

INSTRUCTIONAL COMPREHENSIVE PROGRAM PLANNING AND REVIEW (CPPR) For 2024

Only to be completed by those programs scheduled for the year according to the institutional comprehensive planning cycle for instructional programs (i.e., every four years for CTE programs and five years for all other instructional programs), which is produced by the Office of Instruction. Faculty should meet with their dean prior to beginning this process. Training is available to support faculty completing this work.

Cluster: Humanities

Area of Study: Fine Arts

Program: Ceramics-Certificate of Achievement

Current Academic Year: 2023-2024

Last Academic Year CPPR Completed: new CA since last CPPR

Current Date: 3/4/2024

NARRATIVE: Instructional CPPR

Please use the following narrative outline:

I. Describe how this program review was conducted, including how all program members were involved in the planning process.

Through assessment and analysis of Student Learning Outcomes, Ceramics faculty participated in the evaluation of the Ceramics CA. A list of program objectives for the next five years was created based on the assessment of institutional data on enrollment, retention, and course and degree completion and the needs of the local service area.

II. GENERAL PROGRAM INFORMATION

A. Program Mission

The Certificate of Achievement in Ceramics prepares students for work in artistic commercial ceramic studios, complements existing Fine Arts degrees for students hoping to transfer in ceramics, and prepares students for employment as a ceramic assistant in the professional artistic community. This certificate is also designed for students wanting to set up their own production studios to work as independent commercial or fine art ceramicists. Students learn the foundations of ceramic design and produce original work that demonstrates a high level of technical expertise and craft. Emphasis is placed on job-related skills, including production-forming techniques, surface-design techniques, glaze formulation and application, chemical safety, and kiln technology

Program Outcomes

1. Demonstrate intermediate to advanced knowledge of the use and safety of materials, tools, equipment, and techniques of ceramic processes
2. Creatively apply the visual elements and principles of 3-D design to the formal applications of ceramics
3. Demonstrate knowledge of glazing and firing across temperature ranges
4. Apply traditional and non-traditional finishes with particular emphasis on the relationship of surface to form
5. Analyze and discuss ceramic artworks utilizing relevant terminology and addressing historical and contemporary issues at an intermediate level
6. Assess professional career options in ceramics

Fine Arts Program Objectives

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

Career Opportunities

Professional artist, ceramic fabricator, instructional assistant, production work in fine art and commercial studios, non-credit teaching positions, ceramics sales associate, internships, and paid apprenticeships as a ceramic lab assistant. The certificate augments potential work in galleries, art fairs, and museums.

- B. Please highlight any changes and improvements since the last Comprehensive Program Review. Be sure to specifically indicate those changes that have been made in the program in order to address equity gaps.

In Spring of 2019, Jarred Pfeiffer resigned from his position as Full-Time Faculty in the Ceramics area. A Temporary Full-Time Emergency hire was enacted that concluded in the successful hiring of faculty Brittany Mojo for the 2019-2020 academic year.

We were approved for the hiring of a permanent full-time replacement and had a very successful hiring for the position with a start date of Fall 2020. We were able to hire Brittany Mojo to continue in the full-time tenure track position. She has made major contributions to the Ceramics program throughout 2019-2024. She was awarded tenure effective Fall 2023.

Enrollments in the Ceramics area are continuing to rise. The addition of another wheel throwing course in Fall 2022 and Spring 2023 has shown promising fulfillment rates, resulting in an additional section for enrollment in Fall 2023, and yet another additional section for enrollment in Spring 2024. We continue to see successful fill rates in the hybrid Saturday course, a decision that affords more flexibility for that cohort. In academic year 2022-2023, there were 4 ceramics hybrid classes from Spring and Fall 2022. Currently, all but one Ceramics classes are fully face-to-face, which will continue

to increase our enrollment numbers.

In Spring 2024 we added a section of Art 280 to meet the demands of student interest. This additional section was initially filled to max enrollment and is currently enrolled at 17/20 students. This section is taught by new part-time faculty, Kimberly Timbs (a Cuesta Ceramics Graduate!). The area currently offers 8 classes including Art 280 for night students and Art 281 A/B Saturday students. Mike Norton and Kimberly Timbs currently teach these courses. Teri Sanders-Brown continues to teach Art 281A/B during regular academic hours on Tuesdays and Thursdays. Art 280 will be offered Summer 2024 to return to pre-pandemic scheduling and room usage. Many of the summer cohort enroll in Fall courses to continue their studies. We currently are at max enrollment for all but two ceramics courses, with waitlists for the remaining 5. We may consider adding another section of Art 280 in the future to accommodate growing interest.

Curriculum/Course Updates:

Minor Course Adjustments to titles effective Fall 2021:

- Art 280 Introduction to Ceramics is now Ceramics I: Introduction to Ceramics
- Art 282 hand building is now Ceramics II: Hand-building
- Art 283 ceramics sculpture, now Ceramics III: Ceramics Sculpture
- These changes were made to help guide students through the coursework in a cumulative way. The plan is to stack Ceramics II + III in one course to increase FTES and provide more opportunities for students to take these classes.
- Enrollment caps have increased from 18-20 students per class, with Art 280 consistently enrolling 20-22 students each semester. Most ceramics courses hold a waitlist at the start of the semester, even with the addition of one more section to the course schedule.
- Growth in the Ceramics area could continue through the expansion of the wheel and handbuilding areas to separate rooms. This would allow both Wheel Throwing classes and handbuilding classes to run concurrently.

Major Course Adjustments effective Spring 2024:

- Art 280: addition of variable lab hours, update topics and scope and align objectives to assessments
- Art 281A: addition of variable lab hours, update topics and scope and align objectives to assessments
- Art 281B: addition of variable lab hours, update topics and scope and align objectives to assessments
- Art 282: addition of variable lab hours, addition of recommended materials fees, update textbook, update topics and scope and align objectives to assessments
- Art 283: addition of variable lab hours, addition of recommended materials fees, update textbook, update topics and scope and align objectives to assessments
- Art 284: Change title of course to provide more clarity to student advancement through program. Change from 'Alternative Firing Techniques' to 'Ceramics Experimental Materials and Processes' which further aligns to other alternative courses in the

division. Adjusting catalog description and schedule description. Creating variable lab hours, adding recommended materials fee, editing SLOs, objectives, and topics and scope. Update assignments

- The variable lab hour changes were made to accommodate new lab/lecture loading agreements for faculty. The title change in Art 284 was made to more accurately reflect updated course topics in the fast-advancing field of Ceramics

Covid-19 Course Adaptations

Glaze Lab

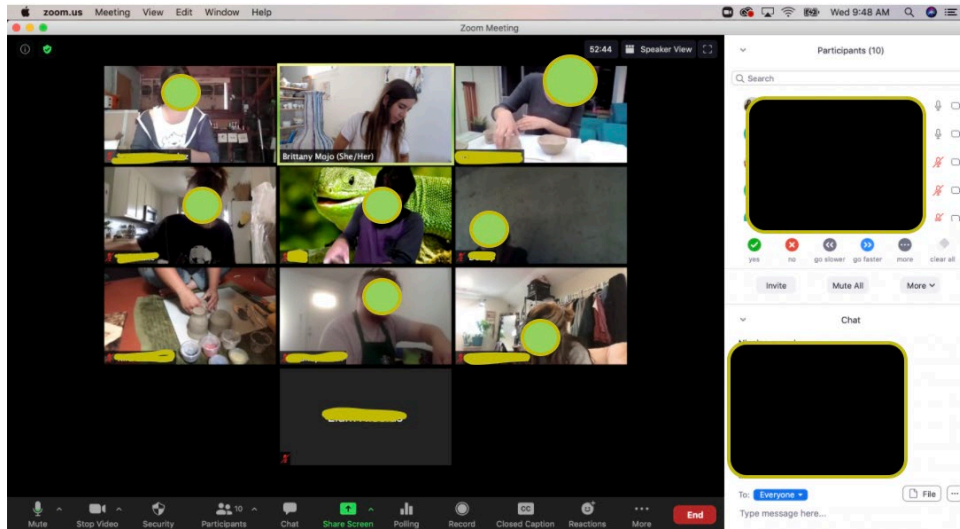
To provide students the full ceramics experience during the time of Covid-19, the ceramics area worked to develop a safe working environment and schedule for glazing. The glaze lab occurred twice during the semester (week 9 and week 14). The lab took place entirely outside and students were broken up into groups-- half of the class came on one day, the other half on another. We did not exceed 8 participants at any given time and maintained social distancing while masked. Faculty gave a brief demonstration at the start of the lab, and students worked for two hours glazing their projects. Please refer to the images to see the layout. There were two students to a table, each 7.5 feet apart.



© students total

Virtual Open Lab

During Spring 2021, Brittany Mojo organized a series of open labs that met via zoom. It was an opportunity to get more one-on-one help from the instructors, as well as spend dedicated time working on projects with peers. Virtual Open Lab aimed to fulfill these same goals. It was completely outside the framework of scheduled class time, typically directly following synchronous zoom lectures.



Take Home Materials Kits

Brittany Mojo assembled take-home kits for students. Ceramics purchased individual materials and tools using lab fees and provided students with their own personal kits. We encouraged returning the materials at the end of the semester for use the following semester. Throughout the semester, students would pick up clay, refill any needed materials, and pick up any new materials for future projects.



Room/Equipment Updates:

To provide a safe and efficient working environment for Ceramics students, Brittany Mojo, along with the ceramics area lab technician, have continued to organize and

streamline the ceramics lab. This includes indexing all raw materials, replacing equipment and tools to be more efficient and greener, and working directly with facilities to ensure safe practices in upkeep.

Working to inventory all materials and chemicals has helped us save a significant amount of money, while also ensuring we are following proper storage and disposal protocols. Working alongside the safety compliance coordinator, we have identified areas of the lab that could use specific attention, like strategies to mitigate dust in the space. The ventilation hood and HVAC has been updated to combat the dust.

The continued survey on the environmental impact of the ceramics lab includes an attention for greener energy sources. We have embraced greener practices through recycling glazes, added a recycling bin to the lab, and have introduced recycling clay to students. We have also made the decision to retire 'cone 10' glazes (which use more energy to activate) and are working on a more robust series of low-fire (low temperature) glazes. This will greatly impact our energy use and the upkeep and longevity of our equipment.

The Ceramics area continues towards the goal of making our clay all in-house. We have invested in a professional clay mixer and started mixing as a studio beginning 2023 academic year. Although our program still supplies commercial made and mixed clay to students each semester as part of their lab fee, students, instructors, and the lab technician now have access to the clay mixer for mixing specialty clays. This provides students with an understanding of how clay is made and a sense of responsibility to the material. Making our clay in-house also greatly reduces the financial impact on students and allows the studio to provide more clay to more students each semester. We have also worked with the bookstore on campus to provide alternative clay bodies for students who are interested in more extra-curricular activities.

Other Room/Equipment Updates:

- Equipment and room adjustment have been examined to reflect these course cap and title changes and are continually considered for the ever-changing learning environment.
- Pre-pandemic furniture was built for the studio in order to improve workflow and streamline organization, safety, and storage. Wheel tables were built and are useful for pandemic-conscious and post-pandemic work environment.
- Attention to social-distancing and examination of mobile workstations were considered to increase in-person instruction for Fall 2021.
- Outdoor yard workspaces were prioritized for long-term solutions for pandemic-related strategies to continue working in person
 - Continued fundraising for more permanent outdoor workstations and storage
 - Addition of outdoor awning in 2021-2022 academic year provided many solutions to initial pandemic concerns.
- Addition of a brand-new outdoor awning to accommodate more in-person lab instruction in 2021-2022
 - Outdoor yard workspaces were initially introduced as long-term solutions for pandemic-related concerns

- Initially housed all wheels during the height of the pandemic to provide students with outdoor classroom working environment
 - Due to the expanded outdoor work area, as of Spring 2022 students in wheel classes are not placed in cohorts and are operating in the lab much like pre-pandemic times, except these classes are taught in the outdoor work area. This provides our wheel students with a significant advantage to past semesters in the pandemic. It has essentially doubled their time in class, providing for more individual attention and time in the studio. This greatly affects the quality of work and mastery of subject matter.
- Now serve a larger purpose to accommodate various student needs
- The addition of brand-new outdoor awning also serves as an expansion of lab space, so the lab is accessible for working on projects during all class hours to provide more accessible project space. Before adding this space, students were not permitted to work in the lab during other class times. This addition has greatly increased the number of hours the lab is accessible to students, which expands accessibility while accommodating students' work and home schedules. The greater accessibility has drastically impacted student success in the program.
- Addition of casters to all worktables and potter's wheels. Furniture can be easily moved around the room and outside to accommodate more students in the space. All studio furniture is currently on wheels and is mobile, allowing for work-flow turnovers and ease of outdoor working
- Acquisition of new wheels to meet course-cap increases and provide similar equipment experiences from student-to-student
- Addition and upgrade of 20 electrical drop-down ceiling units supports the mobility and flexibility of indoor work areas
- Removal and construction of indoor fixed furniture also supports the mobility and flexibility of indoor work areas as well as solving work-flow issues in the lab
- Acquisition of Professional Clay Mixer provides students with a more in-depth knowledge of the clay making process while also providing cheaper materials (due to distribution interruptions and material pricing increases).
- Acquisition of two donated electric kilns
- HVAC updated, but currently not in working order.
- Acquisition of wheel tables for wheel work processes
- Removal of unnecessary storage in favor of space and workflow
- Addition of Ceramics Glaze Test Tile board
- Addition of furniture for equipment
- Addition of outdoor worktables and white board
- Addition of outdoor Lockers for each student
- Acquisition and installation of a 3d clay printer to expand clay applications and further technological knowledge in the field. Acquisition was made possible by a Foundation Grant.

- Outdoor Yard workspaces have transitioned from accommodating the needs of the pandemic, to supporting the expansion of student needs/space to work in the program. The outdoor work area provides more space for students to continue to work on projects while other classes are in session in the indoor lab. Long-term workstations outside have also been assigned to students pursuing the Ceramics Certificate and those working towards a portfolio for undergraduate transfer and graduate applications.
- Acquisition of new electric kiln through a generous donation of a community member. The program is currently seeking funding support for the installation of the kiln to accommodate the growth in numbers of students needing works fired, as well as the preservation of the
- Acquisition of a number of Advancer shelves for electric kilns have greatly improved work-related bodily stress. These light, easy to clean and scrape carbide shelves make loading and unloading the large kilns easier. They also have much less maintenance and upkeep.
- Adding Photo backdrop for student work documentation has helped students become more responsible in documenting their work. This dropdown provides cohesive images for student portfolio development, work submission into canvas, and in applying for gallery shows outside of school.
- Replacement of old exhaust system in dry materials area. New exhaust now adequately filters air.
- Acquisition of Ceramics Tool Kit for ceramic facility needs

Select Images of Lab Improvements

Major Lab Construction

Before Wheel and Glazing Area (2019)



After Wheel and Glazing Area (2024)



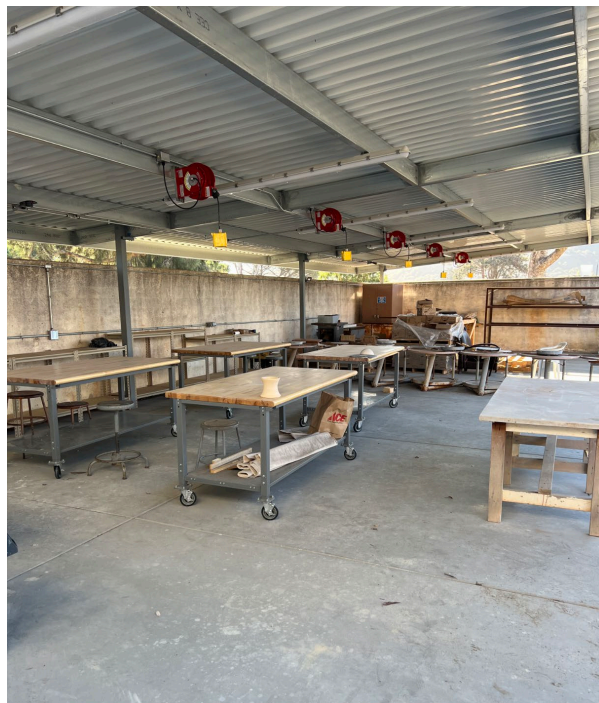
Before Outdoor Ceramics Yard (2019)



After Outdoor Ceramics Yard (2021-2022)



After Outdoor Ceramics Yard (2024)



Removal of furniture for slab roller storage (2023)

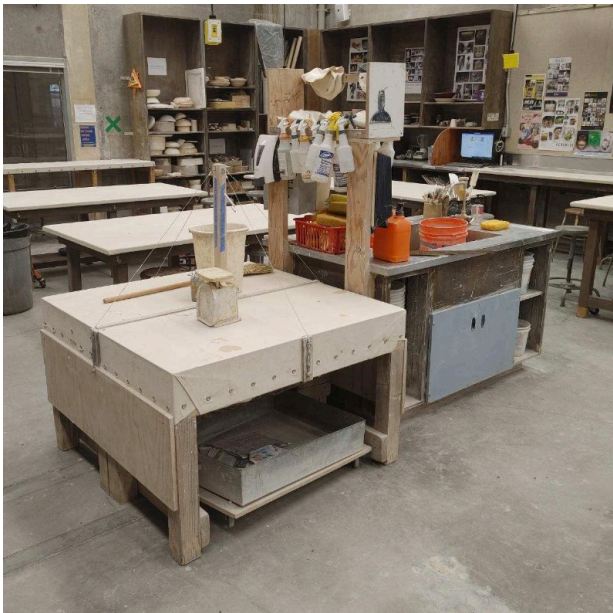
Before:



After:



Rearrangement of Wedging Table to meet ADA Standards (2023)



Update of Showcase Cabinet (2023)

The ceramics area continues to rotate the cabinet to showcase different student artwork through all the course offerings



Current Indoor Handbuilding Lab View (2024)



Addition of Wheel Tables and pull down electrical units (2024)



New Glaze Test Tile Board (2023)



New Kiln Furniture Storage (2023)



New Outdoor Lockers (2022)



New Outdoor Work Storage (2023)



Outdoor Kick-wheel zone (2023)



New Outdoor Work Tables under new covered outdoor awning (2023)



Images of Pandemic-Era Lab Accommodations

Outdoor Wheel-Throwing area (2021-2022)

All wheel classes were taught outside under the awning to be sensitive to physical proximity during the pandemic

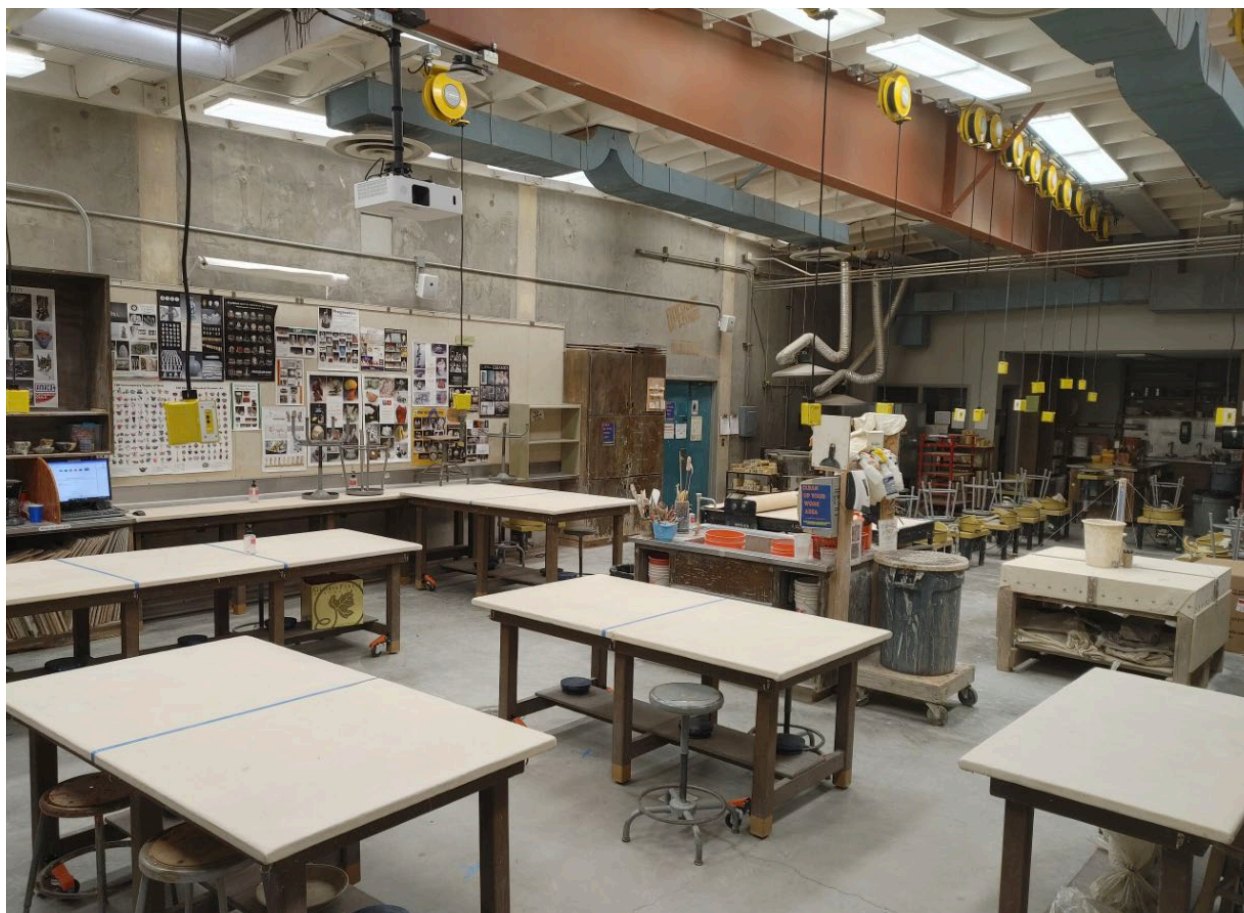


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Indoor Handbuilding Area (2021-2023)

All Indoor work areas were able to be spread across the entire lab due to the move of wheels to the outdoor workspace.

In the Hand-building part of the lab, all the tables and heavy equipment were mounted to casters to accommodate spacing concerns for students. Each table sat two students, who were required to stay on their side of the table (delineated by the tape line). We also installed drop-down electric cables so each student would have their own access to electrical.



C. List all current full-time and part-time faculty in the program.

Full-Time Faculty

- Brittany Mojo (Ceramics) 2019

Part-Time Faculty

- Teri Sanders-Brown (Ceramics) 1998
- Michael Norton (Ceramics) 2016
- Kimberly Timbs (Ceramics) 2023
- Mitch Springer (3-D, Sculpture) 2024

Instructors DE Certified

- Brittany Mojo
- Teri Sanders-Brown
- Michael Norton

III. PROGRAM SUPPORT OF DISTRICT'S MISSION STATEMENT, INSTITUTIONAL GOALS, INSTITUTIONAL OBJECTIVES, AND/OR INSTITUTIONAL LEARNING OUTCOMES

A. Identify how your program addresses or helps to achieve the **District's Mission Statement**.

Fine Arts offers inclusive and diverse representation of artists and civilizations through our academic and gallery programs. Our curriculum supports students from foundational to transfer and workforce ready skills. Innovative and challenging learning opportunities are provided in the classroom and the Harold J. Miossi Art Gallery. The study of art and art history augments intellectual, personal and professional growth, and prepares art majors and non-art majors to become culturally engaged world citizens.

The ceramics program helps achieve the District's Mission Statement by continuing to create access to cultural communities through our dedication to fostering applicable opportunities for students and greater community. The development of our local community through studio programming, the application of workforce experience, and the development of awareness of arts careers through cultural and institutional support in the arts are a few ways we directly reflect the mission of Cuesta College.

Community

The Ceramics area continues to foster the community spirit at Cuesta College. With the addition of Student Lunch Hour programming, which consists of artist lectures, workshops, and Art 21 screenings, students have continued to build upon their localized communities here at Cuesta. These events often supply lunch for students and enforce a larger understanding of the value of community within the fine arts workforce. The artist lecture series is focused on academic achievements and post-educational modes of continuing within the field. The first-hand knowledge of visiting artists who have navigated both academic and workforce paths within the fine arts field have served students with intimate knowledge of these avenues and provides a blueprint of how these same paths may be applied individually. Students are granted informal access to artists and can ask questions specific to their own needs.

The Ceramics area is also a hub for various art-related workshops that are open to the greater student community at Cuesta. Each semester, the Ceramics area continues to support local organizations dedicated to fundraising for the houseless population in SLO County. We donated over 70 bowls in Fall 2022, around 100 in Spring 2023, and hope for even more for Spring 2024 to the local chapter's Empty Bowls event. We are the largest donor of wares in the county and continue to be a community pillar for these organizations and events. In Fall 2022, we were able to include Bowls made by the Los Osos Middle School students with our donations, including the community through many avenues and ages.

CCAC

The Ceramics area attended the California Conference for the Advancement of Ceramic Art (CCAC) in April 2023. We had a booth and gallery. The gallery was curated by and with Student works from the program. This greatly expanded our community reach and introduced us to the greater California Arts arena.



Other Cuesta Commitments

PT faculty member Teri Sanders Brown attended the National Council on Education for the Ceramic Arts Conference in Ohio in March of 2023 and will again this year. This conference is valuable to engaging with new technologies, modes of making, and building greater understanding of ceramic pedagogies.

FT faculty member Brittany Mojo also served as faculty advisor for the student art club along with Margaret Korisheli beginning Fall 2019. Since the pandemic, the art club has been on pause, but there is now growing student interest in starting a club again. Both Margaret and Brittany are in line to be faculty advisors. The club helps broaden the scope of student access to the greater art world, ultimately developing imaginative strategies in succeeding in an arts economy. Be in through the introduction of various 4-year art programs, graduate programs, or the expansion of the capabilities of income-earning paths in the art world, the Student Art Club helps to foster community and expose students to long-term earning environments.



The Cuesta Arts Circle

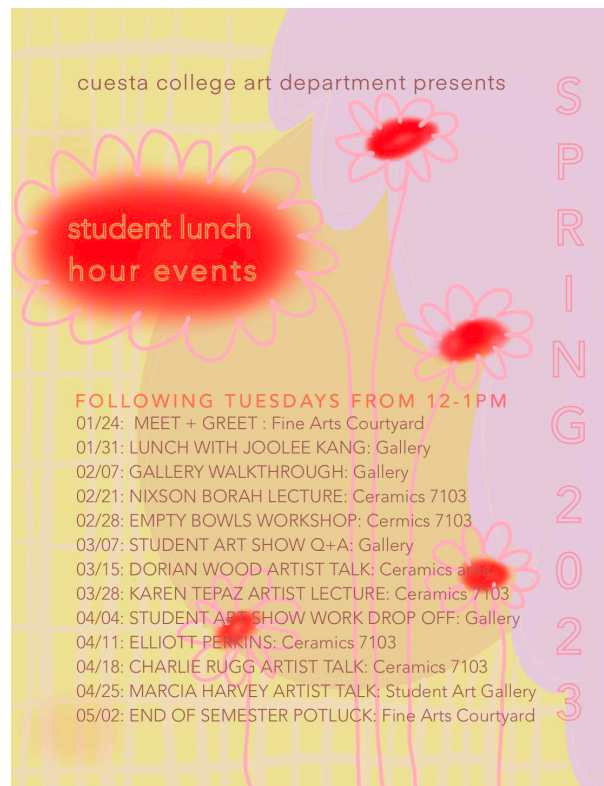
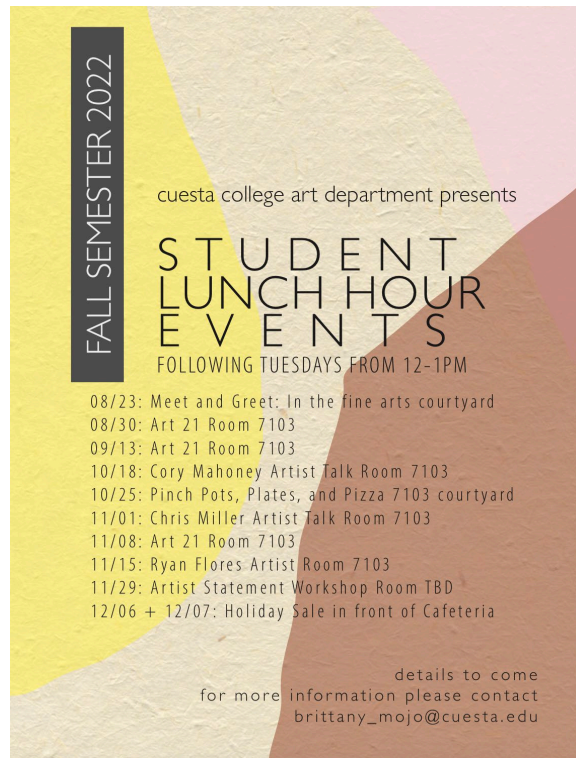
The Cuesta College Art Circle was born out of the pandemic and was an informal club organized around community. It was a virtual learning space where students participated in social hours that were centered around art-making, but also included interesting artist lectures, videos, demonstrations, etc. The Arts Circle ran from Fall 2020-Spring 2021. The ceramics area faculty lead, Brittany Mojo was the coordinator of all arts circle events.



Student Lunch Hours

In Fall 2022, the Ceramics area in collaboration with the Harold J. Miossi Gallery launched a Series of events called the Student Lunch Hours. These events, comprised of a combination of Artist Lectures, Art 21 video showings, and artist-led material workshops took place on Tuesday or Wednesday

afternoons. A free pizza lunch and salad was provided. During the 2022-2023 academic year, we hosted over x events.



Student Exhibitions in the Student Gallery:

Fall 2019 Art 282/283



Fall 2023 Art 280



Fall 2023 Art 284



Spring 2023 Art 281B



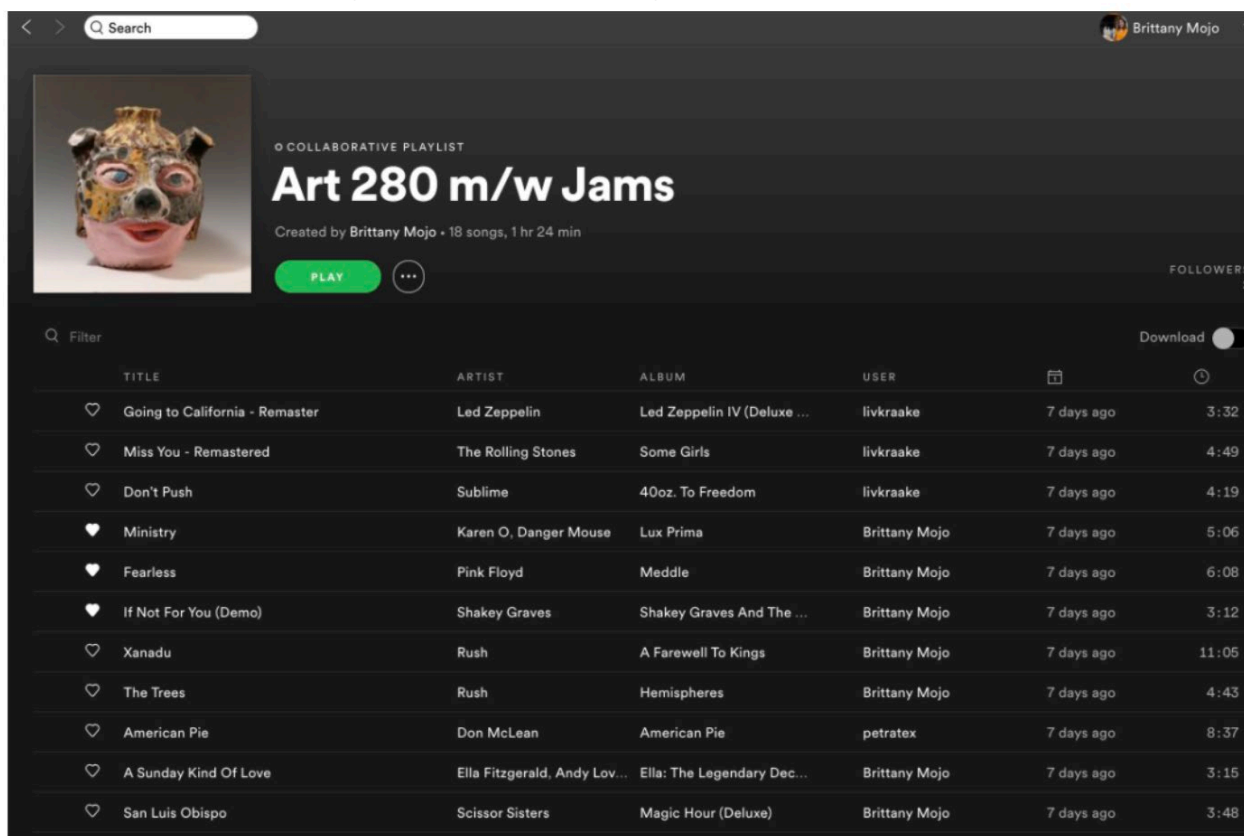
Spring 2023 Art 250



Pandemic-Era Community Building

Spotify Collaborative Playlists

As part of faculty efforts to connect students to each other in the virtual learning environment throughout the Covid-19 pandemic, we relied on other modes of connection like shared music. Brittany Mojo created collaborative playlists on Spotify, where students added and removed songs as desired. We listened to the playlists in virtual synchronous classes as well as in-person working labs. It was a wonderful experience to get to know students through their music tastes.



Virtual and In-person Open Labs

In-Person Open Lab

During our Hybrid semester in Fall 2021, we brought back the in-person open lab for the entire ceramics program. These open labs occurred every Friday from 9-2pm, with a designated sign-up sheet to ensure health and safety (and social distancing limits). These open labs allowed for students to get more lab time, given that all students were designated in specific cohorts which only met once a week. The labs gave students the ability to connect with each other outside a classroom setting, allowed for a bit more risk-taking with techniques and ideas, and cultivated a sense of community. The students (and faculty!) had a much better learning experience because of these.

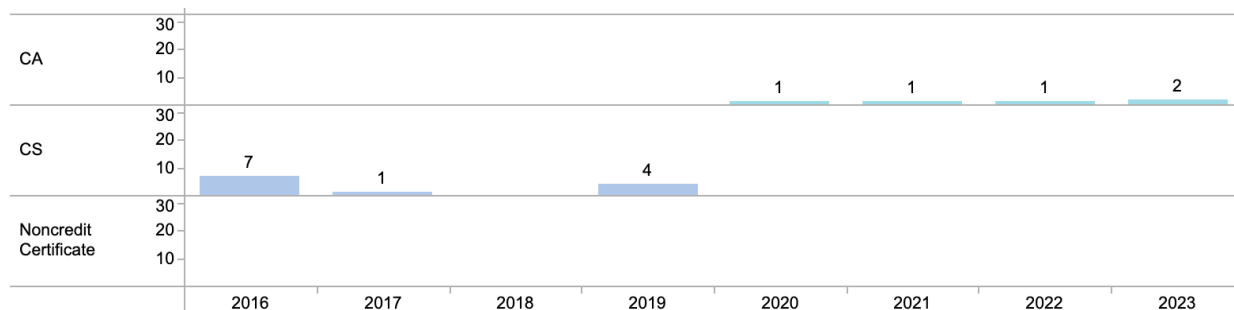
Due to the importance of In-Person Lab, Brittany Mojo worked with the division chair, Doug Highland and the division assistant, Magnolia Stork to develop and fund an outdoor workspace. The fine arts department and ceramics team has worked with Cuesta to design and implement a robust permanent covered area outside so that more students can safely be accommodated during open lab times. The outdoor work area allows for students to work in between classes, as their cubbies and projects are

currently stored outside. Because there is always a technician on duty during open lab times, students receive a more comprehensive educational experience in the ceramics program when they participate in the labs. The addition of this outdoor lab space was critical in advancing student learning during the pandemic.

Workforce Applications

The Ceramics area has continued to build their Work Study/Work Experience program. In Fall 2022, The Ceramics area oversaw one work Study student and one Work Experience student. In Spring 2023, the Ceramics area oversaw one Work Experience student and two Volunteer positions. In Fall 2023, the area oversaw one Work Experience student and one Work Experience student. In Spring 2024, the area oversees one Volunteer student and is currently hiring a Work Experience student. These work study, work experience, and volunteer positions provide students with hands-on experience working in a lab environment, better preparing them for transfer level programs and workforce development. They also provide a path to completion of the Ceramics Certificate, where many of the Work Experience students go on to receive their Ceramics Certificates.

Ceramics Certificate Achievement completion rates:



There were 2 students who completed their CA in 2023, 2 in 2022, and 1 in 2020 (and we anticipate 4 students to complete their CA Spring 2024)

Outside of the traditional transfer applications of the Ceramics Certificate of Achievement, we have also seen how completion of this certificate has broadened students career scopes beyond a bachelor's degree. Of these, one student went on to get her MFA from California State University, Long Beach in Ceramics/Fibers/Sculpture and has a goal of teaching full-time at a College or University. Another student entered the workforce as a gallery assistant to a gallery in SLO county and worked as an artist assistant to a ceramic artist in SLO county.

Development of Awareness in Arts Careers through Cultural and Institutional Support
A pivotal component of our program in Ceramics is the active engagement of the greater contemporary art world through exposure to various exhibitions, literature, and

life experiences. The faculty in the ceramics area, and particularly the lead faculty Brittany Mojo, are all exhibiting professional artists in addition to their teaching careers. This type of ethic models successful practices in the arts through the engagement of our own personal studios, gallery shows, and professional lectures. Without the attention to what is possible in the arts, many of our students would not understand the comprehensive applications of an art degree outside of traditional trades.

Contemporary art represents a \$14 billion industry in California alone, with many of those totals stemming from studio sales of professional work. The *starving artist* trope is no longer true in contemporary society.

It is incredibly important to our faculty in ceramics that students receive well-rounded exposure to these avenues in the arts. Through digital applications like social media, studio art practices now have much larger audiences and the earlier students are engaged in digital applications, the more attainable a career as a studio artist can be. Outside of practicing as studio artists, there is a large creative economy in Los Angeles and San Francisco: art handling, set decoration, industry assistants, and gallery positions. It is our mission in Ceramics to be sure our students are aware of these varying careers in the arts. Classroom lectures, inviting visiting artists and industry leaders, importance of writing grant proposals and their fiscal benefits, and modeling successful working practices (such as the holiday sale and student show) is how we encourage students to think more aggressively about where they want to land in their careers. Many times, the development of artists communities is vital to the greater success of the individual. Because of this, we often stress the importance of continuing into 4 year and graduate programs as gateways into the larger art world.

B. Identify how your program addresses or helps to achieve the **District's Institutional Goals and Objectives**, and/or operational planning initiatives.

Institutional Goal 1: Access

The Ceramics area has established several traditions to promote access to higher education.

Institutional Objective 1A: Increase enrollment of low-income and underrepresented students through intentional program development and targeted outreach efforts

The Ceramics area continually participates in Promise Day events, LOMS visits, and College for a Day programming. We also offer multiple opportunities to engage the community. Through community programs taught by Cuesta Ceramics alumni and open workshops for current Cuesta Students, we invite students from other areas into our department. Because of this, we often find members of the greater community in our studio walls.

Our efforts to keep lab expenses lower by managing studio costs and material expectations positively impacts our lower income students. For those students who do

not have the means to acquire tools, the studio keeps a cache of community tools for everyday use.

Our curriculum in the area is rooted in personal reflection and expression of personal histories. Although our assignments are rooted in fundamental technique-based learning, as instructors we celebrate individual histories and backgrounds as foundations for intellectual and conceptual considerations.

These efforts promote retention of all students within underrepresented and disadvantaged groups and expand possibilities to students outside the discipline.

Teri Sanders-Brown (part-time faculty in ceramics) has completed the JEDI academy and Brittany Mojo (full-time faculty in ceramics) will complete the program Spring 2024.

These joint efforts will help ensure equity standards in the Ceramics area.

Institutional Objective 1B: Increase enrollment opportunities for community members who are 55 years of age or older

Ceramics has a thriving community of students 55 years of age or older. We value our community members and they bring a breadth of experience to our studio courses.

Through student recommendations, engagement with local communities, and word of mouth, we support these members of our community.

We are also conscious of the physical nature of our material and offer support to those with physical limitations, which retains students and promotes a welcoming learning environment.

Institutional Objective 1C: Expand financial support and aid opportunities for students

Our program recognizes that some materials are cost prohibitive and may deter students from enrolling. We aim to cut costs as much as possible by making many of materials in-house, which is dependent upon the help from our lab technician and student workers. Each semester we analyze costs and take steps to minimize the financial burden on our students.

In the Fine Arts department, we offer scholarships, financial awards, and work with local organizations to award students in the program with financial benefits. These include the NOVY awards, student art show awards, Morro Bay Art Center awards, and scholarships given by the foundation.

We continue to increase the Fine Arts scholarship fund thanks to art gallery, faculty and community donations. Fine Arts instructors are encouraged to make links to college and community resources available to students in syllabi and Canvas announcements, follow up with absent students by email, and keep course materials as reasonable as possible. The Holiday Sale is also an opportunity for students to make extra income. Students work extra-curricularly to make wares for the sale throughout the Fall semester. These wares are bought by local community members, faculty, staff and other Cuesta students. A portion of the sales go to the Ceramics department to help fund visiting artist lectures, demonstrations, and some studio equipment. The remainder is directly

paid to individual students, which helps offset the cost of tuition, living, and material expenses.

Intuitional Objective 1D: Increase career pathways for local high school students

Michael Norton, who teaches part-time in the Ceramics area, is also an Art teacher at SLO High School, thereby acting as a liaison for the two programs.

We will continue to consider dual enrollment to expand career pathways.

Institutional Goal 2: Completion: Increase the number of students earning an Associate Degree including Associate Degrees for Transfer (ADT), credentials, certificates, or specific job-oriented skill sets

Institutional Objective 2A: Increase in the number of students earning an Associate Degree or Associate Degree for Transfer, credentials, certificates, or specifc job-oriented skill sets

The Fine Arts department has established several traditions to promote our degrees and certificates: (1) A reminder to faculty on Opening Day to take our degree and certificate information to their first class session and make themselves available after class to talk with students. (2) Taping up posters with Cuesta's degree and certificate application dates and the department chair's email, so students can set up an appointment to talk about degrees and/or certificates and get directed to a counselor. (3) Participation in multiple outreach events and the Promise Day event each fall. (4) Our Portfolio Presentation class helps students refine their goals and create professional quality portfolios for transfer. (5) The breadth and depth of our program assists in transfer to UCs and private universities.

The ceramics area works with these same strategies in order to promote completion. Full time ceramics faculty, Brittany Mojo, also now teaches the Portfolio Presentation course, creating a bridge between ceramics and degree completion.

The work experience component of our program also develops work-force entry skills, promotes applicable skills for students intending to transfer, and helps with completion of our certificate program. The certificate program also demonstrates a concentration in a specific art discipline for transfer or to augment an Associate Arts degree.

Institutional Goal 3: Transfer: Increase the number of students who transfer annually to a California State University (CSU) or University of California (UC)

Institutional Goal 3A: Increase the annual number of students transferring to a CSU or UC

Inviting colleges to visit our classes has been vital to increasing transfers to CSU and UC systems. We introduce various CSU/UC departments well suited for ceramic students to make them more familiar with their options.

Institutional Goal 4: Unit Accumulation: Decrease the average number of units accumulated by Cuesta College Students

Institutional Objective4A: Decrease the average number of units accumulated by Cuesta College Students

Through meeting with individual students about their career goals and objectives, we are able to direct students to counselors. We are also proactive about relaying CA coursework and schedules for timely completion.

Institutional Goal 5: Workforce: Increase the proportion of exiting students who report being employed in their field of study; Institutional Objective 5A: Increase median annual earnings of all students; Institutional Objective 5B: Increase proportion of students who attained a living wage; Institutional Objective 5C: Increase proportion of all students with a job closely related to their field of study

Our CA students report increased job opportunities in the field due to their studies at Cuesta. These jobs include local gallery appointments, artist assistance and apprenticeships, and community programming opportunities.

The inclusion of the independent study within the CA in Ceramics has especially proven to prepare students for work in commercial studios such as Anam Cre in SLO, Patrick Gallery in Cambria, and Cruise Control Gallery in Cambria. The independent study has also prepared students who continue to graduate school to have more agency in the ceramics studio through education in kiln operations and loading, glaze formulation, and insight into ceramic studio operations.

Students also report that with the completion of the CA, their wages are higher compared to those of pre-CA completion.

Institutional Goal 6: Facilities and Technology: Integrate and improve facilities and technology to support student learning and innovations needed to serve our diverse community

The ceramics area continues to build our technological skillset through acquisition and implementation of new technologies in the field. In Fall 2023, we were able to purchase a 3d Clay Printer that is currently being implemented in the handbuilding courses and will be expanded upon in all other courses in our program.

As part of technology in our field, we are consistently considering the environmental impacts of our materials, equipment, and manual labor needed to address the needs of our studio. We involve students in every step of production and invite them to innovate with greener materials and modes of making. Although the technology of ceramics has grown drastically in the last few years, the basics remain the same. Students must be aware of the labor and energy that goes into producing ceramic objects at every level. A more eco-friendly, collaborative relationship with the material is encouraged and elucidated. This is the future of the field.

C. Identify how your program helps students achieve [Institutional Learning Outcomes](#).

1. Personal, Academic, and Professional Development

- a. Recognize, assess, and demonstrate the skills and behaviors that promote academic and professional development

- b. Recognize, assess, and practice lifestyle choices that promote health and mental well-being
- c. Demonstrate the professional skills necessary for successful employment

We greatly encourage the importance of professionalism in our field as it pertains to documentation of works, portfolio presentations, and keeping professional records such as CV/Resume, professional archives, and academic papers. In ceramics, we adopted professional documentation of projects as part of assessment criteria. This relays the importance of the professional image and its very real positive outcomes. As an image-based economy, the quality of your image could mean the difference of acceptance or rejection into an art program, gallery show, or grant application. As part of our ethos in ceramics, we emphasize the gravity of studio hygiene, maintenance, and bodily safety. Because our field is both physically and materially complicated, this type of hygiene is critical to longevity in the field. We implement this through a daily habit of cleanliness in the studio, daily reminders of proper form to reduce risk of bodily harm, and promote safe practices to better prepare students for outside the learning environment.

All students who move through the CA program are well prepared for successful employment in the field. The CA promotes a comprehensive ceramics experience, including studio maintenance, kiln loading/unloading, firing in different atmospheres, and glaze formation and formulation. This positions students who complete the CA well above a traditional AA in terms of ceramics experience.

2. Critical Thinking and Communication

- a. Analyze and evaluate their own thinking processes and those of others
- b. Communicate and interpret complex information in a clear, ethical, and logical manner

In all ceramics courses, analytical critique and evaluation is conducted. All students are expected to participate in group critique and composition of analysis papers. These exercises develop critical thinking skills and language necessary to be informed citizens of the world.

3. Scientific and Environmental Understanding

- a. Draw conclusions based on the scientific method, computations or experimental and observational evidence
- b. Construct and analyze statements in a formal symbolic system
- c. Analyze the relationship between people's actions and the physical world
- d. Make decisions regarding environmental issues based on scientific evidence and reasoning

All students participate in experimental processes as a cornerstone of the learning process in ceramics pedagogy. Ceramics is both a science and an art, where scientific applications of materials are observed at length and those who participate

in the CA have a more comprehensive understanding of scientific principles and elements required in developing and firing ceramic materials, glazes, and clays. Our studio strives for ecological efficiency in each step of our production process. When possible, all materials, containers, and clays are reused and reclaimed. All our studio practices follow strict disposal regulations when reuse is not possible. We are transparent about the energy quotients of our facilities and practice conservation at every step. Students are aware of the importance of keeping our oceans clean, our carbon footprint smaller, and our general recycling program robust.

4. Social, Historical, and Global Knowledge and Engagement

- a. Analyze, evaluate, and pursue their opportunities and obligations as citizens in a complex world
- b. Demonstrate understanding of world traditions and the interrelationship between diverse groups and cultures

Art-making is inherently a cultural experience. Through introduction of assignments, then ideation, and finally execution, students are asked to consider cultural influences and investigate their own personal histories. They are introduced to and asked to consume contemporary art in an active way by attending one in-person arts event in the area each semester.

Reflection of art as a language expands cross-disciplinarily. This revelation can illuminate other fields as constructs of language, which provides students with an expanded sensitivity of what knowledge is and how it can be applied exponentially. By addressing personal stories in their artwork, students can identify cultural, aesthetical, and intellectual commonalities. The interrelationship between the personal and communal provides a bridge for connectedness cross-culturally.

5. Artistic and Cultural Knowledge and Engagement

- a. Identify, create, or critique key elements of inspirational art forms
- b. Demonstrate knowledge of and sensitivity to diverse groups and cultures through studying the world's languages, societies, and histories

All of our work in the Ceramics area navigates this complex sensitivity. With the goal of broadening perspectives, students are encouraged to push boundaries, research source information, and develop visual catalogues of artistic expression.

6. Technological and Informational Fluency

- a. Recognize when information is needed, and be to locate, evaluate, and utilize diverse sources effectively and ethically
- b. Produce and share electronic documents, images, and projects using modern software and technology

All Ceramics students are tasked with research born from the internet, physical literature, and exhibition experiences. We strive to relay the importance of producing artworks rooted in intellectual arguments and history and the importance of accessibility across digital and physical platforms. Each

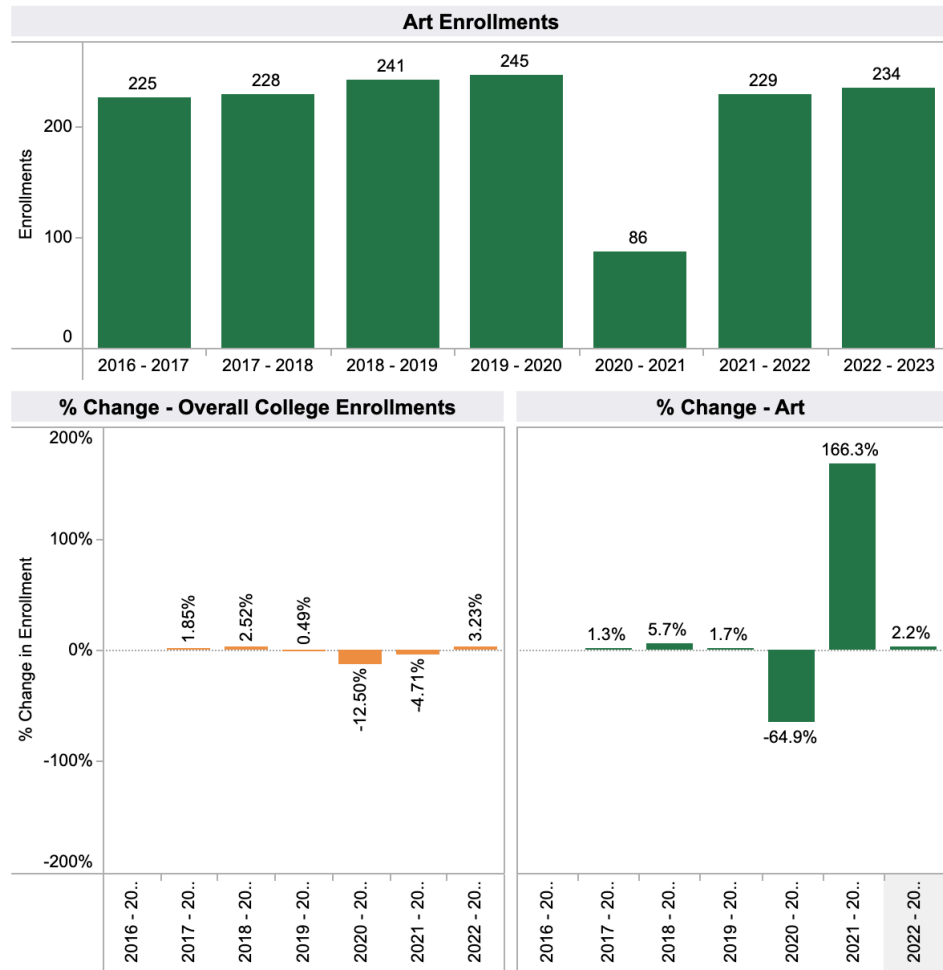
assignment unfolds first through research and ideation, then execution, then through documentation and online submission. This helps to cultivate digital literacy for all ages.

IV. PROGRAM DATA ANALYSIS AND PROGRAM-SPECIFIC MEASUREMENTS

(Where applicable the success metrics are aligned with the Student Success Metrics/SCFF).

The data components are hyperlinked below.

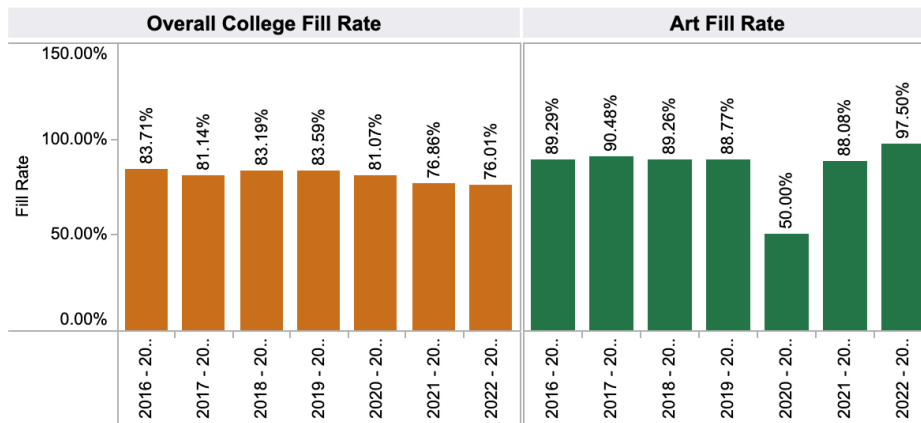
A. General Enrollment (Insert Aggregated Data Chart)



Enrollment: Duplicated count of students who completed greater than 0 units in positive attendance courses or were present on census for all other accounting methods.

In general, the ceramics area is on par with that of overall college enrollment. To be expected, during the pandemic we saw a dramatic decrease in enrollment that far exceeded that of the college overall. The large spike in enrollment from 2021-2022 is due to the re-addition of the Art 281A/B, Art 282/283 and Art 284 courses that were paused during the pandemic.

B. General Student Demand (Fill Rate) (Insert Aggregated Data Chart)

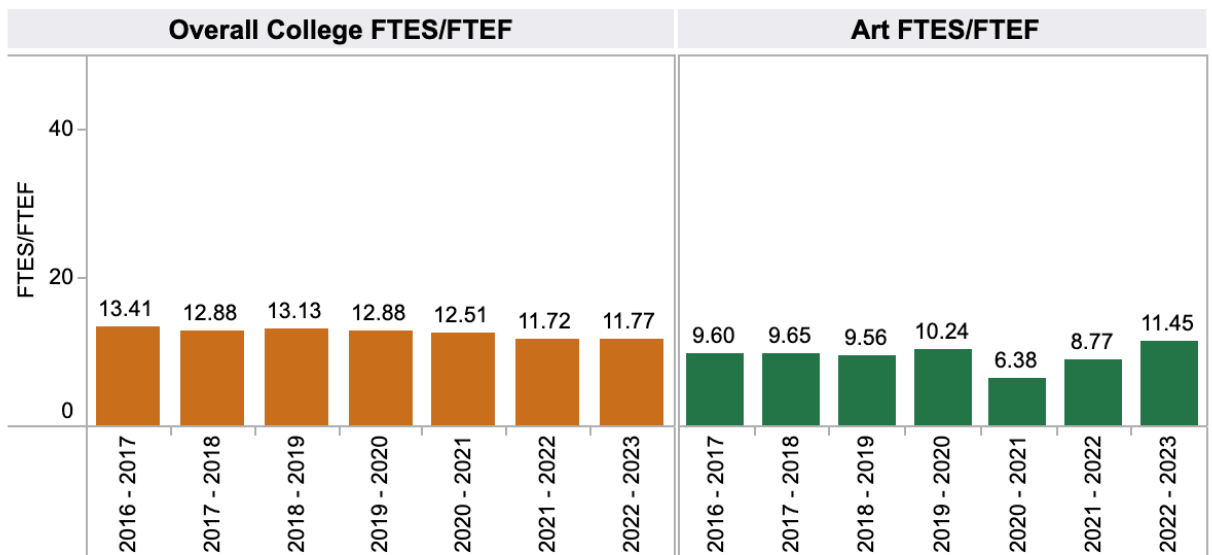


Fill Rate: The ratio of enrollments to class limits. Cross listed class limits are adjusted appropriately. Also, courses with zero class limits are excluded from this measure.

Ceramics courses are on par or over in terms of fill rate with the overall college fill rate. The dip in 2019-2020 was due to the pandemic.

C. General Efficiency (FTES/FTEF) (Insert Aggregated Data Chart)

Insert the data chart and explain observed differences between the program and the college.

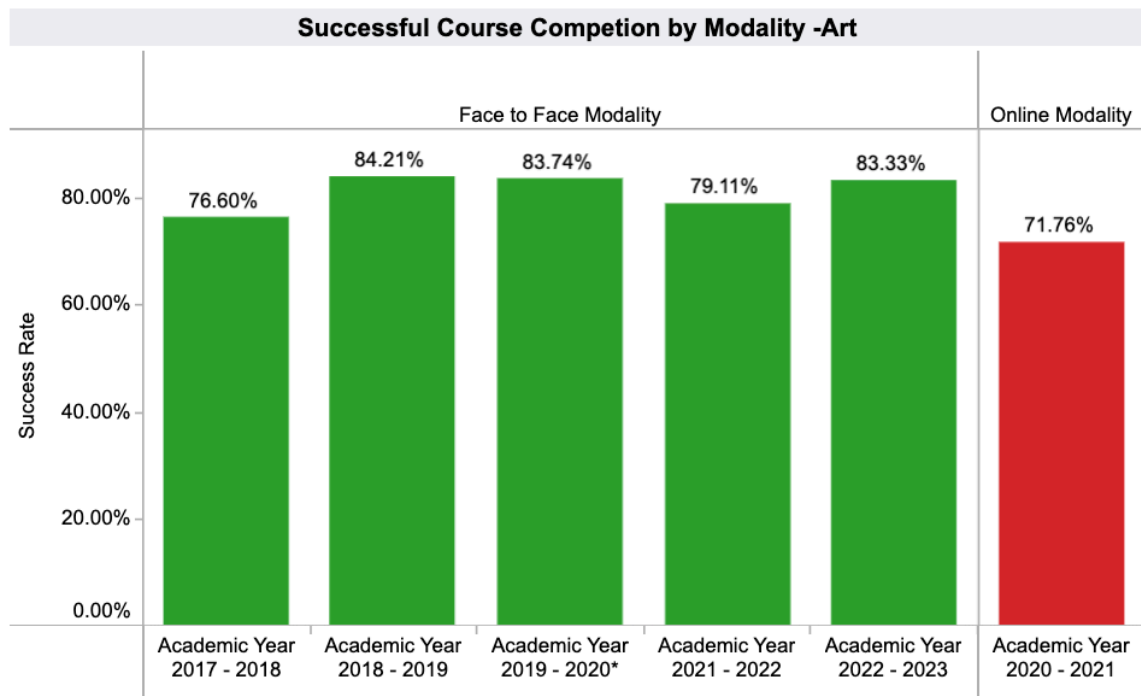


FTES/FTEF: The ratio of total FTES to Full-Time Equivalent Faculty (SXD4 Total-Hours/17.5)/XE03 FACULTY-ASSIGNMENT-FTE)

Ceramics is slightly below the average overall college FTES, and especially took a downturn during the pandemic. Currently, we are above our pre-pandemic numbers.

D. **Student Success—Course Completion by Modality (Insert Data Chart)**

Select Department: Course: Legend: ■ Face to Face Modality ■ Online Modality

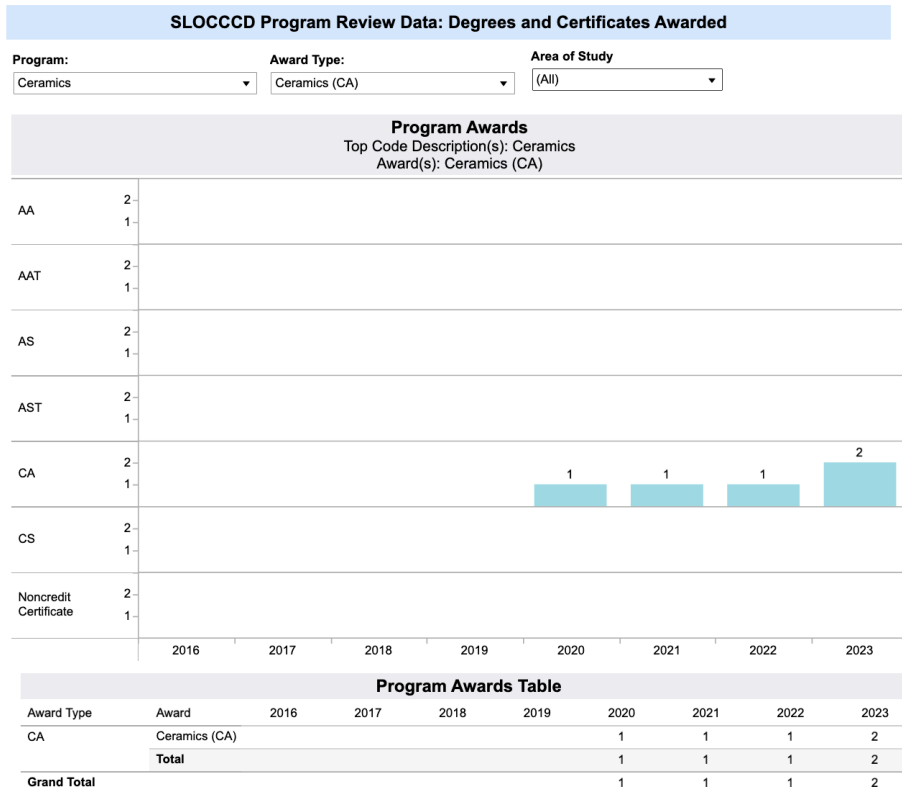


Successful Course Completion by Modality Table - Art							
		Academic Year 2017 - 2018	Academic Year 2018 - 2019	Academic Year 2019 - 2020*	Academic Year 2020 - 2021	Academic Year 2021 - 2022	Academic Year 2022 - 2023
Face to Face Modality	Department Success Rate	79.78%	79.09%	84.71%	83.56%	80.37%	82.07%
	Total Department Enrollm..	1,904	2,037	1,943	379	1,248	1,493
Online Modality	Department Success Rate	61.47%	68.21%	79.66%	72.60%	74.66%	74.97%
	Total Department Enrollm..	571	583	568	1,692	1,108	915

The Ceramics area sees satisfactory results in success rates for all courses. The online modality saw less success than the face-to-face modalities, but we are currently shifting away from fully online modalities and hope to continue to see higher success rates because of this.

E. **Degrees and Certificates Awarded (Insert Data Chart)**

Insert the data chart and explain observed differences between the program and the college.

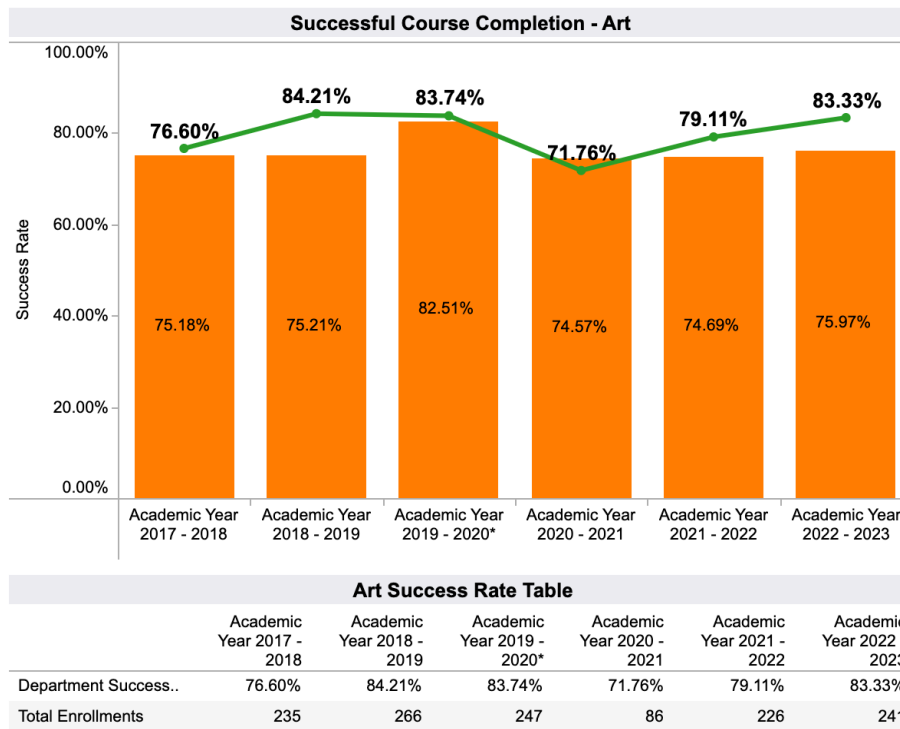


Program Awards: The number of degrees and certificates awarded by program type

There were 2 students who completed their CA in 2023, 2 in 2022 (according to personal records), and 1 in 2020 (and we anticipate 4 students to complete their CA Spring 2024

F. General Student Success – Course Completion (Insert Aggregated Data Chart)

Insert the data chart and explain observed differences between the program and **Institutional Standards of Achievement**. If your program did not meet the Institutional Set Standard, please describe how you implement activities to meet the Institutional Set Standard.



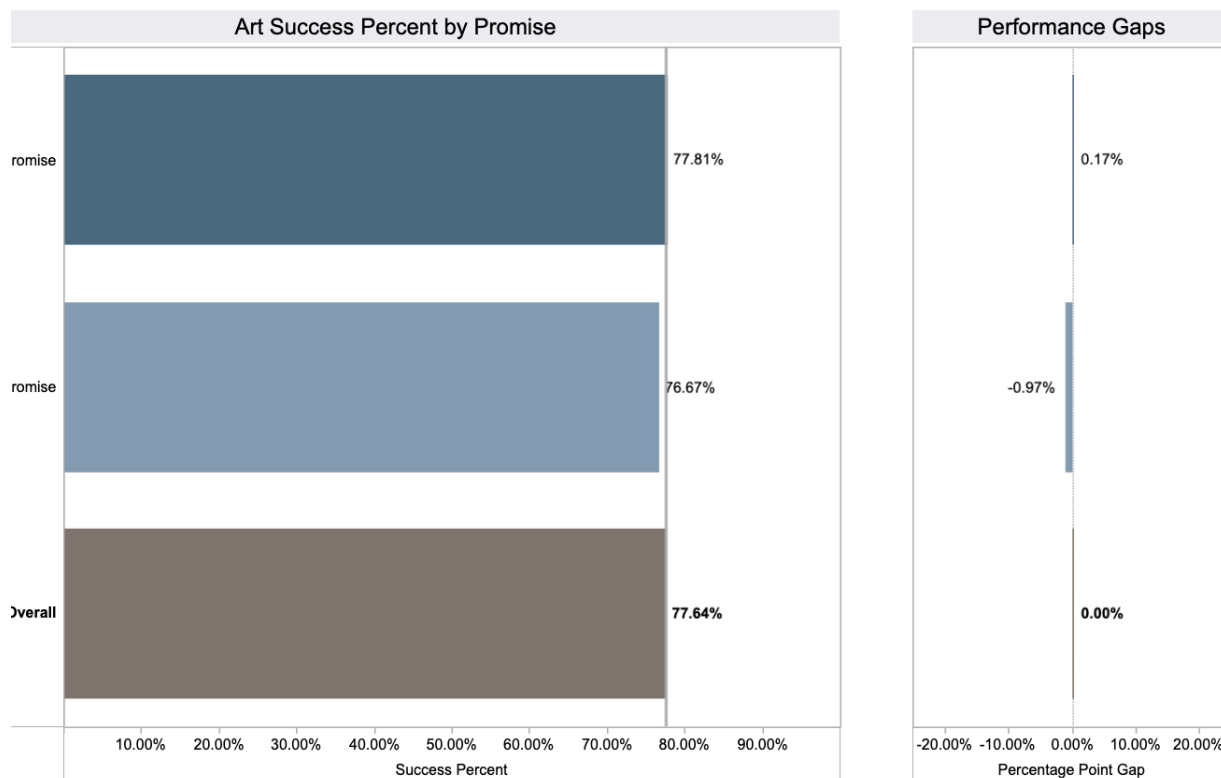
Success: The Percentage of student enrollments resulting in a final grade of "C" or better

Ceramics is generally on par with the overall college success rates and exceeds overall college success rates over the last two academic years.

What resources might you need to meet and exceed the Institutional Set Standard?

n/a

- G. Review the **Disaggregated Student Success** charts; include any charts that you will reference. Describe any departmental or pedagogical outcomes that have occurred as a result of programmatic discussion regarding the data presented.



Note: Successful Course Completion is the ratio of enrollments resulting in a final grade of A, A-, B+, B, B-, C+, C, CR or P to all valid grades.

The following are some questions you might want to consider:

- What strategies have you implemented to address equity gaps in the classroom?
- What type of professional development opportunities are your program faculty participating in to address equity in the classroom?
- What resources might you need to minimize equity gaps?

To address equity gaps in the classroom, we continue to provide accessible means of learning. We aim to address different learning styles through diverse deliveries of information. This is presented through videos in Canvas, text-based instruction via handouts and traditional blackboard teaching, demonstrations in the classroom, and one-one attention to individual students. Due to clay's inherent qualities and its relationship to problem solving, one-on-one student instruction is essential to bridge equity gaps in the classroom.

Beyond technical instruction, cultural considerations are also examined when delivering assignment instructions. We provide diverse examples, ensuring cultural, intellectual, bodily, and identity subjects when preparing examples. All assignments are based on individual student exploration.

Faculty in the ceramics area are engaged in professional development within the college and externally. Both Brittany Mojo (FT faculty) and Teri Sanders-Brown (PT faculty) have participated in

the JEDI academy, which has expanded equitable practices in our area. Brittany Mojo is also involved in book clubs, critique groups, and educational thinktanks that interrogate current clay pedagogical practices. These include Nicole Seisler’s AB Projects Studio Sessions, various technological workshops rooted in non-colonial practices, and a robust exhibition record reflective of diverse artistic fields. These efforts directly translate in the classroom as inclusive and comprehensive approaches to teaching contemporary ceramics.

To minimize the equity gaps in our classes, a full-time lab technician is an incredibly beneficial asset to the program. Currently, our lab technician is 50% time, which allows for only a third of our student population to have access to a secondary knowledge base—acknowledgement of diversity in building styles cannot be understated. It is critical that students learn building strategies from each other, the faculty, and the lab technician to grow their technical skills—every person handles the material differently and the more students are exposed to these various methods, the better they are suited to problem-solve in their own time.

A full-time lab technician also helps with student attention. The more time faculty can spend with students, the more one-on-one instruction they have. Currently, our faculty are divided between individual instruction and regular studio tasks, such as loading/unloading kilns, mixing glazes, and general studio attention. Although these tasks do not occur during teaching hours, the attention faculty must give to these tasks outside of the classroom certainly affects open lab instruction. Ultimately, the more time faculty spend tending to the studio, the less is directed toward students. We cannot overstate the time commitment of running a ceramics studio at our capacity necessitates. A full-time lab technician would positively impact student outcomes and success especially as it pertains to equity in availability.

Other Relevant Program Data (optional)

Provide and comment on any other data that is relevant to your program such as state or national certification/licensure exam results, employment data, etc. If necessary, describe origin and/or data collection methods used.

V. PROGRAMS AND CURRICULUM REVIEW

A. Programs Review

- Review the CurrIQunet “Program of Study” outline for each program and indicating yes/no for each program/certificate.

Program/Certificate Title (include all those programs and	Currently active	New program	Program modified	Deactivated since last
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certificates that were active at the time of the last CPPR).		since last CPPR (if yes, include active date)	since last CPPR (if yes, include modified date)	CPPR (if yes, include deactivation date)
Ceramics- Certificate of Achievement	YES	YES, 2019		

- **For all Currently Active Programs/Certificates**, review the CurrIQnet “Program of Study” outline for each active program/certificate and complete the table by indicating yes/no for each column.

Program/Certificate Title (include only those programs/certificates that are active).	Required courses and electives (including course numbers, titles, and credits) are accurate	Program description is current	Program Learning Outcomes are accurate and include method of assessment.	If any answers are “no” for a program, please enter a date (MM/DD/YYYY) in the next 5 years by which the program will be corrected.
Ceramics- Certificate of Achievement	Art 280, Ceramics I: Introduction to Ceramics	Yes	Yes	
	Art 281A: Ceramics: Wheel Throwing I	Yes	Yes	
	Art 281B: Ceramics: Wheel Throwing II	Yes	Yes	
	Art 282: Ceramics II: Hand-Building	Yes	Yes	

	*Art 283: Ceramics III: Ceramics Sculpture	Yes	Yes	
	Art 284: Alternative Firing Techniques	Yes	Yes	
	*Art 250: Occupational Work Experience	Yes	Yes	
	*Art 293: Portfolio Presentation	Yes	Yes	

*Courses starred can be taken interchangeably. One course must be completed in order to fulfill requirements for the CA

B. Curriculum Review

Complete the [Curriculum Review Worksheet](#) and submit the form with your CPPR.

Based on information that you enter, the template will create a 5-year calendar for your program to follow during which any modifications to the Course Outline of Record determined during the curriculum review.

What is the purpose of the worksheet? Completing the worksheet provides evidence that the curriculum (including course delivery modalities) have been carefully reviewed during the past five years for currency in teaching practices, compliance with current policies, standards, regulations, and with advisory committee input. The form requires you to include evidence that you have reviewed that the entries on the course outline of record (CurriQunet format) are appropriate and complete.

VI. PROGRAM OUTCOMES, ASSESSMENT AND IMPROVEMENTS

- A. Attach or insert the assessment calendar for your program for the next program review cycle.

my docs/curriculum/course slos/assess_map.xlsx	S L O	p r e f	F 2 0 1 8	S 2 0 1 9	F 2 0 9	S 2 0 0	F 2 0 0	S 2 0 1	F 2 0 1	S 2 0 2	F 2 0 2	S 2 0 3	F 2 0 3	S 2 0 4	F 2 0 4	S 2 0 5	F 2 0 5	S 2 0 6	F 2 0 6	S 2 0 7	F 2 0 7	S 2 0 8	F 2 0 8	S 2 0 9
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			2	0	1	8																			
A R T 2 8 0	INTRODUC TION TO CERAMICS	04 F20 07 S20 13 Appr oved Cha nge	x				X						x					A						A	
A R T 2 8 1 A	CERAMICS: WHEEL- THROWING I	02 F20 07 S20 13 Appr oved Cha nge	x				X						x					A						A	
A R T 2 8 1 B	CERAMICS: WHEEL- THROWING II	S20 13 Appr oved as new cour se	x				X						x					A						A	
A R T 2 8 2	CERAMICS: HAND- BUILDING	04 F20 07 S20 13 Appr oved Cha nge	x					X					X					A						A	
A R T 2 8 3	CERAMIC SCULPTUR E	03 F20 07 S20 13 Appr oved	x			X			A				A				A			A				A	

[illegible]

- B. Have you completed all course assessments in eLumen? If no, explain why you were unable to do so during this program review cycle and what plan(s) exist for completing this in the next program review cycle.
- Yes, Fine Art Division course assessment in eLumen is consistently done on a 2-3 year plan for all sections of all courses.
- C. Include the most recent “PLO Summary Map by Course” from eLumen which shows the Course-level SLOs mapped to the Program-level SLOs.

Cuesta College						
Outcome Summary Map by Course						
Map Origin: CA CERAMICS						
Map Target: CA CERAMICS						
CA CERAMICS						
SLC#	Analyze and discuss ceramic artworks utilizing relevant terminology and addressing historical and contemporary issues at an intermediate level.	Apply traditional and non-traditional finishes with particular emphasis on the relationship of surface to form.	Assess professional career options in ceramics.	Creatively apply the visual elements and principles of 3-D design to the formal applications of ceramics.	Demonstrate intermediate to advanced knowledge of the use and safety of materials, tools, equipment, and techniques of ceramic processes.	Demonstrate knowledge of glazing and firing across temperature ranges.
	ART280					
	Create basic forms in clay that display understanding of the ceramic process.	X		X		X
	Create basic forms in clay that display understanding of 3D design principles and elements.	X		X		X
	Create basic forms in clay that display understanding of the relationship of form, content, and subject matter.			X		
	Examine and discuss historical and contemporary developments, trends, materials, and approaches in ceramics.	X				
	ART281A					
	Apply basic analysis and technical skills to create basic wheel-thrown forms including cylinder, plate, bowl, mug and similar forms.	X		X		X
	Creatively apply the visual elements and principles to wheel-thrown functional and sculptural work.	X		X		X
	Create formal sculpture from wheel-thrown and altered work through the discovery of personal aesthetic.	X		X		X
	Examine current and historical trends in ceramic surface treatment and creatively apply these surface treatments and firing techniques to work.	X				
	Examine and assess trends in global historical and contemporary wheel-thrown ceramic work and how they relate to culture and context.	X				
	Evaluate and critique wheel-thrown ceramic work using the appropriate vocabulary and terminology applying the 3-dimensional elements and principals.	X				
	Demonstrate and practice safe handling of studio materials, tools and equipment.				X	X
	ART281B					
	Create ceramic vessel and sculptural forms using the potter's wheel with intermediate levels of skill and originality.	X		X		
	Apply surface treatments to a variety of ceramic forms and utilizing different firing techniques, with intermediate level skills and critical insight.	X		X	X	X
	Analyze and discuss ceramic artworks utilizing relevant terminology and addressing historical and contemporary issues at an intermediate level.	X				
	Identify and address personal, expressive issues in work.	X				
	Apply the elements and principles of 3D design to ceramic forms at an intermediate level.			X		
	ART282					
	Create hand-built ceramic forms with intermediate levels of skill and critical insight.	X		X		
	Identify and address personal, expressive issues in both vessel and sculptural forms.	X		X		
	Describe and apply glazing and surface techniques with an emphasis on glaze composition and the glaze-making process.	X			X	X
	Apply the elements and principles of design to ceramic forms at an intermediate level.	X		X	X	X
	Analyze and discuss ceramic artworks utilizing relevant terminology and addressing historical and contemporary issues at an intermediate level.	X				
	Recognize the relationship between formal applications and conceptual expressions.	X		X		
	ART283					
	Create ceramic sculptural forms using techniques pertinent to ceramic sculpture.	X		X	X	X
	Identify and address personal, expressive issues in ceramic sculptural forms.	X				
	Apply surface, glazing and firing techniques relevant to ceramic sculpture.	X		X	X	X
	Demonstrate the use of the visual elements and principles of design as they apply to ceramic sculpture.	X		X		
	Analyze and discuss historical, aesthetic, and contemporary issues pertinent to ceramic sculpture.	X				
	Recognize the relationship between formal applications and conceptual expressions.	X		X		
	ART284					
	Apply the design principles and elements to ceramic forms.	X		X	X	X
	Experiment with and use different glazes across firing temperatures and atmospheres.	X		X	X	X
	Apply unique primitive and alternative firing processes to individually created ceramic forms and analyze the relationship of surface to form.	X		X	X	X
	Examine the historical context and importance of primitive and alternative firing processes.	X				
	Demonstrate an understanding of how different ingredients, temperatures and atmospheres affect the glazed surface.	X	X		X	X
	ART285					
	Evaluate educational and vocational career opportunities in visual art.		X			
	Determine appropriate artwork and supporting materials for designated audiences.					
	Present a portfolio of artwork in both a digital and physical format.					
	Demonstrate skills in preparing appropriate written presentation materials in an artist or designer.					
	0	0	0	0	0	0

D. Include the most recent “ILO Summary Map by Course” from eLumen that shows the Course-level SLOs mapped to the Institutional Learning Outcomes.

County College															
Outcome Summary Map by Course															
Map Origin: CA CERAMICS															
Map Target: All ILOs															
SLOs	Artistic and Cultural Knowledge and Engagement		Critical Thinking and Communication		Personal, Academic, and Professional Development			Scientific and Environmental Understanding			Social, Historical, and Global Knowledge and Engagement		Technical and Informational Fluency		
	Identify, create, or critique key elements of important art forms	Demonstrate knowledge of and sensitivity to diverse groups and cultures through making the world's languages, societies, and histories	Analyze and evaluate their own thinking processes and those of others	Communicate and interpret complex information in a clear, ethical, and logical manner	Recognize, assess, and demonstrate the skills and behaviors that promote academic and professional development	Recognize, assess, and practice lifestyle choices that promote personal health and mental well-being	Demonstrate the professional skills necessary for successful employment	Draw conclusions based on the scientific method, computation or experimental and observational evidence	Construct and analyze mechanisms in a formal symbolic system	Analyze the relationship between people's actions and the physical world	Make decisions regarding environmental issues based on scientific evidence and reasoning	Analyze, evaluate, and pursue their opportunities and obligations as citizens in a complex world	Demonstrate understanding of world traditions and the interrelationship between diverse groups and cultures	Recognize when information is needed, and be able to locate and utilize diverse sources effectively and ethically	Produce and share electronic documents, images, and projects using modern software and technology
ART200															
Create basic forms to clay that display understanding of the physical attributes.	X														
Create basic forms to clay that display understanding of 3D design principles and elements.	X														
Create basic forms to clay that display understanding of the relationship of form, content, and aesthetic quality.	X														
Examine and discuss historical and contemporary developments, trends, materials, and approaches to ceramics.		X													
ART201A															
Apply ceramic structural and technical skills to create basic wheel thrown forms including cylinder, plate, bowl, mug and sculpture.	X														
Describe and apply the visual elements and principles to wheel thrown functional and sculptural work.	X														
Create thrown sculpture from wheel thrown and altered work through the discovery of personal aesthetic.	X														
Examine current and historical trends in ceramic surface treatment and creatively apply these surface treatments and firing techniques to work.		X													
Examine and assess trends in global historical and contemporary wheel thrown ceramic work and how they relate to culture and context.		X													
Examine and critique wheel thrown ceramic work using the appropriate vocabulary and terminology applying the 3-dimensional elements and principles.		X													
Demonstrate and practice safe handling of studio materials, tools and equipment.	X														
ART201B															
Create ceramic vessel and sculptural forms using the potter's wheel with intermediate levels of skill and originality.	X														
Apply surface treatment to a variety of ceramic forms and utilizing different firing techniques, with intermediate level skills and critical insight.	X														
Analyze and discuss ceramic artworks utilizing relevant terminology and addressing contemporary issues.	X														
Identify and address personal, expressive issues in work.	X														
Apply the elements and principles of 3D design to ceramic forms at an intermediate level.	X														
ART202															
Create hand-built ceramic forms with intermediate levels of skill and critical insight.	X														
Identify and address personal, expressive issues in both vessel and sculptural forms.	X														
Describe and apply glazing and surface techniques with an emphasis on glaze composition and the glaze-making process.	X														
Apply the elements and principles of design to ceramic forms at an intermediate level.	X														
Analyze and discuss ceramic artworks utilizing relevant terminology and addressing historical and contemporary issues at an intermediate level.	X														
Recognize the relationship between formal application and conceptual expression.	X														
ART203															
Create ceramic sculptural forms using techniques pertinent to ceramic sculpture.	X														
Identify and address personal, expressive issues in ceramic sculptural forms.	X														
Apply surface, glazing and firing techniques relevant to ceramic sculpture.	X														
Demonstrate the use of the visual elements and principles of design as they apply to ceramic sculpture.	X														
Analyze and discuss historical, aesthetic, and contemporary issues pertinent to ceramic sculpture.		X													
Recognize the relationship between formal application and conceptual expression.	X														
ART204															
Apply the design principles and elements to ceramic forms.	X														
Experiment with and use different glazes across firing temperatures and atmospheres.	X														
Apply unique glazes and alternative firing processes to individually created ceramic forms and evaluate the relationship of surface to form.	X														
Examine the historical context and importance of glazes and alternative firing processes.	X	X													
Demonstrate an understanding of how different temperatures, temperatures and atmospheres affect the glaze and surface.	X	X													
ART205															
Evaluate educational and vocational career opportunities in ceramics.					X										
Determine appropriate artwork and supporting materials for designated audiences.			X												
Present a portfolio of artwork in both a digital and physical format.	X														X
Demonstrate skills in preparing appropriate written presentation materials in an oral or digital.				X											
	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

E. Highlight changes made at the course or program level that have resulted from SLO assessment. Please include the evidence of dialog that prompted these changes.

Faculty in the Fine Arts area have discussed changes for Art 293, which is a course that Brittany Mojo (FT Ceramics) teaches. In these discussions, faculty have identified the need for increased studio time for students to work on projects outside classroom assignments. This helps to build robust portfolios for transfer, job entry, and grant applications.

Please see above for all other changes to curriculum across studio art courses in Ceramics.

F. Identify and describe any budget or funding requests that are related to student learning outcome assessment results. If applicable, be sure to include requests in the [Resource Plan Worksheet](#) and review the [Resource Allocation Rubric](#).

Art Studio - Ceramics	Advancer Kiln Shelves	\$ 6,500.00	These are shelves used in our kilns that continually get worn out and need replacement, though the Advancer kiln shelves have a much longer life, being sturdier. They cost \$239-\$244 each and any amount would be helpful, so this could be partially funded.
Art Studio - Ceramics	Increase in Ceramic Tech Hours from 50% to 75%	\$ 20,000.00	As we transition to a model where we mix our own clay due to the only clay distributor anywhere near here going out of business, it will put added pressures on the ceramics tech.
Art Studio - Ceramics	Front Loading Kiln for outside - 20 cu ft.	\$ 15,000.00	Helps to address growing FTES
Art Studio - Ceramics	Storage Shed	\$ 2,700.00	Accessible and easy access storage is needed under the awning outside to accommodate the equipment purchased to begin mixing our own clay.
Art Studio - Ceramics	Installation of electrical for test kiln	TBD	Install the kiln and add electrical to support firing. This will help to keep up with expanding needs of growing program. Supports Art 280, Art 281A, Art 281B, Art 282, Art 283, Art 284
Art Studio - Ceramics	Elements for old test kiln	\$100	Install the new elements for test kiln. This will help to keep up with expanding needs of growing program. Supports Art 280, Art 281A, Art 281B, Art 282, Art 283, Art 284
Art Studio - Ceramics	White Board (8' x 4')	\$400	Replace chalk board with White Board. Help with ongoing dust and ventilation issues in ceramics. Supports Art 280, Art 281A, Art 281B, Art 282, Art 283, Art 284

Art Studio - Ceramics	Stools for Ceramics (15)	\$700	Replace old stools in Handbuilding area. Allows for old stools to go outside. Supports Art 280, Art 281A, Art 281B, Art 282, Art 283, Art 284
Art Studio - Ceramics	6-inch Bench Grinding Wheels 1 heavy grit, 1 diamond	\$300	Replace grinding wheels on bench grinder. Improves safety and quality of grinding for all students. Supports Art 280, Art 281A, Art 281B, Art 282, Art 283, Art 284

VII. PROGRAM DEVELOPMENT

Indicate how the program supports efforts to achieve any of the following:

A. Institutional Goals and Objectives

As detailed above, courses in the Ceramics Certificate of Achievement appeal to diverse range of students and aligns with Institutional Objective 2A that seeks to increase in the number of students who earn certificates or specific job-oriented skill sets. The certificate also augments the AA Studio Art and AAT Art Studio degrees potentially aligned with 2A and with 3A that seeks to increase transfer.

Increasing the number of students who obtain the Ceramics Certificate of Achievement is our primary goal.

B. Institutional Learning Outcomes

The Ceramics Certificate of Achievement promotes personal, academic, and professional development through the fulfilling nature of creating original ceramic objects, the academic study of historical and contemporary ceramics and sculpture concepts and examples, and the tools for professional opportunities in academic and commercial ceramic studios.

ILO 2. Critical Thinking and Communication and ILO 4. Social, Historical, and Global Knowledge and Engagement ILO 5. Artistic and Cultural Knowledge and Engagement

Ceramics and all art directly teach communication and visual literacy. Integrating the elements and principles of design with the conceptual and perceptual aspects of making art requires critical thinking. The study of ceramics directly engages students in the study of artists whose work is about personal, social, historical, and political issues.

C. Program outcomes

Indicate any anticipated changes in the following areas:

1. Curriculum and scheduling

No major changes are anticipated for curriculum. Scheduling involves seeing if another section of Art 280 is viable for both Fall and Spring semesters. We added a fourth section for Spring 2024 and it filled without decreasing enrollment in other ceramics courses.

2. Support services to promote success, persistence and retention

Existing support services are adequate

3. Facilities needs

Facilities needs are addressed in the Fine Arts Resource Plan and include the need for kiln updates. As mentioned above, to increase FTES through added course sections is the capacity to run courses concurrently, which necessitates another lab space.

4. Staffing needs/projections

A hiring process in Spring 2022 and Fall 2023 led to several instructors going into the Ceramics pool. Another hiring process is scheduled for April 2024. Staffing needs are primarily for replacement of potentially retiring faculty. As mentioned above, increasing the lab technician hours from 50% to 75% or 100% would meet the dire needs of the program.

Lastly, address any changes in strategy in response to the predicted budget and FTES target for the next program review cycle.

Adding a fourth section of Art280 was a direct response to increasing FTES. The ceramics classroom has no remaining time slots to add new classes but ongoing efforts to recruit and retain students will continue to address FTES targets.

VIII. END NOTES

If applicable, you may attach additional documents or information, such as awards, grants, letters, samples, lists of students working in the field, etc.

Student Success in Transfer

2023/202 (Partial - Acceptance Info.)				
NAME	Schools Accepted	Major	School Declared/ Workforce Entry	Award
N.A.	UC Davis	MFA - 1st year	UC Davis	
S.A.	UCSB	BFA - 1st year	UCSB	
L.B.	UCSC	Studio Arts	UCSC	
L.B.	Applying to Laguna College of Art and Design			
M.B.	Applying to Cal Poly			
L.D.	Applying to Emerson University and Northwestern			

P.G.	Yale, School of Art	MFA – Photo	2022-2024 MFA Program	
C.H.	PCPA	Theatre Tech		
G.L.	CSU San Diego	Graphic Design	SDSU - BA	
L.M.	Applying to College of Creative Studies at UCSB and UCSC			
C.N.	Applying to Cal Poly			
2022/2023 (Partial - Acceptance Info.)				
NAME	Schools Accepted	Major	School Declared/ Workforce Entry	Award
I.C.	Art Center, California College of the Arts	Illustration	California College of the Arts	Merit Scholarshi p
O.C.	Sac State, Chico State, SDSU	Interior Architecture	San Diego State	
J.C.	Cal Poly, Baylor	Theatre Arts	Cal Poly	
K.E.	Cal Poly	Graphic Design	Cal Poly	
M.H.	University of Silicon Valley	Animation/Digital Design	University of Silicon Valley	yes - scholarshi ps
C.H.	CSU Sacramento, San Jose, Cal Poly SLO, and NAU	Photography (Art & Design School)	Cal Poly SLO	Pell Grant
K. I.	CSU Northridge	Art/Animation	CSUN	
N. J.	SFSU, CP Humboldt, CSUMB, UCSB, UCSC, UCSD	Visual Arts	UCSD	
T. J.		Photography	Arizona State University	
M. M.	UCSB, CSU Long Beach	Fibers, MFA	CSU Long Beach	
L. M.	CSUs: San Marcos, Northridge, Dominguez Hills, Long Beach, Channel Islands	Art/Digital Media	CSU San Marcos	Yes
R. R.	CSU Chico, CSU Fresno, CSULA	Animation	CSU Fresno	
I. S.	Stanislaus State, Sacramento State	Studio Art	Sacramento State	
L. W.	University of Wisconsin - Milwaukee	BFA	University of Wisconsin - Milwaukee	

2021/2022 (Partial - Acceptance Info.)				
NAME	Schools Accepted	Major	School Declared/ Workforce Entry	Award
J. A.	SJSU, CSU Fullerton	Illustration	CSU Fullerton	
T. B.	CSUMB	Public and Visual Art	CSUMB	
C. D.	San Jose State	Studio Arts	SJSU	
E. E.	Emily Carr University of Art & Design in Vancouver, BC		Emily Carr University of Art & Design in Vancouver, BC	
G. J.	Cal State Fullerton, CSU Channel Islands, SDSU	Graphic Design	CSU Channel Islands	
K. K.	Arizona State University	Graphic Design	ASU	
V. L.	UCSB, PNCA, Berkeley	Fine Arts	UC Berkeley	
A. M.	CSU San Marcos, CSU Channel Islands, CSU Monterey Bay, Cal Poly	Graphic Design	CSU San Marcos	
S. N.	Art Center, UCSC, UC Irvine, CSU Long Beach, CSU Fullerton	Illustration	CSU Fullerton (\$8,500 in grants)	
L. T.	Didn't apply for transfer, will move straight to the workforce	Studio Arts, minor in Illustration	Offered interior design job and an internship at SLOMA	
H. W.	SFSU, Sonoma State, CSU Channel Islands, UC Davis, UC Santa Cruz, UC Irvine, and Berkeley	Art History	UC Berkeley (offered FinAid and Cal Grants)	
2020/2021 (Partial - Acceptance Info.)				
NAME	Schools Accepted	Major	School Declared/ Workforce Entry	Award
F.C.	SAIC (12k scholarship), Belmont, waiting to hear back from NYU			
B.C.		Studio Art	CSU Channel Islands	
C.C.	UCSC (with helpful amount of FinAid), CSU Humboldt, CSU Chico	BFA program	UC Santa Cruz	

J.H.		Graphic Design	CSU Sacramento	
E.L.	Arizona State University	Photography	Arizona State University	
E.M.	may have gotten her degree from Hancock but took 3D Design here	Art	CSU Los Angeles	
K.M.			Cal Poly	
S.P.	UCSD, Cal Poly, UCR. Was a business major at Cuesta taking art classes and working in the gallery	Art History, minor is Speculative Design	UCSD, working at the Museum of Contemporary Art in San Diego	
S.R.		Set Design?	Savannah College of Art and Design	
M.R.		Sociology with Art Minor	CSUN	
J.R.			CSU Fullerton	
S.S.	Chicago Art Institute, Kansas City Art Institute, PNCA Portland, CCA Seattle	Painting	KCAI (with \$23,500/year award)	(with \$23,500/year award)
N.K.		Performance	SAIC (MFA)	
S.W.		Studio Art	UC Santa Barbara	
H.Y.		Art Practice	UC Berkeley	
2019/2020				
NAME	Schools Accepted	Major	School Declared/ Workforce Entry	Award
M.A.	Cal Poly SLO		Cal Poly SLO	
F.C.	? / Applied - Parsons School of Design, NYU, Belmont University, School of Art and Design Chicago, RISD	Photography	?	
A.C.	CSU Long Beach, Cal Poly SLO	Painting, Illustration, Graphic Design	CSU Long Beach	
R.J.	CSU San Jose (MFA)	Illustration	CSU San Jose (MFA)	
V.L.	UC Santa Barbara	Painting/ Studio Arts	CSU San Jose (MFA)	
J.O.	CSU Long Beach	Studio Arts	CSU Long Beach	
R.R.		Art History	UT Austin (graduated from there in 2022)	

A.S.	Chicago Art Institute	Painting	Chicago Art Institute	
O.W.	Columbus College of Art & Design	Illustration	Columbus College of Art & Design	
2018/2019				
NAME	Schools Accepted	Major	School Declared/ Workforce Entry	Award
E.B.	CSU Fullerton	Graphic Design	CSU - Fullerton	-
L.B.	Ohio State University	Photography - Journalism	Ohio State University	
J.G	UC Riverside	Studio Art	UC - Riverside	
F.G.			California Conservation Corps	
L.W.	CSU Chico, Cal Poly SLO	Graphic Communication	Cal Poly SLO	
G.Z.			PCPA	

IX. After completing and submitting this document, please complete the **Overall Program Strength and Ongoing Viability Assessment with your Dean before **May 3, 2024**.**

SIGNATURE PAGE

Faculty, Director(s), Manager(s), and/or Staff Associated with the Program

Instructional Programs: All full-time faculty in the program must sign this form. If needed, provide an extra signature line for each additional full-time faculty member in the program. If there is no full-time faculty associated with the program, then the part-time faculty in the program should sign. If applicable, please indicate lead faculty member for program after printing his/her name.

Instructional Programs: All full-time director(s), managers, faculty and/or classified staff in the program must sign this form. (More signature lines may be added as needed.)

Douglas Highland  May 1, 2024

Division Chair/Director Name	Signature	Date
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Brittany Mojo  May 1, 2024

Name	Signature	Date
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Name	Signature	Date
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Name	Signature	Date
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Name	Signature	Date
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Name	Signature	Date
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Name	Signature	Date
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SUPPLEMENTAL DOCUMENTS

FACULTY HIRING PRIORITIZATION INFORMATION (If Applicable)

If your program requested a faculty position for consideration, please attach or embed the following worksheets that were presented to the College Council. The guidelines for faculty prioritization can be found here: [Faculty Prioritization Process Handbook](#)

APPLICABLE SIGNATURES:

Vice President/Dean

Date

Division Chair/Director/Designee

Date

Other (when applicable)

Date

The above-signed individuals have read and discussed this review. The Director/Coordinator, Faculty, and staff in the program involved in the preparation of the CPPR acknowledge the receipt of a copy of the Vice President/Dean's narrative analysis. The signatures do not necessarily signify agreement.

CERAMICS-CPPR-2024

Final Audit Report

2024-05-01

Created:	2024-05-01
By:	Emily Hinkle (emily_hinkle@cuesta.edu)
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