

# ANNUAL PROGRAM PLANNING WORKSHEET (APPW)

**Program:** Art Studio

**Planning Year:** 2013-14

**Last Year CPPR Completed:** 2008

**Unit:** Fine Arts

**Cluster:** Humanities

**Next Scheduled CPPR:** 2014-15

## **NARRATIVE: APPW**

Use the following narrative outline and be brief and concise:

### **I. Program-Level Outcomes:**

Upon completion of the courses required for the AA in Studio Art, the students will be able to demonstrate the following skills and knowledge:

#### **1. Apply the abstract visual elements specific to art forms.**

*Elements of Design*

Color, Light & Value, Line, Mass, Pattern, Shape, Space, Texture,  
Time & Motion.

*Principles of Design*

Balance, Dominance, Economy, Harmony (Repetition/Rhythm), Movement, Proportion,  
Variety

#### **2. Integrate form and content at the appropriate lower division college level.**

#### **3. Demonstrate technical skill and creativity in manipulating basic 2D and/or 3D media.**

#### **4. Articulate concepts & processes of art at the college level, including command of basic art vocabulary.**

#### **5. Display appropriate ways of presenting finished art works.**

### **II. Program Progress towards Institutional Goals and Objectives:**

The following are ways our program helps the district to achieve its institutional goals and objectives:

**Institutional Goal 1: San Luis Obispo County Community College District will enhance its programs and services to promote student success in completing transfer requirements, degrees, certificates, and courses.**

Institutional Goal 1.1 Increase the percentage of transfer directed students who are transfer-prepared by 2% annually.

Institutional Goal 1.2 Increase the percentage of degree or certificate directed students who complete degrees or certificates by 2% annually.

In 2012-13, we completed the Cuesta curriculum process for two Associate Degrees of Transfer: AA-T Art History and AA-T Studio Art. The degrees will be forwarded to the Chancellor's office; implementation is pending for fall 2013. The establishment of these new transfer degrees is one way we expect to increase the number of students who will be transfer-prepared and degree earners.

On Opening Day in fall and spring, faculty were reminded to take our degree and certificate handout to their first class session and make themselves available after class to talk to students. On February 12, we held our third annual Fine Arts Review Day. Fine Arts faculty and Teri Sherman, a Cuesta counselor, were on hand to assist students with questions regarding their course options, degree requirements, general transfer information and any other questions the students had about our courses or programs. Students were also able to bring their work for review by faculty members.

Another outreach strategy is being tried for the first time this semester. When Cuesta sent out an announcement with the deadline for Associate Degree applications, we made posters with information about the dates for filing, the commencement ceremony, and the department chair's email, so students can set up an appointment to find out if they meet the requirements for a degree and/or certificate. On March 12, the department chair, in an event coordinated by Student Services, will promote our programs at Morro Bay High School.

It is too soon to know if these measures will have a result in the number of transfers or degree earners in 2013. In a survey given to 106 students in our fall 2012 art history classes, 16 students identified themselves as Art Studio majors. Several students who have met with us have completed the art requirements for the AA Art Studio, but are missing general education courses needed to be degree earners. Last year, however, we informally tracked the students that transferred. Please see endnotes for a list of these students.

**Institutional Goal 5: San Luis Obispo County Community College District will strengthen its partnerships with local educational institutions, civic organizations, businesses, and industries.**

The Cuesta College Gallery is our single greatest asset in connecting Cuesta College's Art Department with local educational institutions, civic organizations, businesses and industries. Not only do members of these groups attend our gallery events, we have partnered with the San Luis Obispo Museum of Art to present joint exhibitions. We have initiated an endowment program and series of patron events to help with ongoing gallery staffing and exhibitions.

In addition, Fine Arts accomplishments of instructors and students link our program with the community. Please see endnotes for a list of 2012-13 professional and student achievements.

**III. Program Progress towards Program-Level Objectives:**

**Program Mission:**

1. Prepare students for successful junior level transfer to Universities, Colleges and Art Academies
2. Prepare students to enter art related fields
3. Provide artistic skills, knowledge, and enrichment to art and non-art majors

This is the mission (formerly called Permanent Program Goals) the department has maintained for several years as a guiding force for our division. We recommend adding "Assist students in earning degrees" to our mission.

#### **Annual Program Objectives 2012-13:**

- 1. Create strategies for a partial revitalization of the gallery program given the current uncertainty in funding; explore funding options to reinstate the gallery director position or pursue release time for a full-time faculty to oversee the gallery program.**

The Art Gallery is necessary for the success of our programs and courses in both art history and studio art as well as to meet our goal of increasing the number of students attaining our AA degrees. At one time the Cuesta College Gallery was the Art Department's most effective tool in strengthening our partnerships with local educational institutions, civic organizations, businesses and the local tourism industry. In looking back through past Program Reviews, it is also clear that each year this has been seen as an unmet need.

This spring David Prochaska was curator and lead installer of an exhibition of two San Luis based artists. A special fund raising event around the show was planned in conjunction with Foundation to start an art gallery endowment with the short-term goal of supporting future exhibitions in the gallery and a long-term goal of funding a permanent gallery director. The event put us close to the \$5000.00 needed to start the endowment. With continued efforts we hope to reach our goal before the end of the semester. Those participating in the fundraiser met afterwards for a debriefing. The group deemed the event a success and improvements were put in place for the next event.

- 2. Re-establish links with the Foundation Ambassador program**

We now have two Fine Arts ambassadors who, in conjunction with the Cuesta's Office of Advancement, act as liaisons to the Foundation and the community. We meet with our ambassadors, Mary Howell and Deb Spatafore, two to three times a semester. They were involved in planning the gallery endowment fundraiser and are now assisting with finding two additional ambassadors. The ambassadors' contact with the community will be crucial in growing the endowment to an amount that will fully support the needs of our gallery.

- 3. Enter course SLOs in CurricUNET.**

We are half way to this goal and anticipate finishing before the end of this semester.

- 4. Plan Fine Arts faculty exhibition for fall 2012**

After assessment and discussion this goal is postponed for a year.

## 5. Explore opportunities for High School outreach

This April the department chair, at an event coordinated by Student Services, will also promote our programs at Morro Bay High School. The chair will urge other faculty to participate in future events. We are planning some outreach to local high schools to promote our annual student exhibition this spring.

## 6. SLO assessment for the following courses: Art 206, 223, 229, 232, 233, 241, 243, 252, 258, 265, 267, 284 (Assessment spring 2012, analysis Opening Day fall 2012)

Completed

## 7. SLO assessment rewritten curriculum: Art 266, 293, 295 (Assessment fall 2012, analysis Opening Day spring 2013)

Completed

# IV. Institutional Measurements/Data

## Majors at Cuesta College:

In reviewing the statistics on majors at Cuesta College in the 2012 Program Review and looking at the top 5, we were delighted to see that the **second highest category** for 2011-2012 after General Education (20.2%) is AA Art Studio at 6.6%. Third place is the Inter-segmental GE Transfers at 4.8%. Fourth highest is AA Arts & Humanities tied with the AA Nursing program at 3.8%. These are the top 5 declared majors and the Art Department is number two and may also be part of categories 3 and 4.

**General Data:** Overall enrollment in Fine Arts has seen a decline from 2008-10 to 2011-12 (2855 -2679 students). This decline reflects a decrease in the number of sections offered from 151 in 2008-9 to 135 in 2011-12. In 2011-12 we had five students apply for and earn our AA Art Studio degree.

## Fill rates and retention:

At the beginning **Fall 2012**, Fines Arts had an overall fill-rate (San Luis campus and North County) of 97.6%. The semester ended with 81.7% fill-rate (student retention). This retention is higher than Cuesta's 75.3% overall retention for fall. The college's overall retention includes divisions with even more challenging populations than we have, so we are inferring that we are probably average for most academic divisions.

We find students drop or fail classes for three main reasons. (1) They are unprepared, (2) life issues (like a lost job, child care, car or health problems) get in the way, or (3 )they are rudderless, don't know what they want to do or need a little maturing. We have a few malingerers but we think policies are now in place to limit these students from taking advantage of the system: policies like limiting the number of times a student can drop or fail a certain class and ending the repeatability of classes (although this harms other students).

Students who are unprepared will be aided when we begin enforcing prerequisites in the fall. I think unprepared students are often frustrated by their slow progress in school and chose to

enroll in courses for which they do not have the prerequisites. These students will also often ignore advisories so this problem will continue to a lesser degree. Students with learning disabilities often don't self-identify to the instructors. These students might need to fail before they seek the assistance they need. One place we can do a better job addressing the difficulty of the unprepared student is to discuss the issue with those teaching the beginning classes (beginning drawing especially). We should address the issue of passing students who clearly can't do the work in intermediate courses and the need to refer to the course objectives and SLOs when planning their courses. We need to do this without threatening academic freedom or instructors will resist change.

We want Cuesta to remain the place where some students can take four or five years to graduate when they are working full or part time, raising families or live with economic insecurities. Two years at Cuesta and then on to a great job or four year school is not possible for many of our students. The best way to address the problems of students who drop or fail classes due to life problems is with child care, free transportation... and by encouraging them not to enroll in too many classes at one time which almost ensures that they will fail or drop a class.

We often see students who start out unmotivated, with poor study habits and poor attendance. Spending a little extra time at Cuesta is all they need. They've come back after graduating from UCSB, from Brooks, after starting their own businesses, etc. to tell us that their time at Cuesta was pivotal in their success. Within the new limits on the number of times a class can be taken and repeatability, these students do just need a little more time.

In **Spring 2013**, Fine Arts, along with the rest of Cuesta College, experienced lower fill-rates for traditionally full sections. Last spring we filled three 2-D design sections and three evening drawing sections; this spring we only offered two each and did not completely fill any of them. Art History and Art Appreciation courses that were consistently full regardless of at what time slots they were offered had enrollments dip to as low 55%. Most Art History and Art Appreciation sections filled to around 93%. The online Art Appreciation was an exception with a large wait list (16 students on 1-7-13). For the first time in seven years we offered a large lecture course in the humanities forum; before the semester started we needed to cap the section at 40 students due to lower than anticipated enrollment.

This lower enrollment surprised us because we were already offering a reduced schedule. In an effort to improve efficiency and save money for the college, Fine Arts proactively cancelled the following four sections when crafting the spring 2013 schedule: Art 220 2-D Design (M/W mid-day), Art 221 Beginning Drawing (Th. night), Art 280/281 Ceramics (Sat. section), and Art 243 Book Arts (Friday). In addition Fine Arts canceled three studio courses right before or at the start of the semester due to low enrollment: Art 272 Intermediate Sculpture, Art 295 Gallery, and Art 245 Intermediate Photography. Fine Arts overall fill-rate for spring 2013 at census (2-1-13) was 88.9%.

When building the schedule for **Fall 2013** Fine Arts used data on individual course fill-rates to make informed decisions about number of sections offered, times of sections, and optimal course sequencing. We moved a low enrolled 7:30 am Beginning Drawing course to an 8:30am start time. This shifted all courses on those two days into a block scheduling more consistent with other disciplines in Fine Arts. We reduced the number of intermediate sections to drive enrollment into the remaining intermediate sections in an effort to improve FTES/FTEF.

We have made increasing fill-rates a program objective for 2013-14 (please see section VI).

## **V. Program Outcomes Assessment and Improvements:**

Program assessment from 2012 confirmed that our students are meeting our program level outcomes and that our program is successful in preparing students for transfer and vocational opportunities. Please see attached CPAS.

In reviewing course level SLOs we are finding that we can do a better job of educating faculty on linking assessment to needs in the discipline. Mainly it is a matter of getting the faculty to understand that someone reading a CPAS is not necessarily an art instructor, so the link between a drawing outcome such as "Render three-dimensional objects on a two-dimensional surface" and the need for new easels needs to be stated overtly rather than assumed.

Course SLOs, Technology Initiatives, and Institutional Objectives are linked to our top ten-priority list in the unit plan.

## **VI. Program Development/Forecasting for the next academic year:**

This has been a busy year for Fine Arts.

Fall semester we completed an AA-T in Art History and made major revisions to all of our Art History courses and several introductory level courses. (Major Modifications: Art 203, Art 204, Art 205, Art 206, Art 220, Art 270)

Unfortunately, our program was reduced in Cuesta's budget reduction process last fall. We deactivated five courses due to the elimination of our Digital Art (Media Arts) program. The courses eliminated were Art 247: Video Editing, Art 248: Video Effects, Art 254: Int. Digital Art, Art 257: Digital Painting, and Art 260: Conceptual Block Busting. These were the fine arts side of our "digital" program; fortunately, we retained our Graphic Design program. Art 253: Digital Art, an introductory level course for studio art and art history majors, was retained as part of our Associate Degrees of Transfer.

Foundation grants improved instruction in several classrooms. The Photography area received a new print dryer and installed nine new iMac computers to support the Digital/Photography Lab. A larger projection screen replaced a small screen in our drawing classroom; the Sculpture lab received a new compound miter, for use by sculpture and painting students, and a new MIG welder, and Ceramics received replacement potter's wheels. Technology grants from the Dean's area allowed us to replace a second print dryer in Photography, repair a kiln, and helped fund an integrated media system in our Ceramics classroom.

In February, we submitted our new AA-T degree for Studio Arts along with curriculum revisions for eighteen courses for approval at the Cuesta curriculum committee. (Major Modifications: Art 221, Art 222, Art 223, Art 224, Art 230, Art 231, Art 240, Art 244, Art 245, Art 249, Art 253, Art 271, Art 274, Art 280, Art 281A Minor Modifications: Art 232, Art 233 New Course: Art 281B)

February 21, we had an opening reception in the gallery for an exhibition of San Luis based contemporary artists, Dalton Jaimeson and Jeff Jaimeson. The evening before we launched our fundraising efforts for our art gallery endowment by hosting a private opening for patrons of the gallery. As stated before, we have been working with Cuesta College's Foundation to create the

endowment with a long-term goal of funding a gallery director and an immediate goal of supporting the gallery to:

- Allow for more exhibitions, and more diverse exhibitions throughout the year.
- Benefit the gallery class, where students learn about and experience installation and gallery management practices.
- Through additional exhibitions and hours, become an integral part of campus life, enriching the lives of the students who, for the most part, are local young people who have rarely or never had the opportunity to view significant art.
- Contribute to the cultural life of San Luis Obispo County, bringing to our community artists from outside the area, and expanding the scope of our experience with stimulating works of art.

Our ambassadors' contact with the community will be crucial in growing the endowment to an amount that will fully support the needs of our gallery.

As discussed in section III, we had our 3<sup>rd</sup> annual Fine Arts Review Day on February 12. Ten Fine Arts instructors participated and over thirty students attended. Twenty-four students filled out assessment forms.

David Prochaska revived the art club in fall 2012. They have met regularly, printed art club t-shirts, mounted an exhibition of artwork with "club" imagery in the gallery, and assisted with the gallery fundraiser and gallery sitting.

**Future changes** affecting Fine Arts are the retirements (effective fall 2013) of full-time instructors, Marian Galczenski (2-D) and Scott Brennan-Smith (Art History). Marian's work in curriculum, program assessment, and the excellent teaching of both faculty members will be missed. To partially mitigate the effects of these retirements, as well as the retirement of our full-time ceramic instructor three years ago, Cuesta Cabinet approved a one-year full-time ceramic hire for the 2013-14 academic year. We also saw the retirement of long-time adjuncts Marian Stevens Loomis in 2-D (fall 2012), and Dave Wulfeck in ceramics (spring 2013).

#### **Program-level Objectives 2013-14:**

##### **1. Revise our AA Art Studio in response to the addition of our AA-T Studio Art.**

Our new AA-T Studio Art guarantees admission to a CSU. Our AA Art Studio facilitates acceptance to the student's choice of four-year institutions or Professional Art Institutes (such as Otis College of Art and Design or the Art Center College of Design, two popular choices for our students), as well as opportunities to enter vocational fields. The emphasis on portfolio presentation and exhibition preparedness along with a wider selection of intermediate courses in each discipline give the depth and breadth needed to make our students competitive in college application processes and job opportunities. We will assess, analyze, and implement changes as needed to retain a distinction between these two degrees.

##### **2. Increase fill-rates by continuing to hone the schedule in response to Cuesta's enrollment patterns.**

As a new approach to scheduling we put all our fall courses on sticky notes attached to large format paper. We examined course patterns for start and end times and block scheduled where possible. In addition, because our intermediate courses often draw from the same population, we alternated time slots for our intermediate courses to allow students the greatest flexibility in taking more than one intermediate course.

In response to Cuesta's lower enrollments, Fine Arts has proactively taken four intermediate level courses out of the fall 2013 schedule to drive enrollment into the remaining intermediate level courses. We hope this will protect courses from being cancelled and increase the division's overall FTES/FTEF ratio.

We are tightening our two-year course rotations. For example we will offer Painting II exclusively in the spring rather than every semester as it has been in the past. We have deactivated Figure sculpture due a long history of low enrollment.

### **3. Revise a limited number of intermediate courses in response to the new regulations ended repeatability for art courses.**

Until fall 2013, students were able to repeat most of our intermediate courses three times in order to build technical skills, gain deeper understanding of concepts and their integration with formal elements and principles, and demonstrate creative initiative in a discipline. To continue giving our students a full experience in each discipline, we are revising a limited number of courses and adding new courses that can be cross-listed in the schedule so we can teach them concurrently. This will benefit our students and help us maintain healthy fill-rates in intermediate courses. The learning that takes place among students at different levels in a discipline is an added bonus for our program.

### **4. Stabilize staffing for courses and the gallery.**

This is a goal the Art Studio program shares with the Art History and Professional Practices program. The gallery is essential for the success of the AA degree in Art History and Professional Practices and is an important component of the AA Art Studio. As well, stable staffing and reliable funding for our gallery is necessary for the success of our programs and courses in both art history and studio art as well as to meet our goal of increasing the number of students attaining our AA degrees. At one time the Cuesta College Gallery was the Art Department's most effective tool in strengthening our partnerships with local educational institutions, civic organizations, businesses and the local tourism industry. In looking back through past Program Reviews, it is also clear that each year this has been seen as an unmet need. Our goal is to:

- Pursue a full-time Art History faculty replacement.
- Maintain the lead-faculty stipend until a full-time faculty is hired.
- Create a gallery endowment to provide a stipend for gallery management and operations. Current fund raising efforts are underway with the assistance of the office of Institutional Advancement.

### **5. Advocate for permanent replacement of retired faculty.**



The retirement of three permanent full-time faculty and the potential leave of absence for a fourth full-time faculty member has left only three tenured faculty to shoulder evaluations, program review, and assessment for next year. Our new one-year, full-time, ceramic hire will need time to learn our culture. We will advocate for permanent replacement of faculty and part-time lead faculty to assist in the interim.

### **Facilities, Staffing, and Budgeting:**

Unless new funds become available for the requested facility changes, there are no major anticipated changes for 2013-14. We will pursue grant funding for a utility sink in 5001 and improved lighting in our ceramics courtyard.

Increasing our number of full-time hires is a major priority for Fine Arts. We have gone from seven full-time tenured faculty in 2010 to four in 2013. In lieu of immediate full-time replacements having part-time leads in areas will allow us to continue work in assessment, coordination of part-time faculty (textbooks, curriculum changes, etc.) and other discipline related work.

Replacing our aging data projector and screen in our art history classroom and replacing the computers in our Graphic Design lab are our two top priorities for 2013-14. Additional needs are in our unit plan.

### **Endnotes:**

### **Information on Transfer Students**

#### **Complied at the end Spring 2012 Semester**

#### **Students who completed the Portfolio class Fall 2011:**

Emma Chester: Portland State

Kelsea Holder: probably UCSB (also accepted to UCSD, UCSC, Irvine and Davis)

Vidi Osio: G.D. Cal Poly

Jessica Clogston-Kiner: G.D. Cal Poly

#### **Other transfers:**

Mia Simowitz (Portfolio class 2010): San Jose or Long Beach

Keri Hanson: Aberystwyth Art Academy, Wales or Savannah Arts Academy

Branden Inclan: San Jose

Maria Chacon: a year of study abroad in Italy.

Sarah Jorgensen: Mills College

Ariel Kasperovich: Fullerton or Woodbury

Oriana Stevens: Cal Poly

Taylor Wedderien: Monterey

Mishay Murfield: Cal Poly

April Elliott: Cal Poly

Deanna Montalban: Cal Poly (Studio Art)

Geena Boyer—GR Des. SF State or Chico

Johnathan Lau—Art Hist Berkeley or UCSB

Bryan Reinhardt—GR Des Sac State

...on the job front:

Matthew Thompson-GR Des was hired as the creative director for KSBY TV (he had a degree in photography but was retraining in the design program for better job opportunities—it worked!)

and Brennan Handley was awarded \$150 for his logo design for Duende Danse. This was a class project and the dance department clients attended the critiques. This logo will be used on the posters, promotional materials and a revised design on their sweat pants. The class did not know there would be a payment so it was a fabulous surprise.

### **2011-13 Fine Arts accomplishments of instructors and students link our program with the community:**

Several photographs of Tony Hertz (Photo instructor) were accepted for the Santa Barbara Cottage Hospital Healing Arts Program, and the international fine art photography publication "Silvershotz" published a story and 11-page spread on his photography in the October 2011 issue. He also won a number of international photography awards over the last year: Third Place Professional "Photographer of the Year" 2011 in the Black and White Spider Awards while placing 1st and Outstanding Achievement in Nature Photography. The images will be published in the annual "Photo Paper".

Leslie Sutcliffe (Printmaking and Art History instructor) had a show "Reading Images" at the Brooklyn Public Library, Dec. 8, 2011 - Feb. 18, 2012

Adrienne Allebe (Drawing and 2-D Design instructor) was included in the catalogue "Studio Visit", and went to Thailand summer 2012 as part of an artistic exchange between Silpakorn University and Cal Poly.

Patty Arnold (Digital Instructor) received a contract through the Oregon Arts Commission (% for the

arts program) to create a series of aerial photographic studies of Eastern Oregon and land managed by the Oregon Department of Forestry. The suite of prints will be on permanent display in the new Dept of Forestry Building in John Day. This request was invitation only and required a full budget proposal for the project.

Mary Renzi (Drawing and 2-D Design instructor) exhibited in the "The Arneson Legacy: A selection of Artists from Tb-9" This show concentrated on the work of some of the students of Robert Arneson and what they are up to now. Robert Arneson was a ground breaking artist who put ceramic sculpture on the map with controversial work and humor. He also found time to teach at University of California, Davis, where he inspired many students who went on to make great art of all mediums. His students in-turn took the torch and made their own breakthroughs in teaching and artwork.

<http://www.davisenterprise.com/entertainment/art/exhibit-showcases-legacy-of-robert-arneson/>

Instructor, David Prochaska, had his painting "Insistence of the Incarnation of Tycho Brahe" accepted in an exhibition that will travel from Kings League in Roseville to the Crocker Museum in Sacramento. Nov. 2012-May 2013

Instructors, Kim Snyder and Doug Highland, have been chosen to present "Teaching Beyond the Classroom: Using Blogs to Engage Students" at the Society for Photographic Education 2013 Conference in Chicago

### **September 2012**

Fine Arts Faculty Exhibition in the Cuesta Gallery

### **Student Award Winners: Morro Bay Art Center Scholarship Exhibition:**

October 14-Nov. 8, 2012

College division includes Cuesta and Cal Poly Students

Cuesta College award winners:

3-D: Steve Dison, 1<sup>st</sup> place  
Kris Kalar, 2<sup>nd</sup> Place  
Nick Dison, 3<sup>rd</sup> place  
Tani Pettit, Honorable Mention

2-D: Wayne Velte, 1<sup>st</sup> place  
Rufus Chambers, 2<sup>nd</sup> place  
Tani Pettit, 3<sup>rd</sup> place  
Hilary Saner, Honorable Mention

Photo: Riley Pall, 2<sup>nd</sup> place

Aaron Kilpatrick award: Steve Dison

# Course or Program Assessment

## Summary [http://academic.cuesta.edu/sloa/docs/Course\\_and\\_Program\\_Assessment\\_Summary\\_F\\_2011.docx](http://academic.cuesta.edu/sloa/docs/Course_and_Program_Assessment_Summary_F_2011.docx)

This form can be used to record SLO assessment plans and results for courses or programs. It is recommended that this document be stored on a group drive, or in MyCuesta.

Division: **Fine Arts**

Program: **Art Studio**

Date: **Spring 2012**

Courses in program, or course: Art 203, 204, 205, 206, 220, 221, 222, 223, 224, 229, 230, 231, 232, 233, 234, 235, 240, 241, 243, 244, 245, 248, 249, 251, 252, 253, 254, 255, 256, 257, 258, 259, 265, 266, 267, 268, 270, 271, 272, 273, 273, 280, 281, 282, 283, 284, 285, 293, 295

Faculty involved with the assessment and analysis: **Margaret Korisheli, Marian Galczenski, Peet Cocke, Doug Highland, David Prochaska**

Course-to-program outcome mapping document\*\* is completed **Yes X**

No \_\_\_\_\_

1	Student Learning Outcome Statements <input checked="" type="checkbox"/> Program	Upon completion of the courses required for the AA in Studio Art, the students will be able to demonstrate the following skills and knowledge:  <b>1. Apply the abstract visual elements specific to art forms.</b> <i>Elements of Design</i> Color, Light & Value, Line, Mass, Pattern, Shape, Space, Texture, Time & Motion.  <i>Principles of Design</i> Balance, Dominance, Economy, Harmony (Repetition/Rhythm), Movement, Proportion, Variety <b>2. Integrate form and content at the appropriate lower division college level.</b> <b>3. Demonstrate technical skill and creativity in manipulating basic 2D and/or 3D media.</b> <b>4. Articulate concepts &amp; processes of art at the college level, including command of basic art vocabulary.</b> <b>5. Display appropriate ways of presenting finished art works</b>
2	Assessment Methods Plan	Using a rubric with the Program SLOs, the full-time art studio faculty assess the electronic portfolios and written statements of each student who

	(identify assessment instruments, scoring rubrics, SLO mapping diagrams)	successfully completes Art 293 Portfolio Presentation. . This course is a capstone exit class in which art students package and present their artwork. Students in Art 293 learn professional practices in art and explore the steps to moving from the community college to higher levels of art education and/or working and exhibiting in the art field
3	Assessment Administration Plan (date(s), sample size or selection of course sections, scoring procedures, etc.)	<p>May 4, 2012</p> <p>Full-time Fine Arts Studio faculty met to collectively assess the portfolios of nine Art Studio students who completed the Portfolio Presentation class in the fall of 2011.</p>
4	Assessment Results Summary (summarize Data)	Although the visual portfolios and written material from the Portfolio Presentation class are generally a suitable way to assess our program, it does not necessarily capture the depth and breadth of our program each year. This year one student could not be used to assess our program because she had no previous art classes at Cuesta, four students solidly meet the objectives, and four minimally met the objectives or did not meet every objective. The reason for this appears to be twofold; three students were not our strongest students and one student used personal artwork geared toward a Pixar internship. Although the work in his portfolio showed skill in drawing it was uniform in nature with limited creativity in composition.
5	Discussion of Assessment Procedure and Results, and Effectiveness of Previous Improvement Plans	<ul style="list-style-type: none"> <li>• The written component was much better this year.</li> <li>• Curriculum for our Portfolio Presentation course underwent a major revision to update the language, to include digital photography and digital portfolios, and to add a one-unit Photoshop prerequisite. Colleges, universities, exhibition venues, and design employers now require digital portfolios. These changes are a direct result of our Program Assessment process.</li> <li>• Students in the fall 2011 Portfolio Presentation class filled out a questionnaire to help us track their areas of emphasis, specific art courses taken at Cuesta, and future degree and career plans. We linked this information to this year's assessment.</li> <li>• Program assessment and an analysis of economic indicators led to the development of an A.A. Graphic Design* from the existing courses within the A.A Art Studio Degree. *(Pending approval)</li> <li>• A LinkedIn site for Cuesta Fine Arts alumnae was created. The usefulness of this action will be assessed.</li> </ul>
6	Recommended Changes & Plans for Implementation of	<ul style="list-style-type: none"> <li>• The form could be modified to create more unity in the instructors' assessment. Suggestions:</li> </ul>

	Improvements	<ul style="list-style-type: none"> <li>▪ Move from a Yes/No response to:</li> <li>▪ Excelled / Solidly met / Minimally met / Didn't meet</li> <li>▪ Add overall comments section</li> </ul> <ul style="list-style-type: none"> <li>• Ask the Portfolio Presentation instructor to include an assignment to better demonstrate outcome #4. (Articulate concepts &amp; processes of art at the college level, including command of basic art vocabulary.)</li> <li>• Explore other ways to capture student work for the years that the portfolio course is not representative of our program. One suggestion is to identify art majors and keep digital folders of their work on the Fine Arts G drive.</li> <li>• In fall 2012, information about campus writing Labs will be made available to students, and a new instructor will teach the Portfolio Presentation course.</li> </ul>
7	Description or evidence of dialog among course or program-level faculty about assessment plan and results	Full-time faculty discussed the results of the Program assessment the May 4 <sup>th</sup> faculty meeting. The discussion will continue and include part-time instructors at the Opening Day division meeting when Fine Arts instructors separate into "Breakout" sessions by discipline after the general meeting.

\*\*Course and program level outcomes are required by ACCJC to be aligned. Each program needs to complete a program map to show the alignment. See examples of completed CPAS and program mapping documents are available at <http://academic.cuesta.edu/sloa>