a Fine Arts or Design major. However, different art academies and different provinces have different examination requirements for Graphic Design majors. For example, the exam content for Graphic Design at the China Academy of Art includes sketching 3-D plaster sculptures, still life painting from memory, and figure sketching from memory. In Zhejiang province, the content of the unified exam includes portrait sketching from memory, still life painting from memory, and scenery sketching from memory. After the students enter a Graphic Design program, they have an entirely different curriculum than the above.

While the specific goals of comprehensive universities and art academies are different, the major objective indicates that none are concentrated on vocational training. Nevertheless, students reported that there is a need to focus on vocational training, which is in response to a need for practical computer Design skills. From the interview with Chinese Graphic Design teachers, the setting of universities and art academies is very different. In China, except for eight art academies, other universities' Graphic Design departments have similar curricular frameworks and teaching goals, although they may have distinct differences in curricula and credit requirements. Based on the Zhejiang Sci-Tech University's Visual Communication Design program's description, the training objectives are to cultivate application-oriented professional designers who can do Art Design, Brand Design, Information Interactive Design, Online Media Design, and application work in Design organizations or Design institutes and enterprise. Furthermore, the Design major is intended to nurture high-quality,

inter-disciplinary designers who have knowledge and skills in Design innovation, Design research, and Design management (See Appendix A). According to the China Academy of Arts, the major objective is to teach students how to convey image messages in the art and Design field, which are specifically divided into Graphic Design, visual transmission Design, Brand and Communication Design, and Publication Design. The two main objectives of Graphic Design majors, currently named Visual Communication Design are similar; however, art academies have more specific learning strands within the Visual Communication Design major for students to choose. Art academies' goal on Graphic Design major is to cultivate professional designers and researchers in specific fields of Visual Communication Design, whereas the comprehensive universities seek to cultivate students to become applied designers who have comprehensive views and abilities, such as management, and ability to do research in a wide variety of Design fields.

Both comprehensive universities' and art schools' teachers stated that the purpose of teaching is not focusing on vocational training. One teacher from Zhejiang Sci-Tech University stated:

Curricula need to avoid using commercial project in schools. Schools need to focus students' Design strategies, independent thinking, and skills through doing a project independently that can be viewed as vocational training. But the relation between schools and employers are not the suppliers and receivers. The final options of employment and learning should be chosen by students.

Other teachers from Zhejiang Technology University said that the most important thing for career guidance is students' own adaptive capacity and independent learning. The teacher from the China Academy of Art asserted that his school does not need to consider the employment and vocational training of students. A teacher from the University of the Arts, Philadelphia, stated: "What is important is the design process rather than the final result in his class." His students do not do commercial projects in class, although they do work on some non-profit projects for the city. This is surely one way to enhance Students Design skills as well as to instill in them a sense of civic responsibility. However, there is a distinct conflict between students' views and teachers' perspectives.

One cannot compare comprehensive universities and art academies, because of their different education approaches, teacher resources, professional foci, commercial conditions, and management modes. Art academies began as teaching Fine Arts, which had long histories, aesthetic standards, and artistic resources; whereas, most comprehensive universities evolved out of Design in the 1990s, and are still exploring and attempting to integrate Design into comprehensive education. Thus, those two different styles of schools cannot develop their Design education in the same manner.

### **A Brief Comparison of Post Secondary Graphic Design Curricula in China and the U.S.**

When one looks at the Graphic Design curricula in China and the United States, most U.S. universities and art academies still have Graphic Design as the major's name, and their curricula are similar to the curricula of Chinese post secondary Visual Communication Design programs. The trends of current U.S. Graphic Design curricula include wider and

more applicable fields such as Web Design, Mobile Phone Software Design, and new media to present visual information rather than traditional publications and advertising work. The researcher collected the examples of Graphic Design curricula from Zhejiang Sci-Tech University and the University of Cincinnati to find out the similarities and differences in their programs. Each of them is divided into general education, major-related courses, and electives.

There are more general education courses in China's Visual Communication Design programs than in the U.S.'s (See Appendix A). From the sample of Chinese Visual Communication Design teaching schedules, the total credits of general education are 64 or 36.2% of the 177 entire credits for graduation. From freshman to senior year, 45 of the 64 credits are required courses in computer sciences, humanities and arts, ideology and politics, physical and healthy fields, such as English, computer basics, classical literary works, Chinese modern history, physical education, Career Development and Employment Guidance, and social practice, which do not directly relate to the major. Each courses takes two to three hours per week during one whole semester. Except for the required general education courses, students must choose another 19 credits of electives in sciences and engineering, humanities and arts, economics and management comprehensive, and computer sciences areas. Only Sciences and engineering, and economics and management areas are flexible enough add-ons for students. Students in the Graphic Communication Design major at the University of Cincinnati, must have 10 credits of general education in languages, writing, and co-op courses that are given in their freshman and sophomore years (See Appendix B). The courses

are English composition, quantitative reasoning hours, co-op introduction, and intermediate composition.

According to the curriculum of these two universities, they put a different emphasis on their arrangement of the major-related course hours (See Appendix A and B). The basic foundation knowledge courses of Chinese Visual Communication Design include Foundation Drawing and Painting, Design Theory, and Design Composition. The Design Theory courses take four hours per week in courses that run either for a half or whole semester. Other major-required courses are three to four weeks long, 16 hours per week. Normally, during a four-week course, teachers are required to lecture for 24 hours and the remaining 40 hours of the course are for students' practice time (See Appendix A). For instance, in Zhejiang Sci-Tech University, computer software courses for Photoshop, Illustrator, InDesign, and Flash are only 48 hours long. Major-related courses also have the same issue: the Typography course is 80 hours over a five week learning period; however, the University of Cincinnati's Graphic Communication Design program requires three Typography courses for three hours once a week in three semesters averaging a total of 153 hours. These two cases indicate that the Chinese school sample focus on the in a short-time intensive teaching, whereas the U.S. school sample emphasizes the duration of learning and careful steps in order to achieve understanding of the material.

The Chinese Visual Communication Design programs include a large number of discipline-related electives, with an emphasis on Fine Arts and art appreciation courses. Students must take three discipline-related electives, which are four hours per week for eight

weeks. The options of major-related electives, such as ceramic art, lacquer art, sculpture, photography, appreciation of classical Design work, quick sketch, appreciation of classic advertisements (bilingual), contemporary western architectural schools (bilingual), appreciation of classical music, are more various and optional for students in China (See Appendix A). However, students are not permitted to choose elective courses, including Design major-related courses, from other departments. In contrast American universities, such as the University of Cincinnati, include three free elective courses and three directed elective courses, which include languages, business or computer programming, and humanities or social sciences.

Students from American universities choose specific course tracks in the spring semester of their junior year. University of Cincinnati students are required to choose one of three critical areas: print-based Design, time-based Design, and Interaction Design after having an introduction to the three areas. Print-based Design focuses on logos, branding, environmental marketing, wayfinding and signage, and packaging, layout. Interaction Design concentrates on applications for smart phones and tablets, websites, online training systems, and interactive games. Time-based Design focuses on editing of film and/or video, animation for television, games, movies, or websites (See Appendix A).

Students at Zhejiang Sci-Tech University can choose Graphic Design or Interaction Design for further learning. The Graphic Design field is similar to the print-based area. Chinese Graphic Design students also need to take one course from Interaction Design (See Appendix B). Following this sequence, the trends of Graphic Design curricula become more



diverse and subdivided, which enable students to explore their interest in a particular area and prepare them for the career they desire to follow after graduation.

American curriculum sample is more focused on cooperative education. At the University of Cincinnati, students are required to implement in a co-op program during five of their semesters, two spring and fall semesters and one summer semester. Moreover, students are required to take an introduction to co-op education course in which they are formally evaluated through experiential learning. This is in stark contrast to the Chinese university curriculum that includes an internship, in which students only have a two-week social practice. However, students are required to take participate in extracurricular credits, which can fulfilled through a variety of ways such as participating in research programs, academic competitions, science and cultural arts activities, publishing papers, literary works or Design works, obtaining patents, social surveys, club activities, obtaining national certificates of various types, etc. (See Appendix B). However, there is no specific content or plan to indicate how the internship assists students in contacting their academic education with discipline-related work experience.

## CHAPTER 5

### Conclusions and Recommendations

The question that initiated this study was: “How can post secondary Graphic Design curricula be constructed for compatibility with Design careers in China today?” In the past, Chinese higher education has followed the curricula, the discipline divisions, and curricular developments of art and design education in Japan, the United Kingdom, Germany, and the United States. However, the Arts and Crafts movement in 1990s, which emphasized beauty and utility resulted in China expanding its Design education programs to meet the needs of its growing industrial society. Graphic Design education cannot, in fact, do without both occupational and aesthetic thinking in its instruction and in the development of its curriculum, if it is to train future generations of Graphic Designers in China today and for the future. Today curricula in Graphic Design programs in China are a combination of Chinese and Western, Fine Arts and Design. The trend, however, is that Chinese Design Education is transforming from Graphic Design to Visual Communication Design, which indicates a much broader, interdisciplinary perspective. In doing so, China needs to explore its own way, which is different from the European or the American curricular system.

Current general education courses need to be more organized and selective for students. The number of general education courses and their content needs to be flexible, in order for the students to be able to choose the specific topics that relate to their specific majors. Some selected general education courses need to be combined effectively, and surely the traditional lecture mode with students simply taking notes in silence in lecture

halls should be eliminated. Meanwhile, general education courses need to place a more experiential, participatory mode of teaching and learning. For example, teachers in a Chinese history course, can let students select a period or topic that relates to their Graphic Design, have students research that topic and present it to the class, along with a paper that documents their research.

Major-related courses need to be restructured in order to enhance their effectiveness. The present three or four week lecture courses barely provide students with basic knowledge, essentially an introduction, and students have little time for independent research, practice, and deep learning. It would seem possible that some of these short courses could be integrated into one course, specifically designed for the needs of the Design students. Or, if certain subjects remain open to all students, they might also be available to choose from as electives for Design students, who will have been left some open credits in their Design curriculum to follow their own path in courses in the general/comprehensive University curriculum.

Moreover, the Design programs can invite professional experts and specialists to teach elective courses or to give lectures, which can enrich the quality of courses. Although there are a variety of elective courses at universities, the teaching quality and the course content were not satisfying, according to the students who participated in this study. Meanwhile, assessment of the selective classes needs to be carried out and the course selection rule needs to be more flexible so that some major-required courses can be taken as elective courses by other majors. On the basis of interviews, some students do not want to learn traditional

Chinese painting, are required to do so. This problem indicates that elective classes should help students extend their knowledge and abilities in their interests' areas and traditional painting does not do this, according to students' responses.

Curricula should include real-life projects, research, community-based and service learning projects. Current multiple Design markets require students to independently solve problems in various ways, and learning to do this can be accomplished through practical project-based courses, which can help students to hone diverse skills and insights. Such courses would provide not only an introduction to commercial work, as well as applicable Design work for public construction, transportation, and medical treatment. Service learning should not only to cultivate students' independent thinking and Design skills, it should also evokes citizen responsibility and a passion for living responsibility.

Students' interdisciplinary interests and Design policies need to be extended and innovated during their college years. Students need to understand the purpose and principle of Design rather than solely how to master computer skills. They need to think about sustainable Design to comply with the social economic, and ecological needs of China. In other words, the purpose and principles of Design should emphasize to relate to the realities of China rather than merely following the methods and patterns of the West. It is imperative that Chinese post secondary Design teaching methodologies be updated in order to train students so they can confront and comprehend current socioeconomic circumstances and industrial demands in China first, and then how these relate to the world market.

A responsible Design program cannot concentrate on one focus to the exclusion of another. A balance must be attained between the practical vocational element of Design training and the creative, academic subjects. According to the teachers' and students' views collected by this researcher Design students need applicable Design skills, independence, and sustainable Design ideas so they are prepared to respond to future work challenges.

Applicable Design skills include marketing and commercial thinking and ideas about solving Design problems in real world. Sustainable Design ideas include a sustainable system or thinking about development of thinking that honors the essence of Chinese art and culture, and also addresses the needs of China and worldwide market. In this case, vocational training should not solely consider the manufacture of commercial objects and completion of particular projects, both of which can be taught in technical schools, but more than this.

Vocational training should also train Chinese undergraduate Graphic Design students to work in a world market. Therefore all courses need to be assessed for their practicality and purpose.

In fact, employers, today, seek to hire employees who have the abilities to solve real and practical problems in the wide world of Design rather than just because they have completed some recognized university program. Thus, university Design programs have important missions and must compete with each other in order to provide their graduates with both the necessary aesthetic skills and practical knowledge to gain employment in this crowded field, and the abilities necessary to be regularly promoted. Thus, while one cannot ignore vocational training at the university level more specific consideration of, and evaluations of

experiential learning should be added to university students' four-year curricula. Work experience should be required in order to help students apply their academic knowledge to real practice and permit students to reflect on their particular Design deficiencies.

According to the research, Chinese universities, particularly comprehensive universities, should improve their curricula and teaching methodologies in order to allow students to combine multiple abilities and commercial Design skills, so that Chinese students will be able to both experience and learn about the world of Design during their university years. The range and goals of Visual Communication Design should be reviewed and adjusted to become a more practical discipline, which follows current economic and social developments, and market requirements. Moreover, Chinese professors should learn how to help students to find what they are really interested in, learn how to present themselves, become sufficiently confident to be able to expose their personal aesthetic, and to acquire strong communication skills. At the university level, Design programs need to create a supportive atmosphere, allowing students to sample a variety of courses and approaches to Graphic Design in order to motivate them and give them confidence when it comes time for them to pursue future jobs. What is more, western educators will then be able to understand the historical background and specific features of Chinese post secondary Graphic Design education, which is now becoming Visual Communication Design. If Chinese post secondary Visual Communication Design curriculum is restructured as described above, Chinese students will be better equipped with experience, communication skills, aesthetic knowledge and abilities, and will

be ready to enter into their chosen Design career upon graduation and become part of the universe of 21st century Graphic Design and Visual Communication Design.

### References

- Barbara, C., & Noel, S. (2013). Mark Dion's troubleshooting: Empowering students to create and act. *Art Education*, 66(3), 29-38.
- Bay, E. (2011). The opinions of prospective teachers about peer assessment. *Gaziantep Üniversitesi Sosyal Bilimler Dergisi*, 10(2), 909 -925.
- Bostock, S. (2000). Student peer assessment. Retrieved from [www.keele.ac.uk/depts/cs/Stephen\\_Bostock/docs/bostock\\_peer\\_assessment.htm](http://www.keele.ac.uk/depts/cs/Stephen_Bostock/docs/bostock_peer_assessment.htm).
- Black, P., Harrison, C., Lee, C., Marshall, B., & Wiliam, D. (2003). *Assessment for learning: putting it into practice*. Berkshire, England: Open University Press.
- Retrieved from <http://en.wikipedia.org/wiki/Educational>.
- Ballantyne, R., Hughes, K. & Mylonas, A. (2002). Developing procedures for implementing peer assessment in large classes using an action research process. *Assessment & Evaluation in Higher Education*, 27(5), 427-441.
- Chang, R. L. (2005). Culture and art education in China. *International Journal of Education through Art*, 1(3), 225-236.
- Eshun, E. F., & Osei-Poku, P. (2013). Examining graphic design students' attitudes toward participative assessment in studio-based learning. *Arts and Design Studies*, 6, 1-14.
- Fontaine, L. (2014). Learning design thinking by designing learning experiences: A case study in the development of strategic thinking skills through the design of interactive museum exhibitions. *Visible Language*. 48(2), 48-69.
- Frascara, J. (2004). *Communication design principles, methods, and practice*. New York, NY:



Allworth Press.

- Fung, A. S. Y., & Lo, C.Y.N.A. (2001). Design education in China: New proposals to address endemic problems. *International Journal of Art & Design Education*, 20(2), 171-179.
- Gu, H. B. (2010). Zhen daxue: Xuanxiuke bizhong bixu chaoguo 60% [The real university: The proportion of elective courses must exceed 60%]. *Southern Weekly*. Retrieved from <http://www.infzm.com/content/52589>.
- Graham, M. L. (2012). Towards a more sustainable graphic design philosophy. *The Arts in Society*, 6(5), 169-176.
- Hang, J. (2007). *Sheji lishi yanjiu: Sheji yu zhongguo shejishi yanjiu nianhui zhuanji* [Design history research: The collection of Design and Chinese design History research meeting]. Shanghai, China: Shanghai Shuhua Press.
- Lim, M., Chang, E., & Song, B. (2013). Three initiatives for community-based art education practices. *Art Education*, 27(7), 7-13.
- Li, L., Steckelberg, A. L. & Srinivasan, S. (2008). Utilizing peer interactions to promote learning through a web-based peer assessment system. *Canadian Journal of Learning and Technology*, 34(2). Retrieved from <http://www.cilt.ca/index.php/cilt/article/view/497/228>.
- Liu, G.Z., & Li, J.Y. (2012). The history and vision of art discipline construction in comprehensive universities. *Contemporary Education and Culture*. 4(4), 92-99.
- Levine, S. R. (2009). A closer look: Student engagement in artmaking. *Art Education*, 62(4),

13-17.

Lei, B. L. (2012). Gaoxiao yishu sheji jiaoyu yu kechixu fazhan [Art education and sustainable development]. *Shanxi Jiaoyu • Gaojiao* [Shanxi Higher Education], 6(1-2), 100-101.

Logan, C. (2008). Metaphor and pedagogy in the design practicum. *International Journal of Technology & Design Education*, 18(1), 1-17.

Lau, K. W., Ng, M.C.F., & Lee, P.Y. (2009). Rethinking the creativity training in design education: A study of creative-thinking tools for facilitating creativity development of design students. *Art, Design & Communication in Higher Education*, 8(1), 71-84.

Mycos (2014). *Chinese college graduate & employment annual report 2014*. Retrieved from <http://www.eol.cn/html/c/2014jylps/>.

Ngok, K. L. (2007). Chinese education policy in the context of decentralization and marketization: Evolution and implications. *Asia Pacific Education Review*, 8(1), 142-157.

Olivia, G. (2013). New school art styles: The project of art education. *Art Education*, 66(1), 6-15.

Qin, J. Y. (2013). *History of design education in the 20th century China*. Hangzhou, China: Zhejiang University Press.

Qi, Z. L. (2012). Study on the present situation of college major in graphic design. *Journal of Nanchang College of Education*, 27(4), 65-66.

The Department of Adjustment History 1952. (2014, August 9). Retrieved from

<http://learning.sohu.com/s2014/1952/>.

Thakur, A., & Conner R. D. (2010). Interdisciplinary service learning in a design studio: A hospice design project. *Design Principles and Practices*, 4(5), 199-207.

University of Washington. (2014). Visual communication design. Retrieved from <http://art.washington.edu/design/undergraduate/visual-communication-design/about-vc/>.

University of Cincinnati. (2014). Graphic communication design curriculum. Retrieved from [http://daap.uc.edu/academics/design/bs\\_graphic\\_communication/curriculum.html](http://daap.uc.edu/academics/design/bs_graphic_communication/curriculum.html).

Drexel University. (2014). How co-op works. Retrieved from <http://www.drexel.edu/difference/co-op/how-co-op-works/>.

Valerie, P. (1997). The employer's guide: Successful intern/co-op programs. *Journal of Career planning & Employment*, 57(2), 55-56.

Vessella, S., & McKay, B. (2011). A case study of an innovative graphic design curriculum focusing on social responsibility. *Design Principles and Practices*, 5(5), 471-478.

Wu, M. Y. (2009). The transformation of the educational semantic within a changing society: A study of the westernization of modern Chinese education. *Journal of Historical Sociology*, 22(4), 528-552.

Wan, Y. M. (2006). Expansion of Chinese higher Education since 1998: Its causes and outcomes. *Asia Pacific Education Review*, 7(1), 19-31.

Wong, W. S. (2001). Detachment and unification: A Chinese graphic design history in greater China since 1979. *Massachusetts Institute of Technology Design Issue*, 17(4),

51-71.

Xia, F. (2008, December 10). Lixing keguan kandai daxue kuozhao [Rational perspective on university enrollment expansion]. *Guangming Daily*. Retrieved from

[http://www.gmw.cn/01gmrb/2008-12/10/content\\_867560.htm](http://www.gmw.cn/01gmrb/2008-12/10/content_867560.htm).

Zhu, J. (2012). Studies on the European modern art and design education. *Journal of Aesthetic*, 3(2), 55-59.

Zhang, L. (2000). Cai Yuanpei. *International bureau of education*, 23(1/2), 147-157.

Retrieved from <http://www.ibe.unesco.org>.

Zheng, S. Y., The research group of Academy of Art & Design, Tsinghua University. (2010).

*Study the strategy of Chinese arts & design education*. Beijing, China: Tsinghua

University Press.

## **Appendices**

### **Appendix A**

#### **The Sample of Chinese Visual Communication Design Program's Teaching Outline**

**School:** Zhejiang Sci-Tech University

#### **I Objectives**

Based on the traditional atmosphere of art and referred to the world's most outstanding design education models and methods, the major is intended to nurture professional designers who have competence in the basic visual design and the related professional knowledge and skills, and boast excellent professional quality, broad professional perspectives, and the spirits of innovation and pioneering; the major is intended to nurture application-oriented designers who could solve problems and provide service to the community with a professional attitude; the major is intended to nurture creative designers who could do art design, brand design, information interactive design, online media design and application work in design organizations or design institutes and enterprises; and furthermore, the major is intended to nurture high-quality inter-disciplinary designers who have the ability of design innovation, design research and design management. Zhejiang Sci-Tech University 2014 Program Outline for Visual Communication Design

#### **II Basic Requirements on Knowledge and Abilities**

With knowledge-based courses, such as design theory, visual language and art research as the supplement, emphasis is laid on students' real work ability and the application-stressed teaching contents to foster students' ability of turning design concept to visual image. The courses of the major emphasize both the design knowledge and the skill transference, the ability of the presentation of visual information and design organization, on which basis, the teaching orientation and implementation of "design experiment, research, applicability, service" are to be gradually carried out.

1. Quality structure requirements: Have good ideological and moral qualities. Be physically and mentally healthy. Have a good command of the basic knowledge of the major of visual communication and visual language expression, and the basic knowledge of humanities, social sciences and natural sciences.
2. Ability structure requirements: Make the combination of theory with practice. Focus on the interests to develop and give full play to the personal specialty. Develop the good visual innovation thinking ability.
3. Knowledge structure requirements: Make the combination of theory with practice. Master the basic knowledge of graphic design and its related fields, visual expression, symbol generalizations, and information combining. Stress visual content creation and practice. Have a strong technical and comprehensive practical ability in both design and management.

### **III Main Disciplines:** Design Methodology

#### **V Core Courses**

Introduction to Mao Zedong Thought and the Theoretical System of Socialism with Chinese Characteristics, College English, Introduction to Basic Computer, Basic Composition, Design Modeling, Graphic Design, Text Edit Design, Logo Design, Front and Graphic Design, Packaging Structure, Visual Concept Design

#### **IV Special Courses**

Bilingual courses: History of Chinese and Foreign Fine Arts, History of Modern Design, Classic Commercial Appreciation, Contemporary Western Architecture Style  
Innovative and practical courses: Materials and Creative Expression

#### **VI Length of Courses: 3-6 years**

Minimum Credits Required for Graduation: 177

Degree Awarded: Bachelor of Arts

In-Class Hours: 2421

Separate Practice Teaching: 32weeks + 32 in-class hours

**VII Proportion of Course Credits**

Course Classification	Compulsory Credits	Optional Credits	Total credits	Percentage
General Studies	39+6	19	64	36.2%
Basic Discipline-related Courses	53+6	6+2	67	37.8%
Major-related Courses	12+8	19+4	43	24.3%
Extracurricular Activities	-	3	3	1.7%
Total Credits	124	53	177	100.0%
Percentage	70.1%	29.9%	Practice Teaching	95.6
			Percentage	54.0%

**VIII Characteristics of the Major**

Based on visual expression and information communication, the teaching activities of the major of visual communication design are achieved by graphic printing, space exhibition, interactive media and other traditional and modern communication ways which use fonts, graphics, images and other design elements. The subject category and name of Graphic Design also extends to the Visual Communication Design and pays close attention to the means and purposes of visual information transmission. The design media have also developed from the traditional paper and printing to such new technology and new media as information design and interaction design.

**IX Notes**

In the second semester, the major is to be divided into two professional directions (Graphic design, information and interaction design). Upon deciding on the direction, students are required to obtain 19 credits for the direction concerned and choose the corresponding practice program.

## The Curriculum of Zhejiang Sci-Tech University Communication Design Program

Course Classification	C/O	Course Category	Course Module	Course Code	Course Title	Credits	Total Hours	Lecture Hours	Practice Hours	Terms	Weekly Hours	Evaluation Mode	Note
General Education	C	Computer Sciences		02524	Introduction to Computer Basics	1.0	16	16		1	2	★	
		Humanities and Arts		26433	Introduction to Classical Literary Works	1.0	16	8	8	1	2		
		Ideology and Politics		74510	The Outline of Modern Chinese History	2.0	32	28	4	1	2		
				74516	Introduction to the Basic Principles of Marxism	3.0	48	42	6	1	3		
				74509	Ideological and Ethical Cultivation and Foundations of Law	3.0	48	32	16	2	3		
		Physical and Healthy		03502	Physical Education 1	1.0	32	4	28	1	2		
				04507	Students' Mental Health Education	2.0	32	16	16	1	2		
				03503	Physical Education 2	1.0	32	4	28	2	2		
		Languages		73507	College English 1	4.0	64	64		1	4	▲	N1
				73509	College English 3	4.0	64	64		2	4	▲	
	O	Humanities and Arts		43407	History of Chinese and Foreign Fine Arts (Bilingual)	2.0	32	24	8	2	4		
Basic Discipline-related Courses	C			43571	Pencil Sketch	4.0	64	24	40	1	16		
				43572	Coloring	4.0	64	24	40	2	16		
				43623	Introduction to Design	2.0	32	24	8	1	4		
				45004	Design Formal Language	3.0	48	24	24	1	16		
				32503	The Design Thinking and Method	4.0	64	24	40	2	4		
				43526	Design	2.0	32	24	8	2	4		



					Psychology								
				43570	The Base of Composition	5.0	80	30	50	2	16		
				48553	Philosophy of Art	2.0	32	24	8	1	4		
General Education	C	Ideology and Politics		07501	Current Issues and Policies	2.0	128						N2
		Comprehensive		04503	Career Development and Employment Guidance	2.0	38						N3
General Education	C	Ideology and Politics		74514	Introduction to Mao Zedong Thought and the Theoretical System of Socialism with Chinese Characteristics 1	3.0	48	32	16	3	3		
				74515	Introduction to Mao Zedong Thought and the Theoretical System of Socialism with Chinese Characteristics 2	3.0	48	32	16	4	3		

Course Classification	C/O	Course Category	Course Module	Course Code	Course Title	Credits	Total Hours	Lecture Hours	Practice Hours	Terms	Weekly Hours	Evaluation Mode	Note
General Education	C	Physical and Healthy		03504	Physical Education 3	1.0	32	4	28	3	2		
				03505	Physical Education 4	1.0	32	4	28	4	2		
				08501	Military Theory	1.0	36	21	15	4	3		N4
		Languages		73014	English Speaking and Writing	2.0	32	32		3	2	▲	
					College English for Advanced Learners	2.0	32	32		4	2	▲	
	O	Computer Sciences		40533	Computer Aided Design (Photoshop)	3.0	48	24	24	3	16		
				48592	Computer Aided Design (Illustrator)	3.0	48	24	24	3	16		

				40558	Computer-Aided Design (InDesign)	3.0	48	24	24	4	16		
				40559	Computer-Aided Design (Flash)	3.0	48	24	24	5	16		
		Humanities and Arts		43408	History of Modern Design (Bilingual)	2.0	32	24	8	3	4		
		Languages			Optional Course of General English	2.0	32	32		3-7	2		
Basic Discipline-related Courses	C			40560	Typeface Design	5.0	80	24	56	3	16		
				40561	Layout Design Basis	3.0	48	24	24	3	16		
				40603	Graphic Design	4.0	64	24	40	3	16		
				40539	Logo Design	4.0	64	24	40	4	16		
				40563	Traditional Style	4.0	64	24	40	4	16		
				40600	Text Editor Design	3.0	48	24	24	4	8		
				40651	Information Design	4.0	64	24	40	4	8		
	O			32630	Ceramic Art	2.0	32	8	24	3-7	4		
				32631	Lacquer Art	2.0	32	8	24	3-7	4		
				43508	Appreciation of Classical Design Works	2.0	32	24	8	3-7	4		
				43607	Quick Sketch	2.0	32	8	24	3-7	4		
				43608	Sculpture	2.0	32	8	24	3-7	4		
				43659	Appreciation of Classic Advertisements (Bilingual)	2.0	32	24	8	3-7	4		
				45657	Contemporary Western Architectural Schools (Bilingual)	2.0	32	24	8	3-7	4		
				46526	Appreciation of Classic Music	2.0	32	24	8	3-7	4		
				48621	Photography	2.0	32	8	24	3-7	4		
Major-related Courses	C			40565	Brand Strategy and Design Basis	4.0	64	24	40	5	16		
				40566	Environmental Graphic and Information Orientation	4.0	64	24	40	6	8		
				40567	Visual Concept Design	4.0	64	24	40	7	16		
Major-related Courses	O		GD	40554	Poster Design	4.0	64	24	40	5	16		
				40568	Packaging Design	5.0	80	32	48	5	16		
				40556	Display Design	4.0	64	24	40	6	16		
				40569	Brand Core Image Design	5.0	80	32	48	6	8		

				40570	Book Design	5.0	80	32	48	6	16		
			IID	40571	Media and Technology of Design	4.0	64	24	40	5	16		
				40572	Magazine Design	5.0	80	32	48	5	8		
				40573	Information Graphic Design	4.0	64	24	40	6	8		
				40574	Interface and Interaction Design	5.0	80	32	48	6	16		
				40575	Webpage Design	5.0	80	32	48	6	16		

**GD: Graphic Design      IID: Information and Interaction Design**

1. In evaluation mode column, “▲” means a collectively written examination is required, “★” means a collectively computer examination is required.

2. Remarks for Note Column

N1: Those whose English scores in college entrance examination rank top 30% among all freshmen of our university are qualified for English level test organized by the university; those who score A grade in both written and oral tests can be exempted from College English 1 and College English 3.

N2: The course “Current Issues and Policies” will be lectured for 16 periods and evaluated once each semester, the score of this course will be the average of scores obtained in all academic years.

N3: 38 periods of Career Development and Employment Guidance are allocated in terms 1, 4, 5 and 7, with 12, 4, 16 and 6 periods in each term respectively.

N4. Apart from 21 periods in class, 15 periods of Military Theory will be given during military training.

C=Compulsory, O=Optional

### Separate Practice Teaching Curriculum for Visual Communication Design Program

Course Classification	C/O	Course Category	Course Module	Course Code	Course Title	Credits	Total Hours	Lecture Hours	Practice Hours	Terms	Weekly Hours	Evaluation Mode	Note
General Education	C	Computer Sciences		02505	Computer Skills Training	2.0	32		32	1	2		1
		Physical and Healthy		03501	Military Training	1.0	2W		2W	1	2W		
General Education	C	Comprehensive		04501	Social Practice	1.0	2W		2W	4	2W		
Basic Discipline-related Courses	C			40545	Creative Material Presentation	2.0	2W		2W	3	2W		
				48614	Printing Technique	2.0	2W		2W	4	2W		
				48615	Professional Inspection	2.0	2W		2W	6	2W		
	O			48649	Cultural Investigation	2.0	2W		2W	6	2W		
				40576	Project Investigation	2.0	2W		2W	7	2W		
Major-related Courses	C			40524	Graduation Design (Thesis)	8.0	16W		16W	8	16W		
	O		GD	40577	Visual Graphic Design	4.0	4W		4W	7	4W		
			IID	40578	Information Interaction Direction - Information Systems Design	4.0	4W		4W	7	4W		
				43634	Interdisciplinary Design	4.0	4W		4W	7	4W		

**Appendix B****The Sample of American Graphic Communication Design Program's Teaching Outline**

**School:** University of Cincinnati

**Description**

Analyzing communication problems and needs, graphic communication designers are able to visualize messages, ideas and feelings in concise, effective and visually satisfying ways. Graphic design informs, identifies, clarifies, entertains, or persuades the public or a specific audience through a design plan that may involve the development of a communication system, such as a corporate identity program (logo, website, stationery, annual reports, brochures, etc.). Whether to persuade, inform, educate or express a message to the intended user, the graphic communication designer's solutions may stand alone or may work within a larger system of communication experiences. For example, consider a hospital's web page, its printed publication, the signage directory or the hallway kiosk. Such boundary blurring interactivity requires content changes in response to the user needs, host or outside circumstances.

The need for interdisciplinary approaches, which involve working collaborations with other fields' experts, has now become the norm. Such an awareness will ultimately lead to optimum experiences and empowerment for the user. The first three years of studio work will be comprised of a broad range of courses, including foundational drawing and design, typography, design ideation, photodesign, and kinetic communication. These courses will be supplemented with general education requirements, directed electives, design history, and interdisciplinary courses in design thinking and user-centered design. The spring quarter of

third year will be dedicated to presenting overviews of selected areas of concentration in visual communication: print-based design, time-based design, and interaction design.

Following this sequence, students may decide to focus on one of these three critical areas.

Students focusing on print-based design gain knowledge concerning conceptualization and aesthetics as well as the employment of form, drawn imagery, typography, symbology, photography, composition, legibility, production and motion design.

Students are prepared for careers in the field of design through an educational process involving critical analysis, research, experimentation, visualization, testing, refinement and eventual message transmittal. The areas of interaction design and time-based design focuses on the communication of messages and experiences, both physical and virtual, for people. These communication experiences may take place either on computers, the Web, a mobile phone, museum kiosk, hospital directory and in time-based media, such as film and video. Throughout the curriculum, graphic communication design students explore, learn and master design aspects from advanced 2-dimensional imaging systems to interactive media, various network systems and user-centered research methods. Utilizing multiple media technologies, including sound, digital video 2-D and 3-D animation, the digital designer manipulates and organizes information with visual elements such as typography, color, drawing, diagrams, photography and computer generated images.

**The Curriculum of University of Cincinnati Graphic Communication Design Program**

<b>Fall (Year 1)</b>		<b>Summer (Year1)</b>			
<b>Course Name</b>	<b>Credit</b>	<b>Course Name</b>	<b>Credit</b>	<b>Course Name</b>	<b>Credit</b>
DSGN1000 Foundation Drawing 1 (FA)	3	DSGN1001 Foundation Drawing 2	3	N/A	0
DSGN1010 Foundation 2D Design	3	DSGN1070 Design Thinking and Problem Solving Methods for Interdisciplinary Innovation (TI)	3		
DSGN1020 Foundation 3D Design	3	DSGN1081 Sources of Modern Design (HP)	3		
ARTH1001 History of Art I (FA, HP)	3	GRCD1011 Design Aesthetics	3		
ENGL1001 English Composition (EC)	3	GRCD1020 Typography 1	3		
MATH Math Elective (QR)	3	GRCD1030 Communication for Design Professional Practice	2		
		PD1051 Introduction to COOP for Graphic Com Design	1		
Credit Total: 18		Credit Total: 18		Credit Total: 0	

<b>Fall (Year 2)</b>		<b>Spring (Year 2)</b>		<b>Summer (Year2)</b>	
<b>Course Name</b>	<b>Credit</b>	<b>Course Name</b>	<b>Credit</b>	<b>Course Name</b>	<b>Credit</b>
DSGN1071 Interdisciplinary User-Centered Design (SE,TI)	3	COOP2021 COOP for DAAP (First Semester Experience)	0	GRCD2001 Design Ideation 2	3
GRCD 2000 Design	3			GRCD2001	3

Ideation 1				Design Ideation 2	
GRCD 2010 Photodesign 1	3			GRCD2011 Photodesign 2	3
GRCD2020 Typography 2	3			GRCD2021 Typography 3	3
ENGL2089 Intermediate Composition (EC)	3			GRCD2050 Kinetic Communication	3
Directed Elective- Communication	3			Directed Elective- Business/Progra mming	3
Credit Total: 18		Credit Total: 0		Credit Total: 15	

Fall (Year 3)		Spring (Year 3)		Summer (Year3)	
Course Name	Credit	Course Name	Credit	Course Name	Credit
COOP2022 COOP for DAAP (Second Semester Experience)	0	GRCD3040 Print Design Overview	3	COOP3021 COOP fir DAAP (Third Semester Experience)	0
		GRCD3050 Time-Based Design Overview	3	Choose a focus	
		GRCD3060Inte raction Design Overview	3		
		GRCD3080 History of Visual Communication	3		
		Directed Elective - BoK elective (HU, SS)	3		
Credit Total: 0		Credit Total: 15		Credit Total: 0	



Fall (Year 4)		Spring (Year 4)		Summer (Year4)	
Course Name	Credit	Course Name	Credit	Course Name	Credit
DSGN3081 Design History, Theory, and Criticism	3	COOP4021 COOP for DAAP (Fourth Semester Experience)	0	DSGN4070 Interdisciplinary Research Methods for Design	3
GRCD3010 Design Methodology 1	3			DSGN4071 Interdisciplinary Global Design Issues	3
GRCD3021 Design Systems 1: Collaborative Studio	3			GRCD4010 Design Methodology 2	3
GRCD Track - course #1	3			GRCD4020 Design Systems 2	3
Free elective	3			GRCD4xxx Track - course #2	3
Credit Total: 15		Credit Total: 0		Credit Total: 15	

Fall (Year 5)		Spring (Year 5)		Summer (Year5)	
Course Name	Credit	Course Name	Credit	Course Name	Credit
COOP4022 COOP for DAAP (Fifth Semester Experience)	0	GRCD4011 Design Methodology 3	3	N/A	0
		GRCD4xxx Track - course #2	3		
		Free elective	3		
		Free elective	3		
Credit Total: 0		Credit Total: 12		Credit Total: 0	

**Groupings****Print Design**

Students are only required to take one of the three groupings, but may elect to take courses from the other groupings

GRCD3041 Print Design 1	3
GRCD4042 Print Design 2	3
GRCD4043 Print Design 3	3

**Time-Based Design**

Students are only required to take one of the three groupings, but may elect to take courses from the other groupings

GRCD3051 Time-Based Design 13	3
GRCD4052 Time-Based Design 23	3
GRCD4053 Time-Based Design 33	3

**Interaction Design**

Students are only required to take one of the three groupings, but may elect to take courses from the other groupings

GRCD3061 Interaction Design 1	3
GRCD4062 Interaction Design 2	3
GRCD4063 Interaction Design 3	3

**Communication**

Must be in one of the disciplines: COMM, ASIA, FREN, GRMN, GRK, IRSH, ITAL, JAPN, WLSH, SWAH, RUSS, SWED, SCGL, PORT, SPAN, LATN, CHIN, ARAB	3
--	---

**Business or Computer Programming Elective**

Any course from the College of Business, or a computer programming course.

Must be in one of the disciplines: CS, IT, ACCT, BA, BLAW, EBUS, ECON, ESBM, ENTR, FAMB, INTB, HUMR, RE, MGMT, MKTG	3
--	---

**BoK Directed Elective**

Various (HU, SS)	3
------------------	---

## Appendix C

### Chinese Version of Questionnaires and Interviews for Chinese Graphic Design Students

#### Student #1

请写上你的年级：大三

1. 为什么你选择设计专业？入学前，你预期从这个专业里学到什么？
  - 1) 原因是：学习了两年的画画，让我觉得学习纯艺是非常枯燥的事情，而且发展空间很小，想成为一名画家的梦想很遥远不是很切合实际，所以选择了设计，觉得可以开拓思维，学习的知识更加多样化。
  - 2) 我的预期：可以学到影视相关的内容，例如摄影，剪辑，舞台设计，灯光效果设计等。
2. 最符合你预期的课程内容是什么？为什么？最不符合你预期的课程内容是什么？为什么？
  - 1) 符合我预期的课是：摄影课和展示设计课
  - 2) 最不符合的是：暂时没有，感觉无论是什么课程我感觉都是和设计基础有关的，都是必要的。
3. 你考虑过转专业吗？如果有，为什么？

有考虑过，想转到舞台设计方面的专业，因为个人很喜欢舞台，我喜欢画舞台妆，喜欢布置舞台，喜欢拍微电影，喜欢和剧组打交道的工作。
4. 什么知识或技能是你觉得大学四年里必须要具备的？你认为你是否已经掌握了这部分知识或技能？如果是，你是如何掌握这部分知识或技能的？如果不是，你计划如何去学习这部分知识或技能？
  - 1) 我觉得应该具备的知识是为人处世的知识，技能是电脑软件的技能。

我觉得我还需要努力去具备这些知识和技能。
  - 2) 我在大一大二参加了很多比赛和担任了很多职务，在学生会里，在各个社团里我慢慢的学会了为人处世，交了很多朋友，有了人多人脉，为人处世有了多大的提升。对于电脑软件这一块，我还需要加紧学习，因为我平时职务原因比较忙，空余时间不是很多，所以在自学电脑软件这一块不是很好，但是因为参加专业比赛的原因，会强制性的学习软件，以后可以多自学一些平面的设计软件，不是只单单会，而是应该精通。最重要我的觉得还是要平时多看看设计好的作品，提高审美。
5. 你毕业后的计划是什么？你会选择视觉传达设计作为你未来的职业吗？如果不是，为什么？
  - 1) 我毕业后应该会找工作，没有考研和出国继续深造的打算。
  - 2) 我应该不会，但是至少和视觉传达设计有点相关的职业，因为我个人是属于事

业型、管理型的人，并不是具备很好的艺术型，感觉做设计我个人来讲并不是很喜欢，我更喜欢的是策划类的工作和执行策划，我喜欢去策划一些活动，有很多的想法，我觉得我可以去做婚庆策划，大型商场的活动策划，并加入到设计中去，我喜欢工作比较灵活的方式，而不是每天对着电脑。

6. 直到现在，你做过什么样的实习工作？你是通过何种渠道获得实习工作的如：通过递交简历、面试，家人、朋友介绍，还是老师推荐？在求职过程中，你有没有遭遇过被拒绝的经历？如果你知道原因，请写明。

1) 我做过的实习：高中暑假，进入唐山百威啤酒公司新品十日鲜的新酒推广的活动中做助理。为期 45 天。

a. 在大学教务办进行档案整理工作，为期 5 个月

b. 在影楼进行照片调色，修图工作，为期 1 个月

c. 在锐美广告公司实习 1 个月

2) 渠道：网站，朋友，老师

3) 有过，原因是经验少，在校大学生时间不固定。不能提供足够的时间。对工资期待过高。

7. 你觉得你缺少什么能够帮助你实习或者未来就业的技能？

我觉得我缺少足够的、过人的专业知识和技能，以及相关的工作经验。

8. 在你现在所学的设计课程内容里面，哪一门课程是你觉得不能够帮助你未来的就业或者学业的？为什么？

我个人感觉现在可能都不能!!! 因为我们现在学习的可能无法和社会接轨，设计的东西没有实用性，走出校门我们大学学习的东西无法应用到我们工作的中，到工作中要从头在学。

9. 如果你有机会，你觉得你什么教学方式可以加入设计课程中？如：成立工作室学习并缩小学生人数，作业中加入实际的商业案例，做带有研究性质的项目，为公益组织或公益活动设计，课堂研究讨论某一学术课题，课堂研究讨论某一商业案例，作业采用小组合作模式等等。

我觉得可以在平时的时候学校为我们找一些企业，到企业中去真正的操作，多接触社会，了解现在社会的行情。

10. 你觉得现在课程中需要加入什么课程是能够对你的实习或者未来就业有所帮助的？如：作品集指导，面试指导等就业指导、一学期或半学期的外出实习、学习其他设计专业相关的课程等等。

我觉得是一学期或半学期的外出实习，我们现在最需要的就是实践的能力，从大一就开始最好，让学生有一种危机感，现在的大学生到了大三还是每天到游戏，没有进入社会的危机感，不知道自己在哪里欠缺。增加就业指导的课程。

11. 你觉得有必要加强公共选修课的选择范围和数量吗？你觉得目前你的专业选修课和公共选修课的教学质量如何？请用一门课举例说明。你愿意上更多

有用的选修课来帮助你在设计方面的学习吗？

- 1) 有必要。
- 2) 教学质量有的好，有的不好。例如海报设计课，一个月的课程，只做了四张海报，理论课讲的很少，作业点评没有实质性的点评，让学生一头雾水。
- 3) 我愿意。只要这门课可以对以后的就业有帮助。

12. 你觉得有必要进行工作室学习或是分小组学习吗？为什么？你有过这样的经历吗？

- 1) 我感觉小组合作有好有坏，学生之间不是公司，没有利益，有时候小组合作遇到猪一样的队友，虽然说是小组合作，但还是一个人的事情。
- 2) 我个人还是很喜欢能够和其他人合作，可能是我运气不好，我们成员都不是很积极，最后交作业了只能还是我一个人做，因为我比较要强。希望作业不是糊弄的交。

13. 你有参与过以下的课堂活动吗，参加过的项目请用红色标注。

- A. 老师与所有学生一起在课堂上点评作业并讨论；
- B. 课堂学术报告(Presentation)；
- C. 课堂研讨（针对某一话题，老师及所有学生都发表自己的看法）；
- D. 实际设计案例讨论；
- E. 带有综合性问题的作业（比如编排作业中融合字体设计、包装设计）；
- F. 做带有研究性质的学术项目（如课后搜集资料研究讨论某一时期的设计、某一种风格的设计）；
- G. 非营利性设计项目（如为公益组织或公益活动设计）；
- H. 商业设计案例（如市场调研，做真实的商业项目）。

我觉得这样的活动能够帮助我的学习。这样集思广益可以拓宽我们的思维，在讨论中好的设计就可以诞生了。

14. 你认为老师课堂教学应该对你有哪些帮助？目前的教学方式你是否满意？请举例说明，比如某一次的作业，指导过程，课堂中的某一环节。

- 1) 对我设计思维有些帮助，提高审美。
- 2) 印刷课，老师理论和时间相结合，让我对印刷设计有了很深的了解，也让我有了很深的兴趣感。

15. 老师的指导和实习工作经验相比你觉得哪一样更重要？为什么？

我认为是实习经验，老师的指导可以说是纸上谈兵，我觉得还是积累实习工作经验更重要，在经验中成长是最快的。

## Students #2

请写上你的年级：大三

1. 为什么你选择设计专业？入学前，你预期从这个专业里学到什么？
  - 1) 选择设计是因为我觉得能够用自己的想法和作品给别人带去美的感受很开心
  - 2) 主要是想学到一些设计的方法、形式，包括对自己设计能力、设计想法的提升
2. 最符合你预期的课程内容是什么？为什么最不符合你预期的课程内容是什么？为什么？
  - 1) 最符合预期的是：编排设计、字体设计、还有图案图形设计，对设计的形式有了新的了解、自己的一些创意也得到了帮助和提升。
  - 2) 最不符合预期的是：网站建设，因为我没想过以后工作要涉及这一块
3. 你考虑过转专业吗？如果有，为什么？

没有想过转专业
4. 你认为视觉传达设计和平面设计的区别是什么？

就是通过自己的设计给观赏者通过视觉，传达一种美或者时尚的感受，让他们从视觉上体会设计师的创意，也算是设计师与观赏者之间在视觉上的交流。
5. 什么知识或技能是你觉得大学四年里必须要具备的？你认为你是否已经掌握了这部分知识或技能？如果是，你是如何掌握这部分知识或技能的？如果不是，你计划如何去学习这部分知识或技能？
  - 1) 交际能力、处事能力、组织能力及管理能力和熟练掌握设计软件。
  - 2) 还没完全掌握，会去多看书，然后学习网上的一些软件教程。
6. 你毕业后的计划是什么？你会选择视觉传达设计作为你未来的职业吗？为什么？如果不是，为什么？

我应该会选择视觉传达设计作为未来的职业，我计划去广告方向的工作室工作，或者做与演讲有关的职业。有机会的话，我也可能会选择继续出国深造。高中时，我曾经作为交流学生去加拿大的高中参观学习。国外许多优秀的创意和设计深深地打动了我，我觉得国外的文化及社会环境更适合我继续学习设计，西方的学校教育方式更加的自由的、自主的、实践为先、师生平等。而中国就是灌输型的，学生听老师的，死记硬背，学生常常做的作业是为了按照老师的思路、为了迎合老师的喜好，而不能充分体现我们学生自己的设计思路。而且在我们的课堂中，也很少有能联系实际的案例能够让我们真正的实践。
7. 直到现在，你做过什么样的实习工作？你是通过何种渠道获得实习工作的如：通过递交简历、面试，家人、朋友介绍，还是老师推荐？在求职过程中，你有没有遭遇过被拒绝的经历？如果你知道原因，请写明。如果没有参加过实习，请写明不参加的原因。

- 1) 我暂时还没实习的经历,首先我目前在学校担任学生会主席,没有时间去实习。其次,我觉得自己还不能够适应外面的工作环境,而且我觉得自己的设计能力、软件应用能力还不够。
8. 你觉得你缺少什么能够帮助你实习或者未来就业的技能?  
对新事物的适应能力还有人力资源管理能力。我希望能从实习中培养自己这些能力,由于大学的学习环境很少能常常及时与老师们沟通,只能自己去尝试。
9. 在你现在所学的设计课程内容里面,哪一门课程是你觉得不能够帮助你未来的就业或者学业的?为什么?如果你有机会,你觉得你什么教学方式可以加入设计课程中?如:成立工作室学习并缩小学生人数,作业中加入实际的商业案例,做带有研究性质的项目,为公益组织或公益活动设计,课堂研究讨论某一学术课题,课堂研究讨论某一商业案例,作业采用小组合作模式等等。我觉得目前还没不能够帮助我未来的就业或者学业的课程。我觉得老师可以在教学中加入实际的商业案例,做带有研究性质的项目。也可以为外面的工作室做一些设计来增加经验。
10. 你觉得现在课程中需要加入什么课程是能够对你的实习或者未来就业有所帮助的?如:作品集指导,面试指导等就业指导、一学期或半学期的外出实习、学习其他设计专业相关的课程等等。  
我觉得加一些关于销售和管理的课程或比较好,或者老师带学生进行市场调查。
11. 你觉得有必要加强公共选修课的选择范围和数量吗?你觉得目前你的专业选修课和公共选修课的教学质量如何?请用一门课举例说明。你愿意上更多有用的选修课来帮助你在设计方面的学习吗?
  - 1) 没必要,已经挺多了。
  - 2) 部分老师的授课内容不够贴切生活,学生不太能够理解
  - 3) 只要有帮助,都可以。
12. 你觉得有必要进行工作室学习或是分小组学习吗?为什么?你有过这样的经历吗?
  - 1) 有必要工作室学习和小组合作是对未来发展的一种实质性的练习,能够对以后的工作方向的选择有所帮助,也能对自我能力有所提高。
  - 2) 没有回答
13. 你有参与过以下的课堂活动吗,参加过的项目请用红色标注。
  - A. 老师与所有学生一起在课堂上点评作业并讨论;
  - B. 课堂学术报告(Presentation);
  - C. 课堂研讨(针对某一话题,老师及所有学生都发表自己的看法);
  - D. 实际设计案例讨论;
  - E. 带有综合性问题的作业(比如编排作业中融合字体设计、包装设计);



- F. 做带有研究性质的学术项目（如课后搜集资料研究讨论某一时期的设计、某一种风格的设计）；
  - G. 非营利性设计项目（如为公益组织或公益活动设计）；
  - H. 商业设计案例（如市场调研，做真实的商业项目）。
14. 你认为老师课堂教学应该对你有哪些帮助？目前的教学方式你是否满意？请举例说明，比如某一次的作业，指导过程，课堂中的某一环节。
- 1) 开拓我们的视野，帮助我们能够想到更好的创意。知道目前在设计上的社会需求是怎么样的。
  - 2) 编排设计课的教学方式我很满意，创意设计得到了帮助，也了解到了目前社会上的一些设计形式和创意需求。
15. 老师的指导和实习工作经验相比你觉得哪一样更重要？为什么？
- 工作经验更重要。有经验了就能更好地适应工作，将自己的创意融合进去，设计出符合社会需求的作品。

## Student #3

请写上你的年级：大三

1. 为什么你选择视觉传达设计专业？入学前，你预期从这个专业里学到什么？
  - 1) 比较感兴趣
  - 2) 平面，广告等领域的相关知识、技能。
2. 最符合你预期的课程内容是什么？最不符合你预期的课程是哪一门？为什么？
  - 1) 最符合预期的是：版面设计书籍装帧。因为我比较喜欢这门课老师的教学方式，课程结束后自己也能学到些有用的东西。在课堂上又很多的讨论，老师也比较负责任。
  - 2) 最不符合预期的是：CI 课的老师不上课。
3. 你考虑过转专业吗？如果有，为什么？

没有考虑过。
4. 你认为视觉传达设计和平面设计的区别是什么？

没有回答此问题
5. 你认为综合性大学艺术设计专业和美院艺术设计专业的最大区别在哪里？

综合性大学学得比较杂，美院可能相对专业。综合性大学氛围没有美院强
6. 什么知识或技能是你觉得大学四年里必须要具备的？你认为你是否已经掌握了这部分知识或技能？如果是，你是如何掌握这部分知识或技能的？如果不是，你计划如何去学习这部分知识或技能？

掌握几个必要的设计软件。
7. 你毕业后的计划是什么？你会选择视觉传达设计作为你未来的职业吗？为什么？如果不是，为什么？

从事设计相关工作
8. 直到现在，你做过什么样的实习工作？你是通过何种渠道获得实习工作的如：通过递交简历、面试，家人、朋友介绍，还是老师推荐？在求职过程中，你有没有遭遇被拒绝的经历？如你知道原因，请写明。如果没有参加过实习，请写明不参加的原因。

设计相关工作，别人介绍的。
9. 你觉得你是否具有足够的独立学习能力和适应力来应对未来的实习与工作？为什么？

没有，工作经验不足。

10. 在你现在所学的设计课程内容里面，哪一门课程是你觉得不能够帮助你未来的就业或者学业的？为什么？

没有一门课是不必要的，安排课程必定有它存在的理由。

11. 如果你有机会，你觉得你什么教学方式可以加入设计课程中？如：成立工作室学习或分小组学习并缩小学生人数，作业中加入实际的商业案例，做带有研究性质的项目，为公益组织或公益活动设计，课堂研究讨论某一学术课题，课堂研究讨论某一商业案例，作业采用小组合作模式等等。

这些都有必要。

12. 你觉得学校有必要加强职业化训练吗？现在课程中需要加入什么课程是能够对你的实习或者未来就业有所帮助的？如：作品集指导，面试指导等就业指导、一学期或半学期的外出实习、学习其他设计专业相关的课程等等。

1) 没有必要

2) 没有必要

13. 你觉得有必要加强公共选修课的选择范围吗？你觉得目前你的专业选修课和公共选修课的教学质量如何？请用一门课举例说明。你愿意上更多有用的选修课来帮助你在设计方面的学习吗？

1) 没必要

2) 没有回答

3) 不愿参加

14. 你是否有长时间研究一门课（如印刷、多媒体、包装、海报、字体）的经历？你觉得现在的课程是否有足够的时间、自由度让你进行深入学习？

1) 没有

2) 没有

15. 你觉得有必要进行工作室学习或是分小组学习吗？为什么？你有过这样的经历吗？

有必要。可以增加经验、增加团队意识。

16. 你有参与过以下的课堂活动吗，参加过的项目请用红色标注。

A. 老师与所有学生一起在课堂上点评作业并讨论；

B. 课堂学术报告(Presentation)；

C. 课堂研讨（针对某一话题，老师及所有学生都发表自己的看法）；

D. 实际设计案例讨论；

E. 带有综合性问题的作业（比如编排作业中融合字体设计、包装设计）；

F. 做带有研究性质的学术项目（如课后搜集资料研究讨论某一时期的设计、某一种风格的设计）；

G. 非营利性设计项目（如为公益组织或公益活动设计）；

H. 商业设计案例（如市场调研，做真实的商业项目）。

17. 你认为老师课堂教学应该对你有哪些帮助？目前的教学方式你是否满意？

请举例说明，比如某一次的作业，指导过程，课堂中的某一环节。

让我知道这门课是干什么的，上了这门课之后要对我以后的工作有帮助，对我自身有提高。

18. 你对目前学校的课程发展及教学有什么样的建议？

有些课的课时安排不合理，有些老师教学时不负责。学校应妥当安排课时课程。

**Student #4**

请写出你的年级：大三

1. 为什么你选择设计专业？入学前，你预期从这个专业里学到什么？
  - 1) 喜欢设计和我觉得学设计以后的工作涉及面可以比较广。
  - 2) 一些专业知识和发散性的设计方向。
2. 最符合你预期的课程内容是什么？最不符合你预期的课程内容是什么？
  - 1) 最符合预期的是：广告文案，海报设计，PS， AI……（还有没上的课）
  - 2) 最不符合预期的是：动画、国画
3. 你考虑过转专业吗？如果有，为什么？

没有
4. 什么知识或技能是你觉得大学四年里必须要具备的？你认为你是否已经掌握了这部分知识或技能？如果是，你是如何掌握这部分知识或技能的？如果不是，你计划如何去学习这部分知识或技能？
  - 1) PS、AI 等专业软件的熟练操作能力是必须要具备的。
  - 2) 目前还不是很熟练，要通过作业和在自学中多多练习。
5. 你毕业后的计划是什么？你会选择视觉传达设计作为你未来的职业吗？如果不是，为什么？
  - 1) 从事平面广告方面
  - 2) 会（前提是能找到自己适合的职业）
6. 直到现在，你做过什么样的实习工作？你是通过何种渠道获得实习工作的如：通过递交简历、面试，家人、朋友介绍，还是老师推荐？在求职过程中，你有没有遭遇被拒绝的经历？如你知道原因，请写明。如果没有参加过实习，请写明不参加的原因。

没有
7. 你觉得你缺少什么能够帮助你实习或者未来就业的技能？

专业知识还没学完
8. 在你现在所学的设计课程内容里面，哪一门课程是你觉得不能够帮助你未来的就业或者学业的？为什么？如果你有机会，你觉得你什么教学方式可以加入设计课程中？如：成立工作室学习并缩小学生人数，作业中加入实际的商业案例，做带有研究性质的项目，为公益组织或公益活动设计，课堂或作业采用小组合作模式等等。
  - 1) 国画课，我觉得与现代平面设计不怎么搭。
  - 2) 成立小组或团队去实习，共同完成设计方案。

9. 你觉得现在课程中需要加入什么课程是能够对你的实习或者未来就业有所帮助的？如：作品集指导，面试指导等就业指导、一学期或半学期的外出实习、学习其他设计专业相关的课程等等。

面试指导

10. 你觉得有必要加强公共选修课的选择范围和数量吗？你觉得目前你的专业选修课和公共选修课的教学质量如何？你愿意上更多有用的选修课来帮助你在设计方面的学习吗？

- 1) 可以适当在大大二增加。可以增加一些例如环艺，工设，服设等其他专业的课。
- 2) 我认为目前的选修课教学质量不错。
- 3) 愿意。

11. 你觉得有必要进行工作室学习或是分小组学习吗？为什么？你有过这样的经历吗？

虽然我目前还没有这样的经历，但我认为这样的经历很重要。

12. 你有参与过以下的课堂活动吗，参加过的项目请用红色标注。

- A. 老师与所有学生一起在课堂上点评作业并讨论；
- B. 课堂学术报告(Presentation)；
- C. 课堂研讨（针对某一话题，老师及所有学生都发表自己的看法）；
- D. 实际设计案例讨论；
- E. 带有综合性问题的作业（比如编排作业中融合字体设计、包装设计）；
- F. 做带有研究性质的学术项目（如课后搜集资料研究讨论某一时期的设计、某一种风格的设计）；
- G. 非营利性设计项目（如为公益组织或公益活动设计）；
- H. 商业设计案例（如市场调研，做真实的商业项目）。

13. 你认为老师课堂教学应该对你有哪些帮助？目前的教学方式你是否满意？目前的教学方式你是否满意？请举例说明，比如某一次的作业，指导过程，课堂中的某一环节。

- 1) 方案上多点具体的纠正
- 2) 满意

14. 老师的指导和实习工作经验相比你觉得哪一样更重要？为什么？

我认为实习的经验更重要，在实习中可以遇到各种问题，为以后增加经验，知道该如何面对，我希望在课堂中学习知识。

**Student #5**

请写上你的年级：大三

1. 为什么你选择设计专业？入学前，你预期从这个专业里学到什么？
  - 1) 被调剂的。
  - 2) 平面设计的一些基本技能和意识理念。
2. 最符合你预期的课程内容是什么？为什么最不符合你预期的课程内容是什么？为什么？
  - 1) 最符合预期的是：包装设计、构成设计，有相对的设计意图设计理念，带有实用性，没有纯理论课那么无聊。
  - 2) 最不符合预期的：现代设计史，老师讲课太过枯燥。
3. 你考虑过转专业吗？如果有，为什么？

考虑过，因为最早报的是环艺专业。
4. 什么知识或技能是你觉得大学四年里必须要具备的？你认为你是否已经掌握了这部分知识或技能？如果是，你是如何掌握这部分知识或技能的？如果不是，你计划如何去学习这部分知识或技能？
  - 1) 信息时代的到来作为一名平面设计的学生，对于网页界面的设计对我来说是比较重要和急需具备的。
  - 2) 目前了解了一点，更多的是在外兼职，学校对于此类课程开设不完善。我可能会寻找一些类似的工作团队进行实习。
5. 你毕业后的计划是什么？你会选择视觉传达设计作为你未来的职业吗？如果不是，为什么？

尝试考研，会先向自己的专业发展，但会看情况调整自己的路线，因为我觉得我有更多的可能性。
6. 直到现在，你做过什么样的实习工作？你是通过何种渠道获得实习工作的如：通过递交简历、面试，朋友、家人介绍，还是老师推荐？在求职过程中，你有没有遭到拒绝的经历？如你知道原因，请写明。如果没有参加过实习，请写明不参加的原因。
  - 1) 网页设计、界面设计、美术老师。
  - 2) 这些工作是通过老师、学长推荐，然后经过面试得到的。我也有过被拒绝的经历，原因是我能力上的欠缺。
7. 你觉得你缺少什么能够帮助你实习或者未来就业的技能？

和市场接轨的设计理念，商业化的社会很多老师本身没有融入，上课老师所传授的有部分是纯艺术的东西。

8. 在你现在所学的设计课程内容里面,哪一门课程是你觉得不能够帮助你未来的就业或者学业的?为什么?如果你有机会,你觉得你什么教学方式可以加入设计课程中?如:成立工作室学习并缩小学生人数,作业中加入实际的商业案例,做带有研究性质的项目,为公益组织或公益活动设计,课堂研究讨论某一学术课题,课堂研究讨论某一商业案例,作业采用小组合作模式等等。
- 1) 编排课和图形文字编排等有一些重复的专业课程,很多课程在上的时候老师会涉及到另一方面不需要重复。
  - 2) 成立工作室学习并缩小学生人数,作业中加入实际的商业案例,做带有研究性质的项目,为公益组织或公益活动设计。
9. 你觉得现在课程中需要加入什么课程是能够对你的实习或者未来就业有所帮助的?如:作品集指导,面试指导等就业指导、一学期或半学期的外出实习、学习其他设计专业相关的课程等等。  
其他设计专业相关的课程
10. 你觉得有必要加强公共选修课的选择范围和数量吗?你觉得目前你的专业选修课和公共选修课的教学质量如何?请用一门课举例说明。你愿意上更多有用的选修课来帮助你在设计方面的学习吗?
- 1) 不需要
  - 2) 目前教学质量一般
  - 3) 愿意
11. 你觉得有必要进行工作室学习或是分小组学习吗?为什么?你有过这样的经历吗?  
我认为团队合作很重要。一个大的商业性的设计需要一个团队的共同合作,这是很重要的。因为以后进入大的设计公司都是进行团队工作。
12. 你有参与过以下的课堂活动吗,参加过的项目请用红色标注。
- A. 老师与所有学生一起在课堂上点评作业并讨论;
  - B. 课堂学术报告(Presentation);
  - C. 课堂研讨(针对某一话题,老师及所有学生都发表自己的看法);
  - D. 实际设计案例讨论;
  - E. 带有综合性问题的作业(比如编排作业中融合字体设计、包装设计);
  - F. 做带有研究性质的学术项目(如课后搜集资料研究讨论某一时期的设计、某一种风格的设计);
  - G. 非营利性设计项目(如为公益组织或公益活动设计);
  - H. 商业设计案例(如市场调研,做真实的商业项目)。
13. 你认为老师课堂教学应该对你有哪些帮助?目前的教学方式你是否满意?目前的教学方式你是否满意?请举例说明,比如某一次的作业,指导过程,课堂中的某一环节。
- 1) 指导性,启发性的,不应让学生独自苦思。



2) 暂时满意。

14. 老师的指导和实习工作经验相比你觉得哪一样更重要？为什么？

都重要。老师的指导是针对性的，而实习的工作经历又能让我们了解市场，但是也很取决于实习单位的好坏。

**Student #6**

请写上你的年级：大三

1. 为什么你选择设计专业？入学前，你预期从这个专业里学到什么？
  - 1) 成绩不够本来选的是环境艺术专业
  - 2) 偏广告方向内容
2. 最符合你预期的课程内容是什么？最不符合你预期的课程内容是什么？
  - 1) 无法明确指出
  - 2) 国画，因为与专业无关，我不喜欢这门课，但却没有选择权不选这门课。
3. 你考虑过转专业吗？如果有，为什么？

没有
4. 什么知识或技能是你觉得大学四年里必须要具备的？你认为你是否已经掌握了这部分知识或技能？如果是，你是如何掌握这部分知识或技能的？如果不是，你计划如何去学习这部分知识或技能？
  - 1) 市场需求变化方向、基础技能、审美。
  - 2) 目前还没有完全掌握，我希望通过实践来学习这部分技能。
5. 你毕业后的计划是什么？你会选择视觉传达设计作为你未来的职业吗？如果不是，为什么？
  - 1) 目前还没确定 可能会选择继续读书。
  - 2) 应该会选择，即使不是也不会偏离太多。
6. 直到现在，你做过什么样的实习工作？你是通过何种渠道获得实习工作的 如：通过递交简历、面试，家人、朋友介绍，还是老师推荐？在求职过程中，你有没有遭到拒绝的经历？如你知道原因，请写明。如果没有参加过实习，请写明不参加的原因。
  - 1) 品牌设计、商业摄影师、订货会样衣管理。
  - 2) 朋友介绍
7. 你觉得你缺少什么能够帮助你实习或者未来就业的技能？
  - 1) 与 UI 设计相关的软件技能
  - 2) 我希望通过积累工作经验增添更多的自信
8. 在你现在所学的设计课程内容里面，哪一门课程是你觉得不能够帮助你未来的就业或者学业的？为什么？如果你有机会，你觉得你什么教学方式可以加入设计课程中？如：成立工作室学习并缩小学生人数，作业中加入实际的商业案例，做带有研究性质的项目，为公益组织或公益活动设计，课堂研究讨论某一学术课题，课堂研究讨论某一商业案例，作业采用小组合作模式等等。

- 1) 大概没有吧 多懂一些都有帮助
- 2) 我认为有必要成立工作室学习, 现在的课堂很少深入地研究某一个专业方向, 我希望能够增加专业课的上课课时, 让我们的更具备符合社会价值要求的职业技能。有时候学生的想法是好, 但是社会上要的是有价值的设计。

9. 你觉得现在课程中需要加入什么课程是能够对你的实习或者未来就业有所帮助的? 如: 作品集指导, 面试指导等就业指导、一学期或半学期的外出实习、学习其他设计专业相关的课程等等。

我认为有必要安排一学期或半学期的外出实习, 并且学校可以允许让平面设计专业的学生去上其他设计专业的课程。

10. 你觉得有必要加强公共选修课的选择范围和数量吗? 你觉得目前你的专业选修课和公共选修课的教学质量如何? 你愿意上更多有用的选修课来帮助你在设计方面的学习吗?

- 1) 可以加选择范围, 在不增加课程数量的前提下提高教学质量。
- 2) 目前教学质量不够高
- 3) 如果课程是我有兴趣的内容, 我愿意。

11. 你觉得有必要进行工作室学习或是分小组学习吗? 为什么? 你有过这样的经历吗?

有过, 我认为这样的经历很重要也很有必要。工作室学习时可以研究一些带有综合性任务的设计问题, 而设计本就该考虑综合因素。

12. 你有参与过以下的课堂活动吗, 参加过的项目请用红色标注。

- A. 老师与所有学生一起在课堂上点评作业并讨论;
- B. 课堂学术报告 (Presentation);
- C. 课堂研讨 (针对某一话题, 老师及所有学生都发表自己的看法);
- D. 实际设计案例讨论;
- E. 带有综合性问题的作业 (比如编排作业中融合字体设计、包装设计);
- F. 做带有研究性质的学术项目 (如课后搜集资料研究讨论某一时期的设计、某一种风格的设计);
- G. 非营利性设计项目 (如为公益组织或公益活动设计);
- H. 商业设计案例 (如市场调研, 做真实的商业项目)。

13. 你认为老师课堂教学应该对你有哪些帮助? 目前的教学方式你是否满意? 目前的教学方式你是否满意? 请举例说明, 比如某一次的作业, 指导过程, 课堂中的某一环节。

不算特别满意。Logo 设计课的老师上课语言很幽默, 也很用心甚至会打电话给学生指导作业。比如 3d max、展示设计课, 可能老师本身的只是能力有限, 没有真正深入地学到很多, 都是皮毛, 而且由于课程内容多, 所以即使老师教学水平很强, 课上能教得东西也不是特别细。

14. 老师的指导和实习工作经验相比你觉得哪一样更重要？为什么？  
都很重要。

**Student #7**

请写上你的年级：大三

1. 为什么你选择设计专业？入学前，你预期从这个专业里学到什么？  
设计专业目前好就业，相对于纯粹的绘画来说比较感兴趣而且有趣。  
大多是平面设计方面的东西
2. 最符合你预期的课程内容是什么？最不符合你预期的课程内容是什么？  
符合预期的是：印刷设计和插画  
不符合预期的是：海报设计
3. 你考虑过转专业吗？如果有为什么？  
考虑过。个人认为平面设计是个比较主观、要有很多想法的，要有创意，这点做起来比较难，在中途发现课程没有想象的严谨就想转专业。
4. 什么知识或技能是你觉得大学四年里必须要具备的？你认为你是否已经掌握了这部分知识或技能？如果是，你是如何掌握这部分知识或技能的？如果不是，你计划如何去学习这部分知识或技能？
  - 1) 比较专业的平面技能和丰富的设计经验这是我比较看重的。
  - 2) 没有，通过实习吧
5. 你毕业后的计划是什么？你会选择视觉传达设计作为你未来的职业吗？如果不是，为什么？
  - 1) 先实习再说，计划赶不上变化。
  - 2) 原先我觉得既然选择了就尽量从事和这相关的职业，毕竟用了四年来学，但是有时候还是要看现实和自己的坚持。
6. 直到现在，你做过什么样的实习工作？你是通过何种渠道获得实习工作的如：通过递交简历、面试，家人、朋友介绍，还是老师推荐？在求职过程中，你有没有遭到拒绝的经历？如你知道原因，请写明。如果没有参加过实习，请写明不参加的原因。  
目前我还没有实习经历。
7. 你觉得你缺少什么能够帮助你实习或者未来就业的技能？  
很多技能都不足够。
8. 在你现在所学的设计课程内容里面，哪一门课程是你觉得不能够帮助你未来的就业或者学业的？为什么？如果你有机会，你觉得你什么教学方式可以加入设计课程中？如：成立工作室学习并缩小学生人数，作业中加入实际的商业案例，做带有研究性质的项目，为公益组织或公益活动设计，课堂或作业采用小组合作模式等等。

我觉得这些应该都有需要，老师应该把更多的实战经验、实际的商业案例放到作业中。

9. 你觉得现在课程中需要加入什么课程是能够对你的实习或者未来就业有所帮助的？如：作品集指导，面试指导等就业指导、一学期或半学期的外出实习、学习其他设计专业相关的课程等等。  
就业方面的指导，但不要很枯燥的那种讲课。

10. 你觉得有必要加强公共选修课的选择范围和数量吗？你觉得目前你的专业选修课和公共选修课的教学质量如何？你愿意上更多有用的选修课来帮助你在设计方面的学习吗？

- 1) 没有
- 2) 教学质量一般
- 3) 愿意，最好是经管专业的课程可以加点

11. 你觉得有必要进行工作室学习或是分小组学习吗？为什么？你有过这样的经历吗？  
有必要。

12. 你有参与过以下的课堂活动吗，参加过的项目请用红色标注。

- A. 老师与所有学生一起在课堂上点评作业并讨论；
- B. 课堂学术报告(Presentation)；
- C. 课堂研讨（针对某一话题，老师及所有学生都发表自己的看法）；
- D. 实际设计案例讨论；
- E. 带有综合性问题的作业（比如编排作业中融合字体设计、包装设计）；
- F. 做带有研究性质的学术项目（如课后搜集资料研究讨论某一时期的设计、某一种风格的设计）；
- G. 非营利性设计项目（如为公益组织或公益活动设计）；
- H. 商业设计案例（如市场调研，做真实的商业项目）。

13. 你认为老师课堂教学应该对你有哪些帮助？目前的教学方式你是否满意？请举例说明，比如某一次的作业，指导过程，课堂中的某一环节。  
目前的课堂教学质量一般。

14. 老师的指导和实习工作经验相比你觉得哪一样更重要？为什么？  
实习工作经验比较重要，只有自己实际做了之后然后反复的修改做这样记忆才能加深。

**Student #8**

请写上你的年级：大四

1. 为什么你选择设计专业？入学前，你预期从这个专业里学到什么？
  - 1) 学画画的只有纯艺和设计两条路，明显自己学纯艺不够格，所以只能选择设计。
  - 2) 技术和审美。
2. 最符合你预期的课程内容是什么？为什么最不符合你预期的课程内容是什么？为什么？
  - 1) 最符合预期的是：图形设计。上课紧张丰富。
  - 2) 最不符合预期的是：广告文案与策划。老师没来上课。其实我不在乎上了什么课，接触广泛总是好的关键是老师教学是否吸引我，是否会让我觉得学有所悟。
3. 你考虑过转专业吗？如果有为什么？

考虑过，毕竟原本是想学室内的，阴差阳错结果就这样了。因为我的姐姐是做室内设计的，我接触过觉得不错，不过想想，学视传未必就不能做室内，时间问题吧，设计本是相通的。
4. 你认为视觉传达设计和平面设计的区别是什么？

视觉传达设计是用某种形式传达某种意义，最终呈现在眼前的设计，所以明显视传太杂了，学得广却不深。
5. 什么知识或技能是你觉得大学四年里必须要具备的？你认为你是否已经掌握了这部分知识或技能？如果是，你是如何掌握这部分知识或技能的？如果不是，你计划如何去学习这部分知识或技能？
  - 1) 独特的眼光和审美，熟练的软件操作技术及自学能力。
  - 2) 目前只掌握了部分。通过实践继续锻炼这部分技能。
6. 你毕业后的计划是什么？你会选择视觉传达设计作为你未来的职业吗？为什么？如果不是，为什么？

我选择就业。短期内一定选择视传专业工作。因为不撞南墙不回头。不甘心白学了，对于没特长的人来说，本专业都做不好没资格保证能做好其他的。
7. 直到现在，你做过什么样的实习工作？你是通过何种渠道获得实习工作的如：通过递交简历、面试，家人、朋友介绍，还是老师推荐？在求职过程中，你有没有遭到拒绝的经历？如你知道原因，请写明。如果没有参加过实习，请写明不参加的原因。
  - 1) 我做过两个平面设计实习生职位。
  - 2) 前者班主任介绍，后者校团委副书记介绍。没有被拒绝，一般自己觉得不合适就拒绝了。我也没尝试过正式的去找一份工作。其实对于没经验没技术的实习生来说，就看面相了。

8. 你觉得你缺少什么能够帮助你实习或者未来就业的技能？

审美和技能

9. 在你现在所学的设计课程内容里面，哪一门课程是你觉得不能够帮助你未来的就业或者学业的？为什么？如果你有机会，你觉得你什么教学方式可以加入设计课程中？如：成立工作室学习并缩小学生人数，作业中加入实际的商业案例，做带有研究性质的项目，为公益组织或公益活动设计，课堂研究讨论某一学术课题，课堂研究讨论某一商业案例，作业采用小组合作模式等等。

- 1) 动画赏析课。动画我自己都看过，不是专业的，课程时间又短，赏不出什么。
- 2) 成立工作室学习很有必要。

10. 你觉得现在课程中需要加入什么课程是能够对你的实习或者未来就业有所帮助的？如：作品集指导，面试指导等就业指导、一学期或半学期的外出实习、学习其他设计专业相关的课程。

一学期或半学期的外出实习

11. 你觉得有必要加强公共选修课的选择范围和数量吗？你觉得目前你的专业选修课和公共选修课的教学质量如何？请用一门课举例说明。你愿意上更多有用的选修课来帮助你在设计方面的学习吗？

- 1) 没必要，学跟没学一样，但分数可观。先秦君子风范，我一节课没听，94分。
- 2) 教学质量不高
- 3) 我觉得数量不必再多，质量提一提就足够好了。

12. 你觉得有必要进行工作室学习或是分小组学习吗？为什么？你有过这样的经历吗？

只停留在字面意思的理解。没真正经历过。都说学习的过程是个金字塔，高中之前都是广泛学习的，从大学开始走到顶尖，钻研其中之一，四年下来我觉得在对视传的理解认知中，我比高中提升的并不多，也许是渗透性的在学习，但总觉得浪费了很多。

13. 你有参与过以下的课堂活动吗，参加过的项目请用红色标注。

- A. 老师与所有学生一起在课堂上点评作业并讨论；
- B. 课堂学术报告(Presentation)；
- C. 课堂研讨(针对某一话题，老师及所有学生都发表自己的看法)；
- D. 实际设计案例讨论；
- E. 带有综合性问题的作业(比如编排作业中融合字体设计、包装设计)；
- F. 做带有研究性质的学术项目(如课后搜集资料研究讨论某一时期的设计、某一种风格的设计)；
- G. 非营利性设计项目(如为公益组织或公益活动设计)；
- H. 商业设计案例(如市场调研，做真实的商业项目)。



我很想都学习，也可以说算是都学过，但感觉这些只存在在所有课程的形式之中，我想更深入地学习。

14. 你认为老师课堂教学应该对你有哪些帮助？目前的教学方式你是否满意？为什么？请举例说明，比如某一次的作业，指导过程，课堂中的某一环节。
- 1) 能够让我认识到自己的不足，并找到改进方法。
  - 2) 装饰画。因为这份作业最费力。
16. 老师的指导和实习工作经验相比你觉得哪一样更重要？为什么？
- 我觉得两者并不冲突的情况下没必要做选择。

**Student #9**

请写上你的年级：大四

1. 为什么你选择设计专业？入学前，你预期从这个专业里学到什么？
  - 1) 为了培养创新型复合型人才，我们大三才能选择专业。我觉得视传设计对我来说新鲜、潮流，能够创造发挥的空间更大，可以更多地表达自己的想法。  
大一基础课  
大二再分专业比较好  
现在学的比较杂，只有一年的时间正式接触专业课教学质量。老师的原因：老师本身是研究生也不是特别了解这个课。过于理论话。
  - 2) 了解是社会的潮流。
2. 最不符合你预期的课程是哪一门？为什么？  
最不符合预期的是：展示设计、一些软件课，上课看视频，老师没有真正的作为一个教导者进行教学。
3. 你考虑过转专业吗？如果有为什么？  
没有
4. 你认为视觉传达设计和平面设计的区别是什么？  
视觉传达设计 不仅仅是传统意义上的设计，而且更广、方法更多、要学的也就更多
5. 什么知识或技能是你觉得大学四年里必须要具备的？你认为你是否已经掌握了这部分知识或技能？如果是，你是如何掌握这部分知识或技能的？如果不是，你计划如何去学习这部分知识或技能？
  - 1) 软件应用能力，字体设计、排版等基本的课程和自学能力
  - 2) 通过实践掌握。
6. 你毕业后的计划是什么？你会选择视觉传达设计作为你未来的职业吗？为什么？如果不是，为什么？  
现在不明
7. 你觉得你是否具有足够的独立学习能力和适应力来应对未来的实习与工作？为什么？  
虽然现在还有所不足，但以我开朗、自信的性格，我有信心去面对这些。
8. 直到现在，你做过什么样的实习工作？你是通过何种渠道获得实习工作的如：通过递交简历、面试，家人、朋友介绍，还是老师推荐？在求职过程中，你有没有遭到拒绝的经历？如你知道原因，请写明。如果没有参加过实习，请写明不参加的原因。

虽然我做得都是一些兼职的工作，但我向从中学习一些经营管理的方法，为今后的工作做铺垫。

- a. 优衣库
- b. 星巴克
- c. 迪卡侬兼职

9. 你觉得你什么教学方式可以加入设计课程中？如：成立工作室学习或分小组学习并缩小学生人数，作业中加入实际的商业案例，做带有研究性质的项目，为公益组织或公益活动设计，课堂研究讨论某一学术课题，课堂研究讨论某一商业案例，作业采用小组合作模式等等。

事在人为。真正的商业案例很难，上课气氛不够，讨论度不够，学生也很少在课堂上发表自己的意见想法。

10. 你觉得学校有必要加强职业化训练吗？现在课程中需要加入什么课程是能够对你的实习或者未来就业有所帮助的？如：作品集指导，面试指导等就业指导、一学期或半学期的外出实习、学习其他与专业相关的课程。

- 1) 很有必要
- 2) 特别是外出实习、就业指导

11. 你觉得有必要加强公共选修课的选择范围吗？你觉得目前你的专业选修课和公共选修课的教学质量如何？请用一门课举例说明。你愿意上更多有用的选修课来帮助你在设计方面的学习吗？

- 1) 目前的数量、范围都够了
- 2) 我希望是积极、自由
- 3) 愿意

12. 你是否有长时间研究一门课（如印刷、多媒体、包装、海报、字体）的经历？你觉得现在的课程是否有足够的时间、自由度让你进行深入学习？

没有

13. 你觉得有必要进行工作室学习或是分小组学习吗？为什么？你有过这样的经历吗？

我有过这样的经历，如果是人数太多的工作室学习，也不会作用太大。我们曾经在一个 7-10 人的工作室环境中学习，但是导师在工作室中的作用是占主导地位的，如果导师不够尽责，那么

14. 你有参与过以下的课堂活动吗，参加过的项目请用红色标注。

- A. 老师与所有学生一起在课堂上点评作业并讨论；
- B. 课堂学术报告(Presentation)；
- C. 课堂研讨（针对某一话题，老师及所有学生都发表自己的看法）；
- D. 实际设计案例讨论；
- E. 带有综合性问题的作业（比如编排作业中融合字体设计、包装设计）；

- F. 做带有研究性质的学术项目（如课后搜集资料研究讨论某一时期的设计、某一种风格的设计）；
  - G. 非营利性设计项目（如为公益组织或公益活动设计）；
  - H. 商业设计案例（如市场调研，做真实的商业项目）。
15. 你认为老师课堂教学应该对你有哪些帮助？哪一门课是你目前为止收获最大的？为什么，请举例说明，比如某一次的作业，指导过程，课堂中的某一环节）
- 1) 老师的课堂教学应该产学结合。比如学校可以开设更多不同种类的 Workshop，让学生对其他设计专业或是本专业有更深入地了解和研究。
  - 2) 品牌设计课。老师分三部分教：1. 广告设计，作业内容迎合比赛内容而布置；2. 包装设计，锻炼了学生的动手能力；3. 展示设计，让学生做一个公司的展厅设计，用具体的实例来锻炼学生。我更喜欢接触一些综合的学习任务，让知识内容彼此互相穿插，使我们能成为一个综合应用型的设计师。
17. 你认为综合性大学艺术设计专业和美院艺术设计专业的最大区别在哪里？
- 美院的大氛围比综合性大学好，更有艺术气息。综合性大学的学生喜好程度不会这么偏执，不会像美院学生这么热爱艺术，有时候得过且过。但我坚持进入综合性大学学习，我认为综合大学可以接触更多不同学科，可以感受各种学科跟社会相结合，也能接触各种不同的同学。
18. 你对目前学校的课程发展及教学有什么样的建议？
- 在台湾当交换学生的经历让我感觉到，台湾学校的老师上课的整体教学质量表较高，课堂讨论时间很多，学习氛围更加好。我认为目前学校教学质量需要提高，整体学术氛围不够浓厚。

## Student #10

请写上你的年级：大四

1. 为什么你选择视觉传达设计专业？入学前，你预期从这个专业里学到什么？

1) 其实最开始是因为分数比较低啦，相比于其他设计我更喜欢视觉设计。

2. 最符合你预期的课程是哪一门？最不符合你预期的课程是哪一门？为什么？

最符合预期的是：CI 设计，因为老师上课讲的很细，

最不符合预期的是：广告设计，本来应该是展示设计的，后来因为学院的原因改成了广告设计，由韩国的一个老师来上，虽然说是广告设计但是根本就和广告没有半毛钱关系，一直在拍视频。

3. 你考虑过转专业吗？如果有为什么？

有，因为我个人是比较喜欢动手做东西的，想转工业设计。

4. 你认为视觉传达设计和平面设计的区别是什么？

平面设计的话，我个人觉得它比较单一固定化，像海报广告之类的，而视觉传达更为广泛，比如音乐视觉化等等，可以把一个看不见的东西用设计语言表达出来。

5. 你认为综合性大学艺术设计专业和美术学院艺术设计专业的最大区别在哪里？

综合类大学更多偏向于理论而美术学院的话更偏向于实践吧，我也有好多朋友在各种美术学院，我们在上很多文化课的时候他们都在上专业课，而且专业课的要求也是差蛮多的。我觉得教育的方法可能也有些不同吧。

6. 什么知识或技能是你觉得大学四年里必须要具备的？你认为你是否已经掌握了这部分知识或技能？如果是，你是如何掌握这部分知识或技能的？如果不是，你计划如何去学习这部分知识或技能？

1) 软件技能。

2) 完全没有，我觉得自己水平很不足。现在在实习的公司里面边上班边学习。

7. 你毕业后的计划是什么？你会选择视觉传达设计作为你未来的职业吗？为什么？如果不是，为什么？

会吧。就算不是设计师也应该会有点联系的。毕竟自己的兴趣爱好是这个，要是工作是自己没兴趣的领域我估计做不来。也许会开个甜品店或者咖啡屋吧。

8. 直到现在，你做过什么样的实习工作？你是通过何种渠道获得实习工作的 如：通过递交简历、面试，家人介绍，老师推荐？在求职过程中，你有没有遭到拒绝的经历？如你知道原因，请写明。如果没有参加过实习，请写明不参加的原因。

UI 设计。通过微博递交的简历，然后现场面试。拒绝肯定有啊，就是自己实力不行。

9. 你觉得你是否具有足够的独立学习能力和适应力来应对未来的实习与工作？为什么？

现在暂时还是不行，实习之后发现自己实在太弱了，还是要先学习才可以自己独当一面。

10. 在你现在所学的设计课程内容里面，哪一门课程是你觉得是不必要的，也不能够帮助你未来的就业或者学业的？为什么？

高数。我有计算器，我日常生活中应该不怎么需要运用到微积分吧。

11. 你觉得你什么教学方式可以加入设计课程中？如：成立工作室学习或分小组学习并缩小学生人数，作业中加入实际的商业案例，做带有研究性质的项目，为公益组织或公益活动设计，课堂研究讨论某一学术课题，课堂研究讨论某一商业案例，作业采用小组合作模式等等。

有研究性质的项目或者参加比赛之类的。

12. 你觉得学校有必要加强职业化训练吗？现在课程中需要加入什么课程是能够对你的实习或者未来就业有所帮助的？如：作品集指导，面试指导等就业指导、一学期或半学期的外出实习、学习其他设计专业相关的课程等等。

强化软件操作技能

13. 你觉得有必要加强公共选修课的选择范围吗？你觉得目前你的专业选修课和公共选修课的教学质量如何？请用一门课举例说明。你愿意上更多有用的选修课来帮助你在设计方面的学习吗？

1) 都没必要，我觉得我们学习公选课选择范围已经很多了。

2) 其实我没怎么上过公选课，但是上过的觉得都还是很棒的。记得我上的摄影公选课，平常教学的内容都很实用，到了期末还会带我们出去外拍。

14. 你是否有长时间研究一门课（如印刷、多媒体、包装、海报、字体）的经历？你觉得现在的课程是否有足够的时间、自由度让你进行深入学习？

时间根本不够，4周一门的专业课基本没有深入研究过。

15. 你觉得有必要进行工作室学习或是分小组学习吗？为什么？你有过这样的经历吗？

有过，一般课程老师都会要求分组进行，这样可以培养团队协作能力，但是要是组员不给力的话会很吃亏。

16. 你有参与过以下的课堂活动吗，参加过的项目请用红色标注。

A. 老师与所有学生一起在课堂上点评作业并讨论；

B. 课堂学术报告(presentation)；

C. 课堂研讨（针对某一话题，老师及所有学生都发表自己的看法）；

D. 实际设计案例讨论；

E. 带有综合性问题的作业（比如编排作业中融合字体设计、包装设计）；

- F. 做带有研究性质的学术项目（如课后搜集资料研究讨论某一时期的设计、某一种风格的设计）；
- G. 非营利性设计项目（如为公益组织或公益活动设计）；
- H. 商业设计案例（如市场调研，做真实的商业项目）。

17. 你认为老师课堂教学应该对你有哪些帮助？哪一门课是你目前为止最满意的？为什么，请举例说明，比如某一次的作业，指导过程，课堂中的某一环节）

- 1) 开拓我们的视野，让我们对现在的市场趋势有更多更具体的了解。
- 2) CI 设计，老师上课时结合实际的案例，很具体的讲解，也很容易懂。

18. 结合你的学习经历，你对目前学校的课程发展及教学有什么样的建议？

我希望专业课加长课时，现在的上课时间太短了，而且软件操作不熟练是硬伤。