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Part 1—Relevance

1. Catalog Description:

Currently a program description for the Art program is not in the CC catalogue, for we are in a transition toward a new transfer program. The new catalog description in Curricunet is:

The Associate in Arts Degree in Studio Arts for Transfer prepares students for transfer to complete work for a baccalaureate degree in Arts, Studio Arts, Fine Arts, Art History, or Art Education. Upon successful completion of the program, students will know how to analyze and interpret the formal, technical, and expressive aspects of a work of art, whether as a viewer or creator. They will also demonstrate proficiency in basic art techniques. The program is appropriate for students going on to art school, as well as those completing their studies in fine arts, design fields (such as graphic and media arts, industrial and product design), art education, or art therapy.

When the transfer curriculum model was presented to the Art Department as a possible direction to take, the “value added” promise of this incarnation of curriculum for our students and institution was immediately seized upon. Three primary rationales were used in the Art Department's decision to move forward with the adoption of the Studio Arts TMC. First, and foremost, it was perceived that any advantage we could afford our students in being accepted to a four-year institution should be pursued. The concept of a student being confident in securing a slot at a university was the most compelling reason for moving forward with the Studio Arts TMC. Not only will it help set clear and achievable goals for students while at Cerro Coso, it also speaks logically to a basic goal of the academic side of our house: to serve as a gateway to higher education.

Second, at the pivot point of the decision-making process we endeavored to support the administration in achieving its goal of having some programs move in the direction of implementing this type of degree. The activation of this degree is in concordance with the institutional direction charted by the VP of Academic Affairs and, as such, brings the department in line with institutional goals. With the hindsight of even just one year it appears that the State of California and its four-year institutions are intent on a wider implementation of the Studio



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Arts TMC and preferential admission treatment will be afforded to students who hold such a degree. Happily, these will be our students.

Lastly, although we are offering a “bare-bones” selection of classes with the understanding that course offerings can be and will be expanded in the future, these offerings align extraordinarily well with the courses (and content) that the Art Department has offered for years. In short, the changes are minimal and the new art degree presents a significant upside for students and the institution.

2. Courses:

The course requirements below present a stripped-down version of the approved Studio Arts for Transfer degree. While it would generally be in the best interests of the students to provide a broader range of classes in order to prepare them for transfer, the list below reflects the size of the college, facility capabilities, faculty distribution, and the administration's commitment to efficiency.

The course sequence also contains a skills building component, in which the most basic classes are offered first in the sequence, followed by medium-specific courses, and then intermediate level courses.

Core discipline courses for Associate of Arts

Complete all of the following courses:

		Units
ART C106	History of Western Art II	3
ART C111	Two Dimensional Design	3
ART C115	Three Dimensional Design	3
ART C121	Drawing I	3

Select 3 units from the following courses:

		Units
ART C105	History of Western Art I	3
or		
ART C101	Introduction to Art	3

Select 9 units from teh following courses:



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		Units
ART C131	Painting I	3
ART C141	Ceramics I	3
ART C151	Sculpture I	3
ART C165	Photography I	3
ART C221	Drawing I	3
ART C231	Painting II	3
ART C240	Ceramics II	3
ART C265	Photography !!	3

Total: 24

Students must also complete general education requirements and electives for a minimum of 60 total units.

3. Program Learning Outcomes

A . Demonstrate knowledge of the arts through associated terminology, historical practices and contemporary developments.

Assessment: This will be assessed with the following tools: quizzes, tests and written assignments.

B . Identify the formal, technical and expressive aspects in visual artworks, using critical skills to describe, analyze, interpret and evaluate such works.

Assessment: This will be assessed through participation in group and individual critiques in oral or written formats, evaluated with a rubric.

C . Demonstrate proficiency in basic foundation level art techniques and practices.

Assessment: This will be assessed by successful completion of student projects, evaluated with a rubric.

D . Use a wide range of materials and means of expression to communicate visual ideas, including traditional or digital studio practices.

Assessment: This will be assessed by successful completion of student projects, evaluated with a rubric.

4. Conditions of Enrollment

There are no conditions of enrollment.

5. Program Matrix



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Courses	Program Learning Outcomes			
	A	B	C	D
ART C101	X	X	X	
ART C105	X	X		
ART C106	X	X		
ART C111	X	X	X	X
ART C115	X	X	X	X
ART C121	X	X		
ART C131	X	X		
ART C141	X	X	X	
ART C151	X	X	X	X
ART C165	X	X	X	
ART C221	X	X	X	X
ART C231	X	X	X	X
ART C240	X	X	X	
ART C265	X	X	X	

Part 2—Appropriateness

1. Connection to College Mission

The mission of the Art program is to provide instruction for the development and nurturing of creative and aesthetic expression necessary for intellectual development through visual and performing arts. This mission dovetails with Cerro Coso’s overall mission to promote a comprehensive collegiate learning environment, to prepare students for transfer to 4-year institutions, and to serve lifelong learners. The courses offered in the Art program are popular electives for many other degrees, as well as being central to the CC Studio Arts for Transfer degree.

The Art program includes a combination of lecture and studio art courses leading students to both a multicultural understanding of the history of cultural expression in art as well as the practical hands-on experience with creating art in a variety of media. The courses in the program tie the classroom to everyday life with art exhibitions around campus and permanent art installations throughout the grounds of the college as well as music and performances that include the entire community.

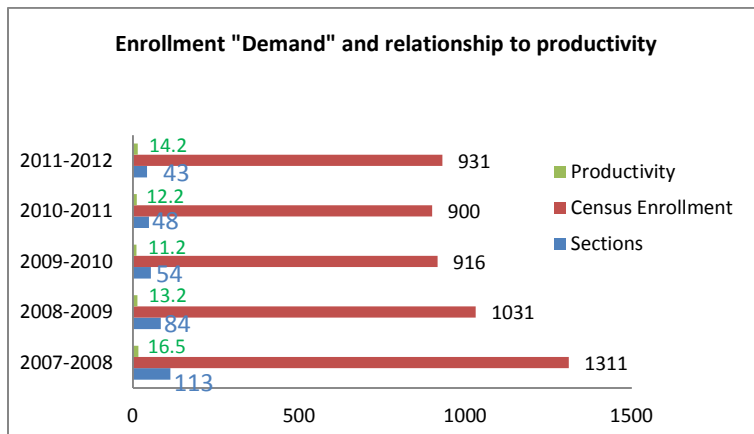
The Art program has a Studio Arts for Transfer degree AA, offering coursework for students seeking transfer to four year institutions, as well as those wishing to pursue personal enrichment. Art courses are also popular electives for all other majors offered at Cerro Coso.

2. Summary of Student Demand Data:



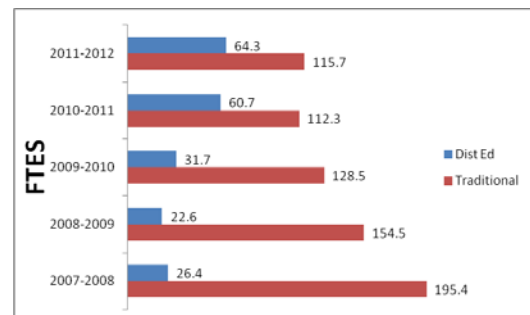
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Art enrollments have begun to rebound in 2011-12 after several years of reduced capacity in ceramics due to the renovations of the art facility. Enrollments in 2007-8 were approximately 1,311 in 113 sections with productivity at 16.5. Decreased facility space and loss of faculty spirited the decline until 2010-11, when in fall the opening of the new facility permitted ceramics offerings. Enrollment increased to 931 in 43 sections in 2011-12, and productivity has increased from 11.2 in 2009-10 to 14.2 in 11-12. It should be noted here that while the number of sections has decreased 61.9% from 07-08 to 11-12, enrollments have only decreased 29% in that same period. This is partly due to increased caps in some classes and the increases in online sections of Art C101 from four in 2007-8 to nine in 2011-12. The greatly reduced availability of courses and sections has not seen the same decrease in students, clearly illustrating that demand is consistently strong and more a feature of institutional capacity and scheduling than student demand.



Cerro Coso has had a strong art presence publicly, with the sculpture garden and community activities. Declines in funding to support both coincide with enrollment capacity-induced declines, but do not really point to student "demand" indices. The art and craft community in Ridgecrest will always help augment and propel enrollments in Art studio and lecture courses; these community members are regular enrollees in our on campus classes. Art course offerings cater to degree-seekers, transfer-focused students, and lifelong learners.

While most courses and sections are classroom based, distance education sections have been added and cater not just to Cerro Coso students, but to other students in the district. As noted in the graph at the right, although FTES for traditional classes have decreased 40%, FTES for DE courses have climbed 143%, more than taking up the slack for the decline in ceramics





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classes (ceramics courses were not offered during the construction of the new art facility).

The section size for online courses is 40 and 25 for classroom studio. FTES for DE courses have increased concomitant with the increase in sections. The increase in distance education courses over the period under review drives the increases in FTES and productivity.

There is room for some expansion both in digital photography, as evidenced by the strong enrollments in analog photography and demands for advanced courses as voiced by current art students and counselors, and in other areas. While DE courses allow the institution to increase FTES at a lower cost, the studio and lab requirements for many classes delimit the DE option. The DE courses being offered serve as very popular General Education sections. Plans are in the works to develop courses in the future in 2-D design, digital photography, and art history online. In addition, expanding degree possibilities at the Eastern Sierra Center campuses will likely expand offerings to enable degree completion on those campuses; however, this is only possible with the development of studio space to effectively and safely house ceramics, 3D design, sculpture and photography. These facilities should be roughly equivalent to those present at the IWV campus.

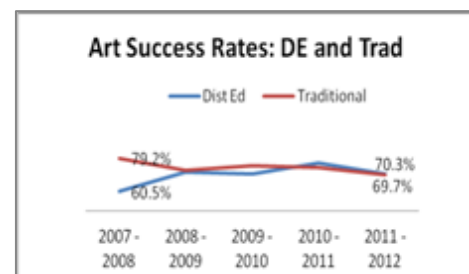
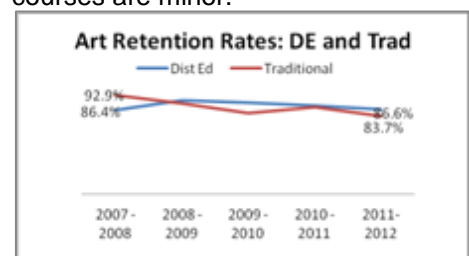
Currently there is little marketing for the actual degree program other than that which students happen to discover for themselves. Artful, well-designed brochures would help students know their art degree options--either in obtaining an art degree or working toward transfer-ready status. *See Part 3, Marketing and Publication of Program Information.*

3. Student Performance Data:

Data from institutional research illustrate trends of positive retention and success over the years of study. Differences between DE and Traditional courses are not appreciable. Further, only one course is offered in Distance Education, and is only offered via DE. The tables to the right illustrate the trends in success and retention over the period of study. The decline in retention and success for both DE and Traditional course retention and success rates from 2007 is explained by the addition of the new course DR rates.

Art has had relatively low attrition from first day enrollment to the last day of the semester, and less still from census to end of the semester. Overall, the numbers of students who start and finish the classes are much higher than many other disciplines. The chart below illustrates this point clearly. Considering the percentage of attrition between census and end of the semester, Art courses have lower attrition than

Differences between DE & Traditional courses retention and success of Art courses are minor.





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other disciplines and the school overall.

Distance Ed & Traditional breakdown illustrating the low attrition between first day and semester's end.

		Sections		Distance Ed					Traditional				
		Dist Ed	Trad	1st Day Enroll DE	Census-DE	Ending day DE	1st day to last	census to last	1st Day Enroll trad	Census-Trad	Ending day trad	Trad 1st to last day	census to last day
2011-2012	Annual Yr Sum	9	34	331	320	277	-16.3%	-13.4%	645	611	509	-21.1%	-16.7%
2010-2011	Annual Yr Sum	9	39	319	302	268	-16.0%	-11.3%	633	598	530	-16.3%	-11.4%
2009-2010	Annual Yr Sum	5	49	180	157	139	-22.8%	-11.5%	707	759	651	-7.9%	-14.2%
2008-2009	Annual Yr Sum	4	80	138	126	115	-16.7%	-8.7%	875	905	814	-7.0%	-10.1%
2007-2008	Annual Yr Sum	4	109	185	161	127	-31.4%	-21.1%	1,018	1,150	1,039	2.1%	-9.7%

After several years of few awards, 2009 and 2010 saw increasing numbers of students graduating with Associates Degrees. The decline in enrollments during the constrained class offerings during the construction probably restricted the momentum of Art degree seeking students in 2011-12. With the upswing in enrollments with the opening of the new facilities, graduates are expected to increase. However, the replacement of previous degrees with the TMC model might require increased promotion and awareness of the program.

Awards	2007-08	2008-09	2009-10	2010-11	2011-12
AA Arts			2	3	
AA Fine Arts	1		1	4	1
Total	1		3	7	1

4. Place of Program in Curriculum/Similar Programs:

The Art program fulfills the needs of transfer students and students wishing to achieve an Art degree at Cerro Coso through its course offerings. We have a new, state approved AA transfer degree, through which our students are provided a direct pathway to earning an AA in studio arts and transfer into the Cal State system. This program is compounded in value by giving our students the ability to explore multiple course offerings that are medium-based (ceramics, sculpture, painting, drawing, etc.), skill-based (levels one and two), and technology-based (online, photography, digital art). All of these types of offerings are crucial to our ability to develop and encourage students who can be successful in our program, and beyond. We are excited to offer our students and community the opportunity to learn and grow within a cohesive program that allows for an educational experience extending beyond merely fulfilling GE requirements--although we provide those opportunities as well. Corollary to these benefits is the palpable sense of student engagement, energy, commitment, and community that working within the arts provides.



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The Art program is a fundamental component in any liberal arts education at Cerro Coso and supports the criteria legislated for any liberal arts degree in California.

The Art program offers courses that disseminate canonical instruction consistent with the body of knowledge regarded as the university standard in the arts. There are some possible overlaps in media with courses offered by other departments, but the courses are not shared with those departments, nor is the fundamental content duplicated.

5. Transfer Documentation:

The Visual and Performing Arts Department has recently completed the process to offer the TMC Associate of Arts Degree in Studio Arts, which articulates with the California State University system. We are currently embarking upon the first cycle of this program. Below is an example of an established articulation agreement with California State University at San Bernardino, which demonstrates the course-by-course pathway through which our program prepares students for transfer to the CSU system.

Articulation Agreement by Major
Effective during the 12-13 Academic Year

====Art - Plan II (Studio Art) - B.A.====

Required lower-division course(s):

ART 120 (3)	Introduction to Two Dimensional Design	(4)		ART C111	Two-Dimensional Design
ART 121 (3)	Introduction to Three Dimensional Design	(4)		ART C115	3-Dimensional Design
ART 122 (3)	Introduction to Drawing and Life Drawing	(4)		ART C121	Drawing I
ART 123	Introduction to Art and Technology	(4)		No Comparable Course	
ART 125	Freshman Seminar: Art and Society I	(2)		No Comparable Course	
ART 200 (3)	Studies in Art	(4)		ART C101	Introduction to Art
ART 221 (3)	Art History: Prehistoric Times through the Middle Ages	(4)		ART C105	History of Western Art I



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ART 222	Art History: Africa, Asia, the Americas and Oceania	(4)		No Comparable Course
<hr/>				
ART 223 (3)	Art History: Renaissance to the Present	(4)		ART C106 History of Western Art II
<hr/>				
(4)				<u>OR</u> ART C106H History of Western Art II - Honors

In addition, select three courses from the following:

ART 235 (3)	Beginning Painting	(5)		ART C131 Painting I
<hr/>				
ART 240 (3)	Beginning Sculpture	(5)		ART C151 Sculpture
<hr/>				
ART 254 (3)	Beginning Ceramics	(5)		ART C141 Ceramics I
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ART 260	Beginning Printmaking	(5)		No Comparable Course
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ART 268	Beginning Woodworking and Furniture Design	(5)		No Comparable Course
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ART 270	Beginning Glass	(5)		No Comparable Course
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ART 290 (3)	Beginning Photography	(5)		ART C165 Photography I

The courses shown above constitute all lower-division coursework required for this major for this catalog year. In addition, lower-division general education coursework is required (select General Education/Breadth on the main menu).

6. Patterns of Course Scheduling:

The Visual and Performing Arts department maintains a high degree of analysis, historical understanding of the institution, reflection, dialogue, and flexibility as it pertains to patterns of course scheduling. Faculty are in constant communication with students about their scheduling needs, they talk to each other about course rotation and course demand, and they communicate with the Vice President of Academic Affairs about overarching institutional concerns.

As we embark upon our first chronological cycle of the Studio Arts for Transfer degree, the course sequences are currently only recommended, not mandatory. We believe that this will



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serve our students with a fundamentally diverse and well-rounded educational opportunity terminating in a degree. We hope to avoid the dilemma created by a mandatory sequence that acts as a prerequisite and limits student flexibility in matriculation, or affects our efficiencies. We realize that without a mandatory sequence, the rare student might enroll in advanced level classes without the necessary fundamental core courses; however, we believe we can mitigate these concerns by interacting with our students, giving them guidance, and explaining the proper progression of courses for a developing artist. Counselors, the catalog, and printed materials could greatly help this effort. Happily, many of our high demand classes fit nicely into the degree program and are frequently offered. This maintains efficiencies while offering ready access to our core program. A full time student can complete the program in two years, as demonstrated in the program pathway:

STUDIO ARTS TRANSFER DEGREE (AA – T) (Indian Wells Valley/Online)

ASSOCIATE OF ARTS TRANSFER DEGREE REQUIREMENTS

The Associate in Arts Degree in Studio Arts for Transfer (60 units total, 24 units in major) prepares students for transfer to the CSU System to earn a baccalaureate in Arts, Studio Arts, Fine Arts, Art History, or Art Education. Upon successful completion of the program, students will know how to analyze and interpret the formal, technical, and expressive aspects of a work of art, whether as a viewer or creator. They will also demonstrate proficiency in basic art techniques. The program is appropriate for students going on to professional art school, as well as those completing their studies in fine arts, design fields (such as graphic and media arts, industrial and product design), art education, or art therapy. Completing the AS-T in Administration of Justice guarantees completion of lower-division general education and lower-division major preparation at a CSU campus. The schedule below is based on a fall start and completion of appropriate prerequisites.

FALL SEMESTER 14 units	ART Elective (3 units)	ENGL C101 (4 units)	General Education Requirement (3 units)	General Education Requirement (3 units)	Physical Education Course (1 unit) <small>*only required if following CSU GE Cert</small>	
SPRING SEMESTER 16 units	ART C111 (3 units)	ART C121 (3 units)	General Education Requirement (3 units)	General Education Requirement (3 units)	Physical Education Course (1 unit) <small>*only required if following CSU GE Cert</small>	General Education Requirement (3 units)
FALL SEMESTER 18 units	ART C115 (3 units)	ART Elective (3 units)	General Education Requirement (3 units)	General Education Requirement (3 units)	General Education Requirement (3 units)	General Education Requirement (3 units)
SPRING SEMESTER 15-16 units	ART C106 (3 units)	ART Elective (3 units)	ART Elective (3 units)	General Education Requirement (3-4 units)	General Education Requirement (3 units)	

Note: There are many choices when choosing your general education classes. For transfer to CSU campus you must follow either CSU GE Cert or IGETC general education pattern. It is advised that you work closely with a counselor or advisor.

-The pattern above is set up so that students will double count HIST C131 or HIST C132 in AREA D and the US History & Constitution Requirement on the CSU GE Pattern in one of the boxes that says "General Education Requirement."

-The Science requirement for transfer requires two science courses and one science course must include a corresponding lab.

-ART Electives (choose a minimum of 12 units from below with at least 3 units from Area A):

Area A

ART C101 (Fall)
ART C105 (Fall)

Area B

ART C131 (Fall, Spring)
ART C141 (Fall, Spring)

ART C151 (Spring)
ART C165 (TBD)



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Course "Stacking"

The Art Department is keenly aware of the scheduling tactic that has come in and out of favor with administration and faculty alike, known as “stacking,” or, running more than one level of a course in a single class period. The stacking of courses contains both administrative and pedagogical advantages and disadvantages. The Art Department endorses a strategy of stacking which takes into account the following:

- Stacking should only be considered if efficiencies threaten the offering of the section. It is generally accepted that a stacked class that runs is better for our students than one that does not.
- Core classes should not be stacked. Stacking should be limited to studio classes which investigate a medium and coursework held in common. For example, Painting I and Painting II might be stacked, but not 2-D Design and Painting I.
- “The custom in practice” of a discipline should be considered in the decision to stack. It is customary to have multiple levels of Band or Orchestra stacked, for example.
- If a section can be identified historically as a low enrollment course, a predetermined and minimal number of upper level students could be added to round out the class enrollment. The ability for the individual instructor to set the number of upper level students accepted would be an important factor in the class dynamic, and in planning for the course.
- The ability to stack level II and level III students would present an excellent opportunity for our students to apply the skills they've learned in a basic course, and give them the opportunity to experience an advanced level course. Given our student head count, this is quite possibly the only viable way to offer upper level courses. Additionally, upper level courses are an important aspect of the Studio Arts TMC degree, as well as of a student’s overall art making experience.

ESCC Scheduling (Studio Arts TMC)

Historically, the possibility of offering an art degree at ESCC has been problematic. Facilities have been lacking or nonexistent, the student population is sparse, and course offerings have been limited to “popular” classes over core art classes (due to legitimate enrollment concerns). Recently administration has voiced a desire to bring the Studio Arts TMC to the Bishop/Mammoth campuses. This is a notion which the Art Department supports, providing this decision best serves our students and affords them the complete art making experience that is the expectation for a student receiving a degree in Art. Our primary concern is ensuring ESCC students access to the majority mediums and disciplines (breadth) that are characteristic of a good art program, such as that outlined by the Studio Arts TMC. The director of ESCC has



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worked hard to create a “cohort” type situation in which the students can be rolled from semester to semester, creating the enrollment efficiencies necessary to maintain consistent course offerings in art. If this situation is sustainable, then, it will set the stage for catalog commitment to the degree at ESCC.

Our facilities are our primary sticking point in the effort to bring the degree to ESCC. Sculpture, 3-D design, photography, and ceramics currently cannot be offered due to inadequate or nonexistent facilities. One short-term and dynamic solution to this problem that has been forwarded by the site director is to use existing off-campus facilities, such as the local high school. This possibility is being actively pursued and it is the Art Department's position that if the degree options can be offered in a fairly consistent rotation and timeframe, we would support the Studio Arts TMC degree implementation at ESCC.

Lastly, the offering of the degree at ESCC would anticipate the hiring of additional adjunct faculty with expertise in the aforementioned disciplines. Again, this would be an action to provide the insurance that our students will be well served with this programming implemented.

7. Patterns of Course Staffing:

The full-time faculty is--in their outlook, training, and professional experience--well-positioned to meet the needs of staffing as it relates to an effective course schedule. It is a rare institution that fields art faculty who teach the combination of ceramics, painting, drawing, and 2-D design, or that of sculpture, drawing, photography and online education. This is a highly unusual level of functionality, and it allows for a high level of flexibility in implementing the classes necessary for an AA in studio arts at Cerro Coso. The addition through the reassignment of Lisa Darty (faculty member in Digital Media Arts) to the Visual and Performing Arts department would further enhance the ability of VPA to widen and improve the educational opportunities for students, for the inclusion of digital art courses in the Studio Arts for Transfer program is consistent with the structure of art programs throughout the country, which offer students instruction in contemporary digital art making practices. Please see the 2012 and the 2013 Annual Unit Plans for details of this proposal.

At the sites, the department has long been a force of productivity and student activity against a background of challenging enrollment conditions. The department is stable at the sites and art courses are routinely filled to targeted seat counts. We rely on a limited number of adjunct faculty as standard bearers of the department at the different campuses. Adjunct faculty in the arts often have close ties to the local art community, which contributes to their ability to draw students to their classes. Clearly this is a valuable asset to the rural programs. Since enrollment is stable and potential growth is minimal, the staffing levels seem adequate and appropriate.



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8. Methods of Delivery:

Due to the nature of course content, traditional, face-to-face course delivery is the only option for many courses. Art C101, Introduction to Art, has been successful in the online environment, and as discussed previously, courses in 2D design, digital photography and art history are in development for the online environment.

The program on the main campus can be completed through face-to-face courses. Currently, the online Art C101 course meets the needs of a broader general education requirement throughout the district.

9. Teaching Methodologies:

The art department employs teaching methodologies that are consistent with community colleges, universities, and art schools across America and beyond. The use of "lecture/lab" environments is considered the standard when teaching art and is expected by incoming faculty and students, save in Art History courses. Not surprisingly, students want to (and must) experience the use of materials and media in a classroom environment. To some students, this is the whole point of their educational experience. To others, the tried-and-true lecture/lab methodology is often a gateway through which even the most artistically uninclined can ultimately produce individual works of art. Since art objects need to be created in time and space and the production of singular works of art (or exercises) is not always an efficient process, the instructors and students need to expend considerable time in these studio processes.

In the online environment, the teaching of studio concepts and practices has been met with universal enthusiasm and student engagement. Students seem thrilled to be afforded the opportunity to construct objects in a hands-on manner that parallels an experience that they might receive in a traditional face-to-face class. This is accomplished by first providing students with an extensive package of art materials specific to the required hands-on assignments. These materials are then utilized in conjunction with highly detailed online lectures which provide instructions for their use. Students then construct art objects, photograph them, and submit these photographs to the online class assignment pages; detailed feedback on the projects is then provided by the instructor. One of the most validating aspects of exposing students to studio practices in Art C101 (Introduction to Art online) is that students consistently state in their written feedback and commentary that they sincerely appreciate being both physically and mentally engaged in making art. We feel that this level of engagement greatly enhances a student's online experience in this class, contributing to their satisfaction with online education in general.

10. Materials Fees:

Materials Fees are charged for several studio based classes in our program.



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Below are the five questions that should be considered whenever a district wants to impose an instructional fee (Source: Student Fee Handbook). When considering and constructing each of our course fees, the VPA has tested our decisions against these queries and found ourselves within complete compliance with Ed Code. Considering all of our fees are associated with take-home projects and assignments, we impose exceptionally low fees (10- 20\$), buy in bulk, distribute the materials to the end users in a timely manner (at the start of class), absorb delivery fees, manufacture simple materials, and subsidize our materials through the school budget. The following questions emphatically illustrate our compliance:

1. What tangible personal property (material) does the student need? If a fee is charged, what does the student get for the fee?
2. How does this material relate to the required objectives of the course?
3. Does the material have continuing value outside the classroom?
4. Is the amount of materials the students must supply, or the amount that they receive in exchange for the fee that is charged, consistent with the amount of material necessary to meet the required objectives of the course?
5. If the district charges a fee rather than having students furnish the materials, why do the students have to pay a fee to the district rather than supply the materials themselves? Is the district the only source of the materials? If not, is there some health or safety reason for the district to supply the materials? If not, will the district supply the material more cheaply than the material can be obtained elsewhere AND at the district's actual cost?

Additional clarifying Ed Code information:

Education Code section 76365 allows districts to require students to provide various types of instructional materials and enables districts to sell such materials to students who wish to purchase the required materials from the district.

Education Code sections 81457 and 81458 authorize districts to sell to students those materials necessary for the making of articles by persons in the class. The materials are to be sold to the student at the cost to the district, and the article becomes the property of the student.

Furthermore, the regulations specify that the material must not be solely or exclusively available from the district. A material will not be considered to be solely or exclusively available from the district if it is provided to the student at the district's actual cost, and there are health and safety



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reasons for the district being the provider, or if the district is providing the material cheaper than it is available elsewhere.

Lastly, in the supporting materials section we have included a string of communications between Keith Clyde (Auditor) and members of the VPA, which confirm that our rationales for materials fees were deemed appropriate by the District's external auditors.

11. Explanation of Employer Relationship(*CTE only*):

N/A

12. Advisory Committee(*CTE only*):

N/A

Part 3—Currency

1. Curriculum Currency:

The Visual and Performing Arts department has made a concerted effort to update, assess, and relate course outlines of record to our teaching methodologies over the past 18 months. The improvements have been dramatic from both technical and philosophical perspectives.

Technically we have recently performed extensive housekeeping duties such as deleting dozens of course outlines following the CIC process (including entry in Curricunet) that were redundant, archaic, or were not compatible with Ed Code. Up until this point much of our technical updates have been a form of pragmatic triage, such as updating COR modalities in order to be able to teach a class through ITV, adding or editing student learning objectives in order to assess courses, fixing typos in student fees, and streamlining the offerings for accurate catalog program descriptions. In short order we hope to examine all course outlines with a fine-toothed comb and update them accordingly.

Philosophically we are constructing a process between the tenured faculty members by which we develop particular course outlines based on a faculty member's area of expertise. We will discuss broadly the intent of a particular course outline of record, but the specifics of a course, such as SLO's and the detailed topical outline, are left to the lead faculty member. This strategy for developing and revising COR's should result in course content that is relevant and practical, meeting the standard expected within an art degree program. Further, it promotes a sense of stewardship and responsibility in the process that is equally divided among all stakeholders.



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Maintaining this process will ultimately result in a more relevant instruction for students and faculty.

2. Physical Resources Currency:

It should be acknowledged that the department has a fundamental and complex reliance upon equipment and facilities; in essence, our facilities are our program. We operate nine different lab environments at four different campuses, with separate course needs splintering off from the lab environments.

Base level physical resource issues include the following:

- Acquisition and rearrangement of course-specific furniture for labs, including painting easels, drawing horses, drafting tables, sculpture stools, welding tables, painting racks, flat files, 2-D tables, photo lab equipment, and tables.
- Acquisition of stationary equipment, hand tools, and repair schedules.
- Procurement of supplies and dispersal of supplies to sites, instructors, and students.
- Organization of dry and wet materials, storage, and inventory, including proper stock rotation.
- Implementation of cohesive safety programs, including maintenance of tools to proper standards, instruction of proper techniques and attitudes, knowledge of correct materials handling, maintenance of a clean and healthy work environment, cataloguing of MSDS information, compliance with district and departmental practices and paperwork, and maintenance of a properly supervised open-lab environment.

Many of the issues listed above inform the decision-making process of acquiring equipment, coupled with discussions among the faculty and teaching assistant about what can be accomplished (within our means) to best support instruction of our students.

Breakdown by site

IWV: After an eight year construction and move-in period, we have a new art building that will adequately house the Art Department and better serve our students for years to come. More square footage was added, electrical systems were brought up to date, and unsafe equipment was removed and modern art fabrication equipment added. However, challenges and frustrations with the new building persist. Currently there is a lack of effective problem-solving in our relationship with Maintenance and Operations. We have needed as a department to step outside of our assigned roles, to fix things ourselves, and individually advocate for student comfort and a safe environment, even if this means being perceived as contentious.



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Mammoth: Adjunct faculty members expressed the need for furniture and cabinets for the Mammoth painting room. This need was communicated midyear, with no funding built into the departmental budget. Faculty and our teaching assistant rummaged through the storage facility and repurposed flat file cabinets, painting easels and drawing horses. These were then delivered on an adjunct evaluation journey to the Mammoth campus. The used equipment was received by the students and faculty and immediately put to good use. It was an inelegant solution, but pitch perfect for a slim budget year.

Bishop: In keeping with the site's physical limitations, Bishop is proceeding the best it can with the limited space and equipment allotted to it. Ceramics remains as an offering in a converted classroom that was originally a childcare center, complete with miniature toilets for small children. Because minimal growth in student population is anticipated, no new equipment is currently anticipated. Furthermore, classes are scheduled that are not facility-intensive.

KRV: Recently, facilities issues have thwarted the department's ability to offer some basic art classes at KRV. For example, courses in Ceramics and Sculpture were not teaching to the course outlines of record. The facilities were without proper ventilation, sculpture equipment, and ceramic wheels. Kilns were no longer considered safe or of comparable quality between campuses. The decision not to offer classes that could not conform to the course outlines of record was difficult. Initially, it was not well-received by adjunct faculty members teaching at the site; however, it was clearly the right move in terms of instructional integrity and fulfilling the COR requirements. Nevertheless, we now offer more classes that are not facility-intensive: we are able to continue to offer Painting, Drawing, Intro to Art, 2D Design and 3D Design. Perhaps with a new KRV site location, sculpture and ceramics can be brought back.

3. Technology Currency:

The inability to access appropriate technology limits the capacity of instructors to deliver media-rich learning experiences, and thus is adversely affecting educational possibilities for our students. Counter to the institution's stated intent of providing "smart classrooms" for instruction, our entire facility was constructed with no monitors, no lecture stations, and no computer access for students. We have stub-outs for digital projectors, but no projectors; we have phone jacks, but no phones; we have ethernet connections, but no computers. During the progression of the construction project, money was removed from the funds that were slated for furniture and technology and was never backfilled. What should have been a turnkey operation has devolved into the inefficient process of requesting and justifying, and being turned down for technology requests. While the inability of our department to acquire this equipment is certainly a reflection of the school's current fiscal situation, it does represent a significant loss of opportunity for our students.

The VPA department will continue to actively work and communicate with the Vice President of Academic Affairs in an effort to redress these issues.



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4. Current Cost of the Program to Students:

	With Parents	Off-campus
Tuition/Enrollmt Fees (@ 30 units/yr)	\$1380	\$1380
Books & Supplies (ART books and supplies: \$585) ¹	1665*	1665*
Room & Board	4401	7398* Housing 3564 Food
Transportation	1170	1314
Personal/Misc	3105	2844
Total Cost to Attend	\$11,730	\$18,165

5. Marketing and Publication of Program Information

As mentioned in a previous section, there is currently little marketing for the actual degree program. VPA will endeavor to exert marketing and promotional efforts within the college's bundled advertising of programs, departments, and sites. Other efforts will seek more focused, event, or class-based promotion. Because the Studio Arts for Transfer degree is new, publication of printed material could effectively serve to both inform prospective students and promote degree completion (see Patterns of Course Scheduling).

In discussions with Administration, VPA has determined that opportunities exist for the extension of the Studio Arts for Transfer degree to the ESCC sites and the possibility exists for promoting our program in partnership with the Mammoth Lakes Foundation.

We are also seeking opportunities to promote and develop our offerings at the new California City site. We have recruited adjunct faculty in both art and music, and have developed a plan for the rotation of course offerings at this site. Although it is not feasible at this time to offer the AA degree at this site (or any site other than IWV), we have actively participated in the Administration's efforts to offer a well designed group of course offerings in California City.

The VPA has not capitalized, either within the institution or the community, the unique attraction of its art events, faculty, or classes. For example, Dr. Foggia performs professionally locally several times a year, and these performances are not publicized through college channels.

¹ Financial aid estimates general books and fees for one year for a student enrolled full time. Art majors in particular may pay a TOTAL of \$585 for the core classes over several years and this cost is part of the financial aid estimate.



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There are a number of very relevant and successful events and courses that could be utilized to promote the program through additional, very simple advertisement. Recently, the department launched an online slideshow of student artwork, coordinated with the start of the spring enrollment period. If successful, we will promote other classes in a similar manner.

Part 4—Achievement of Student Learning Outcomes

1. Summary of Achievement of Course Learning Outcomes:

Student Learning Outcome assessments have been performed for the majority of classes offered in the Visual and Performing Arts; notable exceptions are one Art History course and some courses that have either not been offered recently or have been undergoing revisions, some due to the implementation of the new transfer degree, during the assessment cycle.

As evidenced by an aggregate assessment of these student learning outcomes, virtually all of the data collected indicate a highly successful level of achievement as measured by the student learning outcome benchmark percentages of 75%-80%.

Through departmental dialogue, the faculty members have concluded that these recorded and demonstrably satisfactory outcomes were achievable due to the relatively unique type of academic instruction traditionally offered to our students. Specifically, hands-on instruction offers a complete and non-abstract teaching mode that lends itself well to achieving concrete and measurable goals. The final products are often the result of multiple attempts, adjustments, and refinements. Also, simple "try it again" skills-building techniques embedded in the instruction tend to lead even average students towards success. Additionally, the classroom lab environment, with a manageable student-to-teacher ratio, predisposes the students for success.

2. Course Learning Gaps Identified:

Some gaps in assessing achievement of course level outcomes are apparent. For example, in Art C105 History of Western Art, the instructor of record collected data on only 4 of the 6 SLOs, and chose a benchmark of 75% success for those SLOs. In Art C131 Painting, the instructor of record collected data on only 2 of the 4 SLOs, stating that 2 of the outcomes could not be easily measured: e.g., "The requirement to exhibit solutions to visual problems that reflect and contain an individually creative and personal element cannot be efficiently and easily measured in a group project or class-wide discussion."

It is clear that more extensive department-wide discussion of data collection processes is needed, as well as a consistent benchmark of success and a refinement of assessment instruments. Further, a closer analysis of the SLO data collection and assessment process indicates that some SLOs should be revised to be clearer in order to lend themselves to quantification and assessment. Lastly, some of our classes, those that are studio-based or upper-level courses, are



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relatively small; the size of these classes raises doubt about whether the data can be used to extrapolate actionable or meaningful analysis.

The department is currently working through CIC to address the shortcomings and modifications of these SLOs.

In regard to the overall high success measured in the remaining sections and outcomes, we do notice a pattern of self-sorting behavior that seems congruent in the online and on ground courses. Students who quickly take themselves out of the learning environment (drop), or slowly take themselves out of the learning environment (don't show up), largely exit from the SLO assessment process, thus leaving the more predictably successful students in the group, perhaps skewing the curve upward. We have come to understand that participation is a diagnostic characteristic of a successful student.

3. Summary of Achievement of Program Learning Outcomes:

Fortunately, each of the classes offered in the recently launched TMC Studio Arts degree satisfies multiple Program Learning Outcomes. Of the 14 classes offered, 5 provide the opportunity to satisfy all 4 of the PLOs, 2 of which are core courses required for the degree, 5 do the same for 3 of the PLOs, and 4 of our classes provide the opportunity for students to achieve 2 of the PLOs.

As noted in the Summary of Achievement of Course Learning Outcomes, analysis of SLO data has yielded the observation that some of the SLOs need revision. In addition to the need for the SLOs to be more precise and measurable, we have observed that some classes contain content that relates directly to Program Learning Outcomes that are not currently being charted. For example, Art C101 Introduction to Art meets PLO D, "Use a wide range of materials and means of expression to communicate visual ideas, including traditional or digital studio practices," in its array of hands-on projects that require students to draw, paint, sculpt, and model with different materials.

VPA intends to implement the noted revisions to the SLOs for certain courses, as well as a revision of the Program Learning Outcome Matrix. While it is clear that students in our program are exhibiting a high level of success in the majority of our classes, it is also clear that the interlocking components of course pathways, core offerings, learning outcomes for individual classes, and the relationship of those outcomes to Program Learning Outcomes could be improved and strengthened.

4. Program Learning Gaps Identified:

Although the overall high success of our students, as demonstrated by this first collection of SLO data, indicates that students in our program are achieving all four Program Learning Outcomes in



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multiple classes, the required revisions noted in the section above are outlined specifically as follows:

Art C101 Introduction to Art: Update the Program Learning Matrix to include PLO D and include an analysis of success data for the hands-on projects related to this outcome. Successful completion of Art C101 will then satisfy all 4 PLOs.

Art C105 History of Western Art 1: Increase the success benchmark for SLOs to 80%; reduce the number of SLOs for this course to 4; and revise those 4 to be more easily measurable and to better express PLOs A and B. Successful completion of Art C105 will then more fully satisfy the 2 PLOs to which it is related.

Art C111 Two Dimensional Design: Increase the success benchmark for SLOs to 80% and slightly revise the wording of 2 of the SLOs to be more precise. Successful completion of Art C111 will then more fully satisfy all 4 PLOs.

Art C121 Drawing I: Reduce the number of SLOs for this course to 4 and slightly revise the wording of 1 of the SLOs to be more precise. Update the Program Learning Outcome Matrix to include PLO C and include an analysis of success data for the drawing projects related to this outcome. Successful completion of Art C121 will then more fully satisfy the 3 PLOs to which it is related.

Art C131 Painting I: Eliminate the 2 SLOs that are unquantifiable, add 1 SLO that would satisfy PLO B and is quantifiable, update the Program Learning Matrix to include PLO C, and include an analysis of success data for the painting projects related to this outcome. Successful completion of Art C131 will then more fully satisfy the 3 PLOs to which it is related.

Art C141 Ceramics I: Place additional instructional emphasis on visual identification of characteristics related to ceramic production processes and implement strategies to increase student engagement and participation in the laboratory component of the class. Successful completion of Art C141 will then more fully satisfy the 3 PLOs to which it is related.

Lastly, we suggest a change to the wording of PLO D to read, "Use a wide range of materials (or a full exploration of a particular material) and means of expression to communicate visual ideas, including traditional or digital studio practices," therefore not excluding from this PLO courses which focus on a specific medium. This would result in a Program Learning Outcome Matrix that demonstrates a significantly stronger relationship between individual course outcomes and program outcomes, as shown in the figure below:



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Current Program Matrix					Program Matrix With Proposed Changes				
Courses	Program Learning Outcomes				Courses	Program Learning Outcomes			
	A	B	C	D		A	B	C	D
ART C101	X	X	X		ART C101	X	X	X	X
ART C105	X	X			ART C105	X	X		
ART C106	X	X			ART C106	X	X		
ART C111	X	X	X	X	ART C111	X	X	X	X
ART C115	X	X	X	X	ART C115	X	X	X	X
ART C121	X	X			ART C121	X	X	X	X
ART C131	X	X			ART C131	X	X	X	X
ART C141	X	X	X		ART C141	X	X	X	X
ART C151	X	X	X	X	ART C151	X	X	X	X
ART C165	X	X	X		ART C165	X	X	X	X
ART C221	X	X	X	X	ART C221	X	X	X	X
ART C231	X	X	X	X	ART C231	X	X	X	X
ART C240	X	X	X		ART C240	X	X	X	X
ART C265	X	X	X		ART C265	X	X	X	X

Part 5—Future Needs and Plans

1. Analysis of Current Program Strengths:

- We have enormous growth potential online; all sections offered online fill quickly, and generate robust waiting lists.
- We have exceptional retention and success rates in both online and on-ground offerings.
- Our productivity is at an all-time high.
- We provide physical resources and learning opportunities that enrich the student experience at multiple campuses.
- We offer a degree with only two full-time faculty members.
- Course offerings can now be expanded due to the completion of the long-term art facility construction project at IWV.
- We work with innovation and flexibility in a sustained effort to facilitate administrative goals.
- We offer quantifiably exceptional instruction in all areas, as evidenced by faculty evaluations.
- All faculty members in the department exhibit passion for the arts and respect for our students and our profession.
- We are developing strong communication lines and reciprocity with Administration.



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2. Analysis of Improvements Needed:

a. Marketing and counseling of students toward completion:

Please see Part 3, Marketing and Publication of Program Information.

b. Degree, administrative and extracurricular obligations:

With the rapid increase of administrative burden in the past two years, combined with the need for more completers, the program, with only two full-time faculty, struggles to fulfill even the current administrative obligations. Expectations about extracurricular activities and maintaining programs like the gallery and the sculpture garden are unrealistic. These more community focused activities were more easily maintained during the period when the Art program had more full-time faculty and much less administrative burden.

c. Adding digital art components to the degree:

Adding a digital component to the program would allow for a fully rounded experience for the students headed to a four-year university program. It does not serve our students well to produce graduates who have no exposure to digital art topics. This addition would follow long-established trends in higher education, where digital experience is part and parcel of the toolbox of the artist.

3. Three-Year Program Goals

- Sustain high level of efficiency in course offerings
- Stabilize and refine the core course offerings and the elective offerings for the new degree
- Collect a full round of SLO data. Fully process and analyze this information.
- Create a digital lab conducive to the output of art products
- Develop and deploy specific online course offerings
- Increase the number of degrees awarded
- Host informal meet and greet sessions, orienting new art students

4. Six-Year Program Goals

- Increase student recruitment to yield more dedicated art students
- Establish contact procedures and relationships with area feeder schools
- Produce a trifold marketing brochure
- Recycle students from one medium area to another
- Encourage cross-medium interaction among faculty and students



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Part 6—Supporting Documentation

- I. Section Level data by semester (5 years)**
 - a. #sections
 - b. Census Enrollment by section
 - c. Campus
 - d. FTES, FTEF, Productivity (FTES/FTEF)
 - e. Course Retention Rate
 - f. Course Success Rate
- II. Course Offering data by section (5 years)**
 - a. Location (campus or online)
 - b. Time of day
 - c. Method of Delivery (F2F, hybrid, ITV, online)
 - d. Faculty Type (adj/FT)
- III. Student Demography by *subject* (annual over 5 years)**
- IV. Awards (annual, over 5 years)**

Mimicking the overall CC trend, the percentage of Latino/Hispanic students has increased from 10% to 22% while other ethnicities have remained relatively stable over the period under study.

Enrollments by the oldest age group and the youngest have declined over the study period. The percentage of students age 50 and over has decreased from 22% of the total art class students to only 6%. Another drop occurred in high school students with the decline of the virtual high school program. Correspondingly, the steepest rise occurred in the 20-24 year old group from 31% to 45%.

Males have also been participating at a higher rate, comprising 30% of enrollments in 2007-8 to 39% in 2011-12.



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Demographics of Art Students

	2007-08		2008-09		2009-10		2010-11		2011-12	
	Students	% subj	Students	% subj	Students	% subj	Students	% subj	Students	% subj
African American	22	3%	17	2%	20	3%	35	5%	28	4%
American Indian	27	3%	23	3%	24	3%	15	2%	26	3%
Asian/Filipino	19	2%	13	2%	16	2%	17	2%	25	3%
Hispanic/Latino	83	10%	98	13%	100	14%	146	20%	169	22%
Pacific Islander	2	0%	4	1%	2	0%	3	0%	2	0%
Two or More Races	15	2%	18	2%	23	3%	34	5%	33	4%
Unknown	39	5%	37	5%	21	3%	3	0%	2	0%
White	654	76%	568	73%	487	70%	488	66%	484	63%
Percent	861	100%	778	100%	693	100%	741	100%	769	100%
%age of college total		2%		1%		1%		1%		1%

	2007-08		2008-09		2009-10		2010-11		2011-12	
	Students	%	Students	%	Students	%	Students	%	Students	%
17 or Younger	50	6%	37	5%	30	4%	11	1%	13	2%
18-19	80	9%	92	12%	72	10%	75	10%	96	12%
20 - 24	263	31%	251	32%	258	37%	324	44%	349	45%
25 - 29	85	10%	79	10%	70	10%	113	15%	111	14%
30 - 39	91	11%	84	11%	72	10%	91	12%	96	12%
40 - 49	104	12%	74	10%	54	8%	66	9%	55	7%
50 or Older	188	22%	161	21%	136	20%	61	8%	49	6%
Total/ Percent	861	100%	778	100%	693	100%	741	100%	769	100%

	2007-08		2008-09		2009-10		2010-11		2011-12	
	Students	%	Students	%	Students	%	Students	%	Students	%
Female	588	68%	509	65%	431	62%	479	65%	466	61%
Male	269	31%	268	34%	258	37%	256	35%	300	39%
Unk	4	0%	1	0%	4	1%	6	1%	3	0%
Percent	861	100%	778	100%	693	100%	741	100%	769	100%

V. Course-level Student Learning Outcome Report

Visual and Performing Arts Department Student Learning Outcome Summary Fall 2012

ART C101 Introduction to Art- (Top down Sandvik, Darty) this course has 3 SLO's. All were met. Assessed Fall 2011. Data entered in CNET

ART C105 History of Western Art I- (Bottom up-Gootch) this course has 6 SLO's. Data was collected on 4 (due to clerical error). Students met the 4 SLO's (that data was collected on), however this was the only instructor to choose a 75% threshold for success. Assessed Fall 2011. Although the reassessment isn't



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scheduled until 2014, the Department Chair recommends that the SLO's be reevaluated and reassessed soon after. Data entered in CNET.

ART C106 History of Western Art II- Data collected. Waiting for data from primary faculty member.

ART C111 Two Dimensional Design (Bottom up- Benson) this course has 3 SLO's. All three calculated at 75%. Sample size of 16 was deemed + or - 5% sufficient. Professor of record suggests this SLO be changed to read "identify and define the concepts and terminology related to the Elements and Principles of Two Dimensional Design Theory and Color Theory." Professor also suggests one SLO should have the word "traditional" removed.

ART C115 3-Dimensional Design- This course has not been offered within the VPA assessment cycle.

ART C121 Drawing I- (Bottom up- Benson) this course has 5 SLOs. 3 SLOs were not met. One of these shortcomings was not statistically significant (73% from a sample of 15). The instructor did not collect data on the other two. Instructor wants to modify one SLO and eliminate the other. Assessed Fall 2011. Data entered into CNET.

ART C131 Painting I (Bottom up- Benson) this course has 4 SLO's. 2 SLO's were met by the students. No data was provided for 2 SLO's. Professor of record wrote "... Eliminate this SLO. This is part of the activity in the course and classroom exercise but is not quantitatively assessed." and "Change/ revision: eliminate this SLO: "creative and personal element" cannot be quantified. Such decisions are based on opinion and theory discussion." Assessed Fall 2011. Data entered in CNET

ART C141 Ceramics I- (Bottom up- Benson) this course has 4 SLO's. 3 SLO's did not meet the 80% goal (60%, 60%, 65%) Instructor makes statements: "Student attention to lectures, note taking, and reading assignments may highly affect this outcome success." And "Participation (identified by attendance) and lab time spent working has a great effect on this outcome." Assessed Fall 2011. Data entered in CNET.

ART C151 Sculpture- This course has 5 SLO's. All were met by the students. Assessed Fall 2011. Data entered in CNET

ART C165 Photography I-(Bottom up Ramirez) this course has 4 SLO's. All were met by the students. Assessed Fall 2011. Data entered into CNET.

ART C221 Drawing II- Waiting on data.

ART C231 Painting II- (Bottom up Lurie) this course has 3 SLO's. All were met by the students. Assessed Fall 2011. Data entered in CNET. *Note: extremely small sample

ART C240 Ceramics II (Bottom up Holton) this course has 3 SLO's. All were met by the students. Assessed Fall 2011. Data entered in CNET

ART C265 Photography II- This course has not been offered within the VPA assessment cycle.



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THEA C101- (Bottom up-Fogel) Instructor relocated before data was collected.

THEA C103 Beginning Play Reading- (Bottom up- Fogel) this class has 6 SLO's. One SLO was not assessed. Students met all other SLO's. Assessed Spring 2011. Data entered in CNET

MUSC C101 Music Appreciation- (Bottom up- Foggia) this class has 6 SLO's. All of them were met. Assessed Fall 2011. Data entered in CNET.

MUSC C101H Music Appreciation- (Bottom up- Foggia) this class has 6 SLO's. All of them were met. Assessed Fall 2011. Data entered in CNET.

MUSC C118 History of Pop Music-(Bottom up-Foggia) this class has 7 SLO's. All of them were met. Assessed Fall 2011. Data entered in CNET.

MUSC C126 Guitar- (Bottom up Veit) this course has eight SLO's. All of them were met. Assessed Fall 2011. Data entered in CNET

MUSC C131 Orchestra I-(Bottom up Schuldt) this course has 4 SLO's. All four were met. Assessed Spring 2011. Data not entered in CNET.

MUSC C132 Orchestra II- Instructor may have believed that a co-enrolled class such as this needed only one assessment. Waiting on data.

MUSC C173 Appreciation of Jazz- (Bottom up- Foggia) this class has 6 SLO's. All of them were met. Assessed Fall 2011. Data entered in CNET.

VI. Sample Department Meeting Minutes

Visual and Performing Arts Department Meeting
Friday, January 13 2012, 9:00 a.m.
Attendees: Tom Foggia, Dick Benson, Loren Sandvik

Agenda

1. SLOs
2. Pathways
3. Summer and fall schedules
4. Departmental policies
5. Other business

1. SLOs

Sandvik stated that much work had been performed towards accomplishing the SLO requirements. He also indicated that music has the bulk of their classes needing to be assessed. The same is true of theater.



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Benson stated that he had engaged in the process and had a newfound understanding and appreciation for SLO's.

Foggia stated that he was eminently confident that knocking out the music SLO's was very possible and much of the data is already archived and ready to be put in the final format. He requested Sandvik forward him the proper e-form.

Benson, Sandvik, Foggia all expressed a desire to fine tune and complete SLO's in a reasonable timeframe, with an eye towards the accreditation due date.

Action item: Sandvik will send Foggia SLO e-form. Sandvik will contact Fogel about theater SLO's.

2. Pathways

The group discussed the concept of pathways and how they would apply to our fall schedule. Concern was expressed that the counselors seem to be exerting a newfound influence throughout processes that were once in the hands of the academics.

It was stated that "data driven" seems to be less of a buzz word these days.

The Visual and Performing Arts Department plans to continue to diligently schedule their classes in a way that best serves the student needs (as they've always striven to do). It was emphatically stated that neither administrators nor counselors could possibly understand the needs of our students more than we do.

3. Summer and Fall Schedules

Sandvik asked for the VPA's requested summer and fall schedules. A lengthy discussion followed which could be characterized as cooperative and congenial. The long-term strategies for student success and scheduling were discussed.

Action Item: Sandvik will turn in requested summer and fall schedules at the appropriate time.

4. Departmental Policies

The newly minted departmental policies were asked, by Sandvik, to be ratified. Benson, Foggia, and Sandvik agreed to ratify the policies. Sandvik stated that these were a work in progress and as a group we should often revisit them. The group questioned when and where these policies would be followed. Sandvik remarked that the administration stated that it was a new day and decisions would not be capriciously made without considering departmental policies and unit plans. The group's response to the statement was an optimistic "wait and see" consensus.

5. Other business

Foggia stated that while there would be some loss of service to the students, it would be okay to move his mixing and computer lab from its current location. He stated that he wanted to be involved in this process and notified before it happened, so that he could shepherd the equipment in a safe manner. **Foggia will try to get the more delicate equipment packed this week, and everything should be ready for transport by the beginning of next week (January 23rd).**

We were heartened by the positive comments made by Jill Board about the direction which our Department was pursuing.

The group expressed its optimism in working with students this semester and looked forward to meeting the upcoming challenges that this year will bring.

The meeting adjourned at 12:00 p.m.



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VII. Materials Fees, Email Communication between VPA Chair and District Auditor

Loren,

Excellent, thank you for the information. That fully answers my questions.

Keith Clyde

From: Loren Sandvik [lsandvik@cerrocoso.edu]

Sent: Friday, June 22, 2012 8:32 AM

To: Keith R. Clyde

Cc: Corey Marvin; Dick Benson

Subject: RE: Audit 2012

Keith,

I've spoken with our full-time faculty member who teaches these classes and his input is:

Students utilize the materials made available through the fees on an "as needed basis".

1. We keep a supply of paper that is priced up to \$ 1.00 per sheet supplier cost. Students are required to complete more than 10 projects during the semester course. The project created on the paper goes home with the student. A student may need a number of sheets of paper to complete a project successfully.

2. We buy brushes and paint, pencils, and charcoal for drawing and applying medium to the paper. We supply erasers, cutting tools, and tape. For paints we provide mediums and thinners that are considered safe for our environment. These mediums, as applied to the paper, go home with the student.

Also, I recall that the lab fee was recently moved from \$6.00 to \$10.00 (FYI)

Thanks,

Loren Sandvik

From: Keith R. Clyde [<mailto:kclyde@matson-isom.com>]

Sent: Thu 6/21/2012 9:16 AM

To: Loren Sandvik

Subject: Audit 2012



ART PROGRAM REVIEW 04-02-13

Good Morning,

I am working on the Audit of Kern Community College and Debbie Martin pointed me in your direction for an explanation of some of the materials fees for a couple courses at Cerro Coso. I am looking at

C121 – Drawing I

and

C111 - Two Dimensional Design

Each of these courses has a materials fee of \$10. What are the materials that a student receives for this fee in each course?

Thank you,

Keith R. Clyde