

## INSTRUCTIONAL ANNUAL PROGRAM PLANNING WORKSHEET FOR 2016-2017

**CURRENT YEAR: 2015-2016**

**PROGRAM: FINE ARTS: ART STUDIO**

**CLUSTER: HUMANITIES**

**LAST YEAR CPPR COMPLETED: 2014-15**

**NEXT SCHEDULED CPPR: 2019**

**CURRENT DATE: MARCH 2016**

This APPW encompasses the following degrees and/or certificates: **Art Studio AA and Studio Art AA-T**

### GENERAL PROGRAM UPDATE

The Studio Arts AA includes a broad array of courses taken by art and general education students. We have increased our focus on outreach, degree completion, curriculum, efficiency and meaningful engagement in the class through strong fundamental methods of skill building, dialogue, and creative exploration.

### Outreach

#### **Gallery:**

The gallery, in the second year of the Harold J. Miossi grant and under the leadership of 2-D lead faculty, David Prochaska, had a stellar 2015-16 exhibition schedule: Books Arts exhibition, Mineko Grimmer, Jorge Arreola Barraza, Sara Frantz, Robbie Conal, Camille Rose Garcia, and the Annual Juried Student Exhibition. Increased faculty attendance at the accompanying artist talks gave faculty valuable insights to take back to the classroom for those students who were unable to attend. Larger attendances at the openings have lead to greater interaction between the community and campus. This year we will host a Fine Arts open house in conjunction with the Annual Juried Student Exhibition on April 15. Our Fine Arts ambassador, Jano Kray, will promote the open house by contacting art instructors at all of the local high schools and leadership at ArtsObispo. Students will give tours of the classrooms where visitors can see student work, demonstrations (perhaps a raku firing and bronze pour) and possibly participate in art making or experimentation with various media. A "Small Works" exhibition in the Wicked Step Gallery will introduce visitors and students to artwork by the faculty and staff. A brochure that highlights our faculty and programs will be available for visitors to take home and used to promote the event in high schools and the community.

The gallery has been open addition hours in conjunction with Performing Arts events and on the first and third Sundays and will be included in a San Luis Obispo Chamber mixer on February 17<sup>th</sup>. Increasing diversity through the arts on campus is another focus of the gallery program. Mineko Grimmer, a Japanese-American artist brought a show that blended a Japanese and American aesthetic. She expanded on the cross-cultural influences in her artist talk.



Mineko Grimmer with her sculpture installation: *Intermittent Composition*

The Espacio de Paz exhibition by Jorge Arreola Barraza, a contemporary artist from Mexico, included bilingual signage in the gallery and a bilingual artist's talk.



The exhibition of paintings by Camille Rose Garcia, a contemporary Los Angeles artist and child of a Mexican born activist filmmaker father and a muralist/painter mother, will be featured at a reception in conjunction with the Barbarian Nurseries “Book of the Year” event on March 15<sup>th</sup> and in the Educate – Si, Se Puede conference for Latino/a High School students in San Luis Obispo County on March 18th. Our gallery assistant, Sabrina Jenkins, will give docent tours as part conference.



Students viewing Camille Rose Garcia's exhibition

### **Clubs:**

Student art clubs have provided a place for students to broaden their college experience and build relationships with other students, faculty and the community. This year the Art History club, under the leadership of Megan Debin, met weekly, created and sold T-shirts, participated in outreach events, aided in gallery receptions, visited the Santa Barbara Museum of Art and Karpeles Manuscript Library in Santa Barbara, toured the Guadalupe-Nipomo Dunes Center, and will curate and install the faculty exhibition in the Wicked Step Gallery. The Art History Club plans to volunteer at a local retirement community, bringing art projects to these underserved residents. The new ceramics



club, under the leadership of Jarred Pfeiffer, held a campus pottery sale in December which raised funds to bring in a guest artist and gave the students professional experience in interacting with the campus community and selling their work.



Images from the 3<sup>rd</sup> Annual Cuesta Clay Stomp. Over 5,000 pounds of clay was mixed which has been used throughout the semester in the ceramics classroom.



The Cuesta Clay Club spent the day throwing bowls at the “bowl-a-thon”. These bowls will be donated for the “Empty Bowls” event hosted by the Atascadero Shelter. Patrons purchase a handmade bowl for \$25 and also receive a bowlful of soup that was made from local chefs. All proceeds benefit the shelter



Two members of the Cuesta Clay Club at the table promoting the club at Cuesta's annual "Club Days".



Students and faculty showed up in droves to purchase a handmade piece of pottery. 60% of the sale goes to the individual artist while 40% goes to the club for special materials, field trips and bringing in visiting artists.





**Cuesta College Art History Club visits the Egyptian Art Museum in San Jose, CA and the Asian Art Museum in San Francisco, CA**



**Cuesta College Art History Club represented at Cuesta Connect, Orientation Day, August 2015.**

**Outreach Events:**

In the last year, full-time faculty and our division assistant shared representation at the following outreach events:

San Luis High School Career Day (David Prochaska, Jarred Pfeiffer, Magnolia Stork, Margaret Korisheli)

Cuesta Connect - Fall Orientation Day? (Jarred Pfeiffer, Megan Debin)

Promise Day, 2015 (Canguo Lui, Jarred Pfeiffer, Margaret Korisheli, Magnolia Stork)

Educate (Megan Debin)

Select a Major Day (Magnolia Stork, Jarred Pfeiffer, Margaret Korisheli and Megan Debin)

**Advisory boards:**

Representation on advisory boards furthers our outreach to High Schools.  
Megan Debin will serve on the Templeton High School Arts Academy Advisory Committee

Alecia Teague has been asked to serve on the Atascadero High School Career Technical Education Advisory Board for the Design, Visual, and Media Art Career Pathway.

**Field Trips:**

David Prochaska organized two field trips as opportunities for our students to see the role of museums, experience a wide array of professional art first hand and build camaraderie between students and faculty:

Los Angeles Broad Museum, fall 2015

Los Angeles County Museum of Art, spring 2016

### **Degree Completion:**

Our new full-time faculty have designed promotional material to help students launch a path toward degree and certificate completion and for use at our outreach events and in the Fine Arts Office. Canguo Liu designed two Fine Arts brochures and a Graphics pathway handout, and Megan Debin designed an Art History degree flyer.

As an alternative to the annual Fine Arts Review Day, we decided to create a PowerPoint to promote our classes and degrees. Instructors presented the 10-15 minute presentation in their classes and allowed students to ask questions. The rationale behind the shift was to engage more students than traditionally attended the Review Day.

### **Curriculum Changes:**

We made major revisions:

All of the Graphics courses, Sculpture II, Figure Painting, Painting I (to keep as transfer course to UCSB), Drawing I (in hopes of keeping as a CSU GE), Alternative Firing Techniques in Ceramics, Photography I (to include in Cuesta GE).

Wrote new courses:

Art 207: Mexican Art I (Precolumbian)

Art 208: Mexican Art II (Colonial to Contemporary)

Art 209: Asian Art History

Art 210: Art of Africa, Oceania, and Indigenous North America

These new non-Western art history courses serve to globalize our art history curriculum and program, to better serve our diverse student population, and to align with current CID descriptors.

Modified our degrees to reflect course curriculum additions and course title changes.

Revised our Graphics degree from a certificate of Specialization to a Certificate of Achievement.

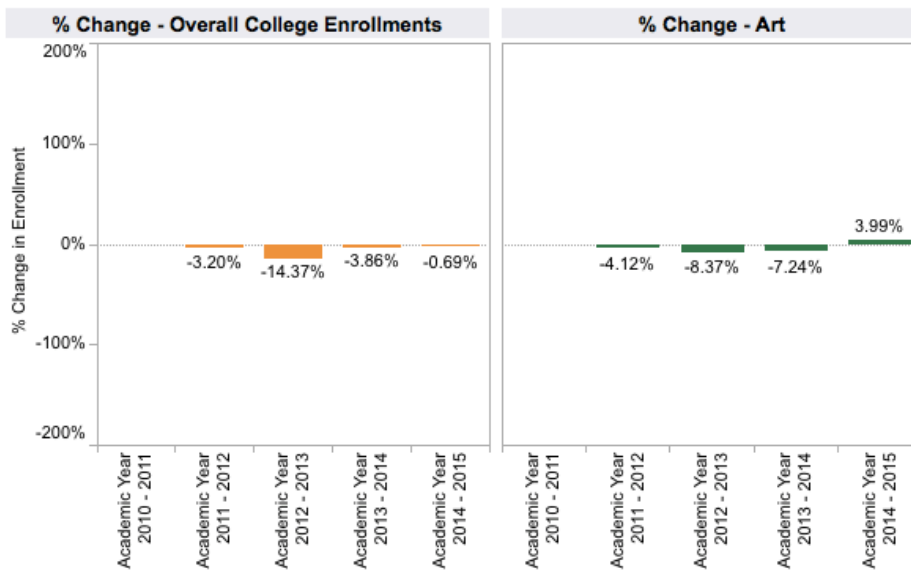
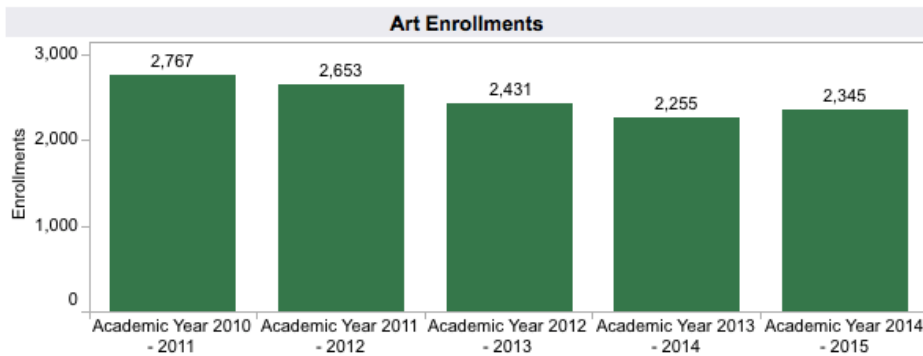


## DATA ANALYSIS AND PROGRAM-SPECIFIC MEASUREMENTS

### Enrollment

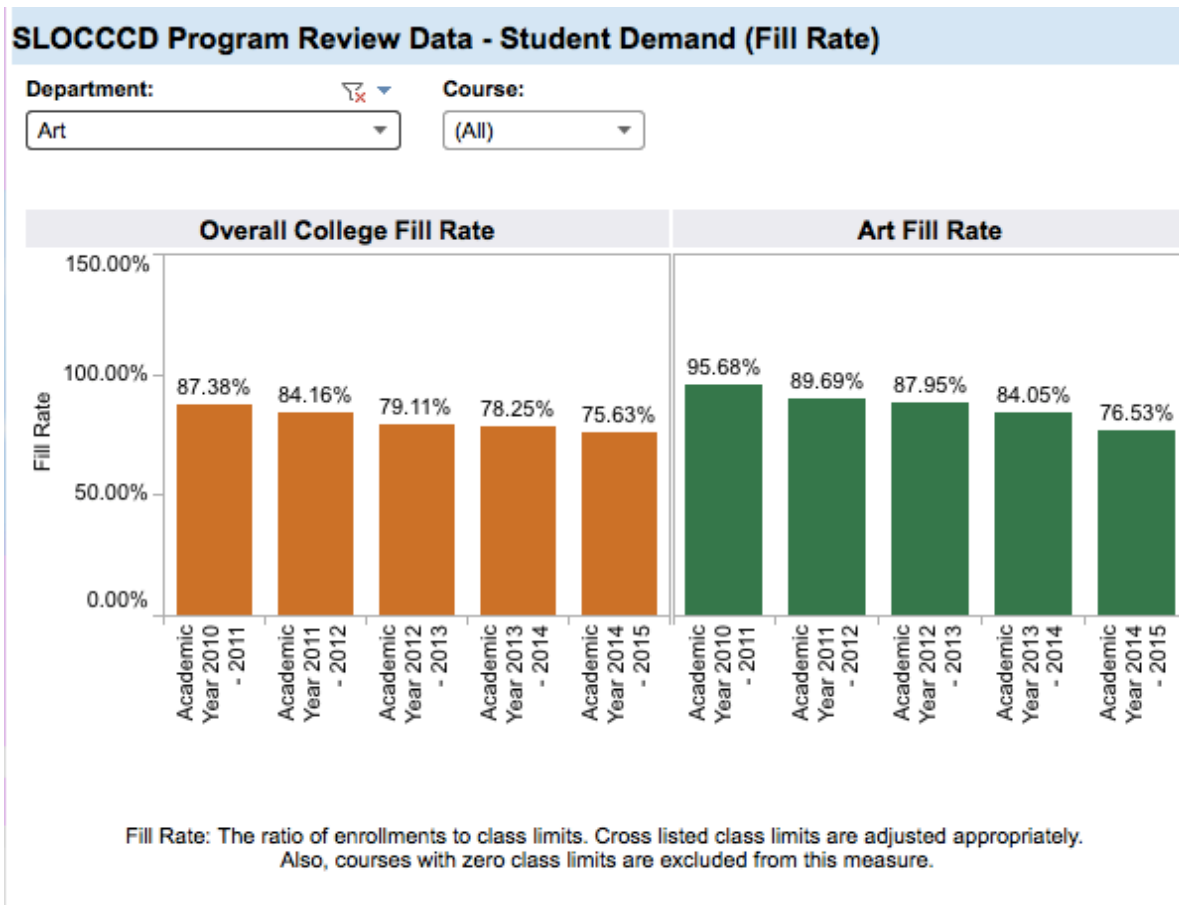
#### SLOCCCD Program Review Data - Enrollment

Department: 
 Course:



Fine Arts courses saw a steady decline in enrollment until a 3.99% increase in 2014-15. This was 4.68% higher enrollment than the overall college, and we hope a trend that will continue. Plans to further increase enrollment in 2016-17 include offering a robust number of DE and FTF Art Appreciation and Art History courses and increasing caps in several sections. Ceramics has increased enrollment by 7.7%. We hope that this continues to increase with the presence of the Cuesta Clay Club, Clay Stomp and other outreach efforts.

## Fill Rate

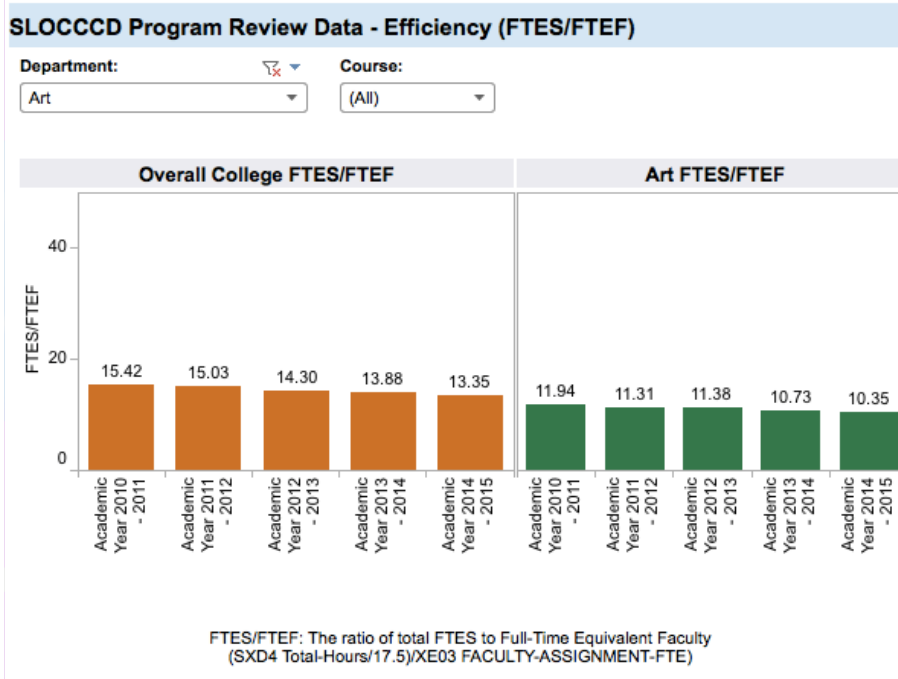


Fine Arts courses have seen between 1.75% and 7.52% decreases in fill rates the last five years. Although 2014-15 shows a 2.62% decrease from 2013-14, Fines Arts' 76.53% fill rate was .9% higher than the overall college. We have made efforts to increase fill rates by eliminating low enrolled courses from the schedule, cross-listing courses and cutting low enrolled courses shortly before or on the first day they are offered. In spring 2016, three cross-listed sections of Sculpture Foundry (Art 274ABC) and a 2-D Design (Art 220) in North County were cancelled due to low enrollment. Art Gallery (Art 295) was cancelled for lack of an instructor.

In an effort to increase fall 2016 fill rates we have moved our north county Art Appreciation and Art History courses from a three-hour afternoon and Friday morning time slots to twice-a-week morning time slots.

DE Art Appreciation courses have the highest students demand. Studio classes with high demand the past year have included Painting and Ceramics. North County and evening courses have the lowest student demand. Fill rate in ceramics courses remain high at 93.33%. That shows a slight increase over the previous year. We hope to continue to keep this as close to 100% as possible.

## Efficiency

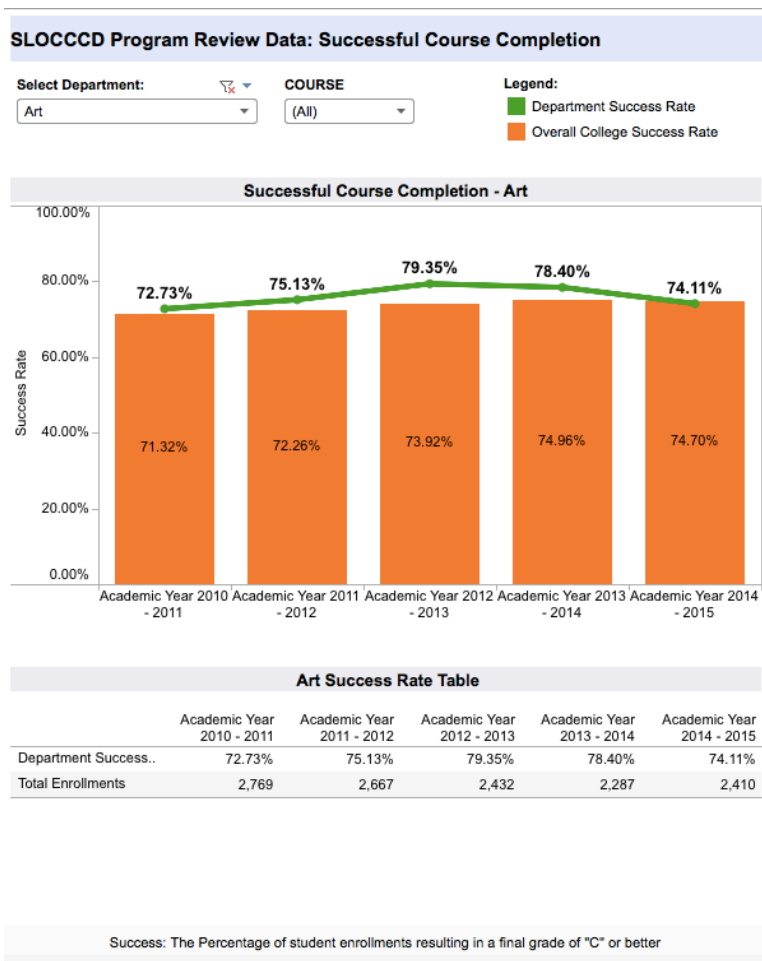


Fine Art's efficiency has declined in approximate proportion to the overall college. Fine Arts is working to improve efficiency rates in several ways. We piloted the course cap fast-track form and raised caps for most of our studio courses. We are working on increasing enrollment maximums with the acquisition of more equipment and possible room configurations for the 2016-17 academic year we plan to increase efficiency in the following ways:

- Increased caps or enrollment maximums -  
DE ART 200 (Art Appreciation) cap increase from 30-40  
Wet room photography classes (Art 244, 245, 251 and 252) increased enrollment maximum from 16-18  
Art 270 (3-D Design) and Art 271 (Sculpture I) increased enrollment maximum from 18-20?
- Continue to offer Art 200 in the forum each fall
- Long range plans to increase Digital Photography from 16-18 when the lab is outfitted with an increase in replace computers, and our graphics courses may be increased from 18-20 if new computers become available.
- Other strategies include encouraging instructors to add late students, experimenting with optimal times for course offerings, outreach, and offering our classes with lower caps less often. Museum Practices, which requires a small cap due to on-site museum installation, is now offered every other year instead of every year.

The Work Load committee recommendation for Fine Arts set a 1% increase in FTES from Spring 2015 to Spring 2106 (Spring 2015:FTES 179.4 FTEF 17.2 FTES/FTEF 10.4 to Spring 2016 target FTES 181.2, FTEF 17.2, FTES/FTEF 10.5).

## Student Success



Success rates in Fine Arts generally mirror overall college success rates. Overall Fine Arts has seen a decline in success rates since 2012-13. In analyzing specific course data the lowest success rates in 2014-15 were in graphics courses taught by a full-time faculty who was not a good fit for our program. We are confident that success rates in this area will rise under the leadership of our new full-time graphics instructor. Success rates in Art History dipped over 5% from 2013-14 to 2014-15. Our full-time lead is working with the embedded tutor program and will discuss helpful techniques for increasing student success with adjunct faculty. The chair is in dialogue with dean on ways to increase our success rate and our full-time art history lead, Megan Lorraine Debin, is on the Student Success Taskforce. North County has lower success rates than DE and the SLO campus. A full-time lead is needed in the North County to manage the new room coming on-line and build the program. The emergence of a dynamic North county program could improve fill-rates and success rates, especially considering that the north county area has been identified in the Educational Master Plan as an area of population growth in the next 15 years.



## Successful Course Completion by Modality

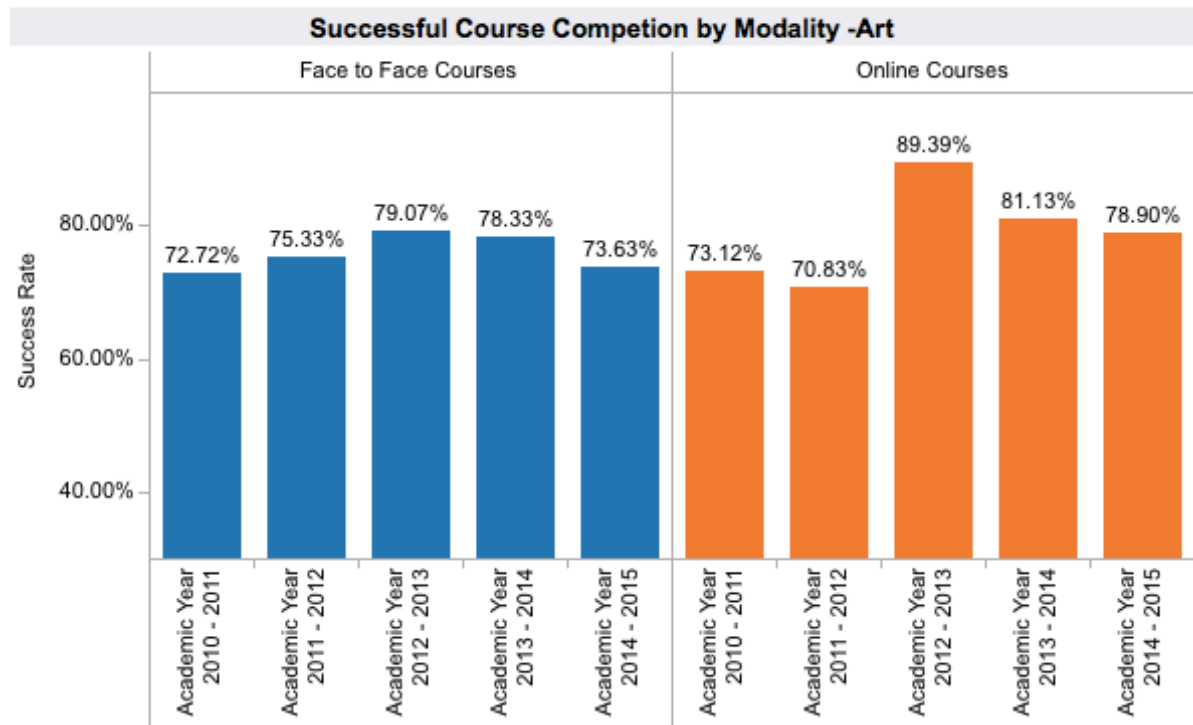
### SLOCCCD Program Review Data: Successful Course Completion

Select Department:

Art

Legend:

- Face to Face Courses
- Online Courses



**Successful Course Completion by Modality Table - Art**

		Academic Year 2010 - 2011	Academic Year 2011 - 2012	Academic Year 2012 - 2013	Academic Year 2013 - 2014	Academic Year 2014 - 2015
Face to Face Courses	Department Success Rate	72.72%	75.33%	79.07%	78.33%	73.63%
	Total Department Enrollments	2,676	2,547	2,366	2,234	2,192
Online Courses	Department Success Rate	73.12%	70.83%	89.39%	81.13%	78.90%
	Total Department Enrollments	93	120	66	53	218

Our success rate for DE courses is slightly higher than face-to-face. Overall our success rates for DE are strong. Art Appreciation, Photoshop and Illustrator are regularly taught in DE and FTF modalities. Success rates in 2014-15 for Art Appreciation were close to the college average (72.92%), but Illustrator (59.21%) and Photoshop (63.33%) were significantly below. We are not able to break out DE and FTF percentages for individual courses, but these figures warrant a discussion with DE instructors in the graphics area, particularly, on ways to increase success. Perhaps 9-week Illustrator and Photoshop courses are too difficult or don't have enough support for the students?

## Degrees and Certificates Awarded

Program Awards Table						
Award T..	Award	2010-2011	2011-2012	2012-2013	2013-2014	2014-2015
Associat..	Studio Arts (AAT)				3	3
Associat..	Studio Arts (AAT)					4
Certificate 6-18 Credits	Graphics (CA)	1				
	Graphics (CS)	5	2	4	4	8
	Art History & Prof Pract (AA)		2	1		3
	Art Studio (AA)	7	5	9	13	6

Fines Arts is seeing an increased interest in degree completion and transfer. Every fall for the last four years approximately twenty students complete our Portfolio presentation class. Most students take the class for transfer preparation and as a core course for our Art Studio AA. We expect to see completion of the AATs increase rapidly and completion of AA degrees to stay between the five and thirteen we have seen in the last four years. Our Art History Program, whose courses are also embedded in the Studio art degrees, awarded 5 total degrees: 3 AHPP AAs and 2 ADTs. We continue to provide degree handouts to instructors at our Opening Day meeting and encourage them to talk with students about our degrees and certificates.

## PROGRAM OUTCOMES ASSESSMENT AND IMPROVEMENTS CHECKLIST AND NARRATIVE

### CHECKLIST:

- ☐ Location of current SLO assessment cycle calendar is: **Fine Arts Group Drive**
- ☐ Date SLO assessment cycle calendar was last updated: **January 2016**
- ☐ Location of current Course or Program Assessment Summary (CPAS) for each of the degrees/certificates in the program is: **Fine Arts Group Drive**
- ☐ Date CPAS was last updated: **February 2016**

### Narrative:

#### PROGRAM PLANS / FORECASTING FOR THE NEXT ACADEMIC YEAR

Plans for 2016-17 include an attempt to increase in diversity among our students, increasing maximum enrollments (discussed above), hiring and mentoring vital staff for the gallery and making a case for the need for a full-time 2-D instructor for North County.

Jarred Pfeiffer, Inga Dorsz and Margaret Korisheli are in the process of writing a grant proposal to bring High School students from North or South County to campus for guest lectures and workshops by Latino/a artists. The new art history courses offerings, changing from one non-Western to four new non-Western courses, serves to attract a more diverse student population.

This spring we are hiring two vital positions for the gallery: a replacement for our Fine Arts and Performing Arts Support Coordinator who retired in January and a Gallery Coordinator. The gallery has been without a coordinator (formerly called director) for 5 years. A failed pool in December led to an increase in the position from half time to three-quarter time. We are hopeful we can find the ideal candidate to manage and expand the gallery program with outreach and development strategies. In the interim, David Prochaska has kept the gallery going by scheduling the exhibitions for the coming year, as well as, curating and installing the exhibits this year, as he has for the last five years.

Fine Arts is in great need of a full- time 2-D instructor in North County. We have been down a full-time faculty since a 2014 retirement. The ratio of part-time 2-D faculty and the large number of course justifies a need in this area, but equally important is the need for someone to oversee the Fine Arts program in North County. A full-time position would increase enrollment, engage in outreach in the North County, establish relationships with the community, inspire students to get involved, bring vitality to the program and oversee the new facilities coming on line in 2018. We will push for this position through the faculty prioritization process.

The retirement in spring of our stellar ceramic instructor, Susan Wulfeck, necessitates a hiring pool for ceramics. Graphics and Photography needs part-time pools for DE and FTF courses.

## A. Assessment Cycle Calendar

			"X" = assessment, analysis, and changes (if needed) completed																								
			"A" = Assessment planned based on regular cycle																								
my docs/curriculum/course slos/assess_map.xlsx			SLO	pre F2011	F2011	S2012	SUM2012	F2012	S2013	F2013	S2014	F2014	S2015	F2015	S2016	F2016	S2017	F2017	S2018	F2018	S2019	F2019	S2020	F2020	S2021	F2021	
ART 193	ART SPECIAL TOPIC	01 X1995 Approved New																									
ART 200	ART APPRECIATION	03 F2005 F2012 Approved Change	x		X					X					A												
ART 202	MUSEUM PRACTICES	New effective F2011 S2014 Approved									X					A											
ART 203	ART HIST.STONE AGE	02 X2000 F2012 Approved Change	x		X					X						A											
ART 204	ART HIST.RENAISSANCE	02 X2000 F2012 Approved Change	x		X					X						A											
ART 205	MODERN ART SURVEY	03 F2005 F2012 Approved Change	x		X					X						A											
ART 206	ART HIST.NON-WESTER	02 X2000 F2012 Approved Change	x			X					X						A										
ART 207	ART HIST: MEXICAN I	New effective S2016	x												A					A							
ART 208	ART HIST: MEXICAN II	New effective S2016	x														A					A					
ART 209	ART HIST: AFRICA, OCEANIA ...	New effective F2016																	A						A		
ART 210	ART HIST: ASIAN	New effective F2016																A						A			
ART 220	FUND 2-D DSGN	03 S2004 S2013 Approved Change	x		X					X					A					A							
ART 221	DRAWING I	03 S2002 S2013 F2016 Approved Change	x		X					X					A					A							
ART 222	DRAWING II	02 F2000 S2013 Approved Change	x		X					X						A					A						
ART 223	FIGURE DRAWING I	02 F2000 S2013 Approved Change	x			X					X						A										
ART 224	FIGURE DRAWING II	02 X2000 S2013 Approved Change	x		X							X						A									
ART 229	COLOR	02 S2008 S2016 Approved Change	x			X					X						A										
ART 230	PAINTING I	02 X2000 S2013 S2016 Approved	x		X					X						A											
ART 231	PAINTING II	03 F2002 S2013 Approved Change	x			X					X						A										
ART 232	WATERCOLOR I	02 X2000 XS2016 Approved Change	x			X										A											
ART 233	WATERCOLOR II	02 X2000 XS2016 Approved Change	x			X										A											
ART 234	FIGURE PAINTING	03 X2000 F2016 Approved Change	x	X				X					X							A							
ART 235	MURAL PAINTING	New effective F2011 Instructor retired- future of this course is undecided	X		X																						
ART 240	INTRO PRINT MEDIA	03 F2002 S2013 Approved Change	x		X					X						A											
ART 241A	ETCHING I	03 X2000 S2013 Approved Change	x			X					X						A										
ART 241B	ETCHING II	S2013 Approved as new course	x								X						A										
ART 241C	ETCHING III	S2013 Approved as new course	x								X						A										



Sheet 1

## B. Program-level (CPAS)

### 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)

Division: Fine Arts Program: Art Studio Date: Spring 2016

Courses in program, or course: All ART courses

Faculty involved with the assessment and analysis: Margaret Korisheli, Doug Highland, David Prochaska, Jarred Pfeiffer, Megan Lorraine Debin, Canguo Liu

Course-to-program outcome mapping document\*\* is completed Yes X No\_\_\_\_\_

1	Student Learning Outcome Statements <b>x Program</b>	<b>AA Art Studio (1-6) and AA-T Studio Art (1-4)</b> <ol style="list-style-type: none"><li>1. Creatively apply the visual elements and principles of Design to art forms.</li><li>2. Integrate form and content at the appropriate undergraduate level.</li><li>3. Demonstrate technical skill and creativity in manipulating 2D and 3D media.</li><li>4. Articulate concepts and processes of art at the college level, including command of basic art vocabulary.</li><li>5. Create physical and digital portfolios that include a finished body of art works and professional written documentation.</li><li>6. Assess professional artistic career and transfer options</li></ol>
2	Assessment Methods Plan (identify assessment instruments, scoring rubrics, SLO mapping diagrams)	Using a rubric with the Program SLOs, each full-time art faculty individually assesses the electronic portfolios, written statements, and comparative essays of all student who successfully complete 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.)	On February 5, 2016, the full-time art studio faculty met to collectively analyze and discuss the individual assessments of the portfolios of twenty-two Art Studio students who completed the Portfolio Presentation class in the fall of 2015.
4	Assessment Results Summary (summarize Data)	There was consensus that three of the portfolios demonstrated exceptionally strong work, two portfolios

		with an emphasis in animation had work done independently outside of our program and did not meet our outcomes, and the other students had overall strong work.
5	Discussion of Assessment Procedure and Results, and Effectiveness of Previous Improvement Plans	<p>Instruction in fine arts courses is strong across all disciplines and this is reflected in strong work in the portfolios. Course objectives and program objectives align well. This year there were no students with 3-D work. We continue to explore ways to assess more breadth in the program than what we see in the portfolios, but overall in a five-year span we have seen work from all disciplines. Suggestions include asking individual students who we know have been accepted for transfer to show us images of their work done at Cuesta. This would help us assessment more work done in a two-year, or more, course of study.</p> <p>Writing was adequate this year, which is an improvement from past years. Center justification is not recommended for written elements in the portfolio.</p>
6	Recommended Changes & Plans for Implementation of Improvements	<p>No changes are recommended for our degrees.</p> <p>Planned program improvements include:</p> <ul style="list-style-type: none"> <li>• Creating a course flow chart to help students move through the program efficiently and to let students know they should enroll in the portfolio class toward the end of their time at Cuesta.</li> <li>• Encourage all art instructors to give writing assignments that involve exhibitions in our gallery.</li> <li>• Create a PowerPoint to be shown in Fine Arts classes that focuses specifically on degree completion and transfer. Example of strong portfolios from Cuesta students would be included in the presentation as well as portfolio requirements from a few of our more popular transfer institutions.</li> </ul>
7	Description or evidence of dialog among course or program-level faculty about assessment plan and results	Full-time instructors have ongoing dialogue in monthly division meetings. Part-time instructors are included through discipline specific meetings on Opening Days and the evaluation process. Our portfolios and CPASs are available to all art faculty through the Fine Arts group drive.

