

ACADEMIC PROGRAM REVIEW

Fine Arts Division

Art Department

2016

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1. OVERVIEW OF PROGRAM

A) Program Overview Narrative

The Art Department at El Camino College offers a comprehensive foundation in the theory, history, and practice of art. Students acquire observational, compositional, technical, design, interpretive, and expressive competency through an extensive range of studio art courses. The art history curriculum prepares each student to analyze, assess, and discuss works of art from a variety of cultural, historical, and stylistic periods.

Since the early 1960s, the El Camino College Art Department has been known as one of the most diverse and comprehensive community college art programs in its geographic area. It has an outstanding reputation among the CSUs, UCs, and private colleges for preparing students to transfer. The curriculum is organized into five areas: Art History; 2-D Studio Art (2-D Design, Drawing, Painting, and Printmaking); 3-D Studio Art (3-D Design, Ceramics, Jewelry/Metalsmithing, and Sculpture); Applied Design (Advertising Design, Graphic Design, and Typography); and Digital Arts (Computer Animation, Digital Video Design, Multimedia Design, and Web Design).

Proficiencies in the program are demonstrated through class projects, critiques, research papers, essays, presentations, and objective tests. Program assessment is measured by portfolios, juried and public exhibitions, program completion, transferability, and periodic program reviews. Students will be prepared to transfer and major in art, and pursue professional art-related careers.

The Art Department is supported by the Art Gallery on campus. Three exhibitions per semester for both fall and spring semesters allow students to learn from direct observation of varied artworks by which they can apply the principles of analysis they have learned in their coursework. These exhibitions include an annual Student Show featuring student artwork and the annual Faculty Show. The gallery is currently open 24 hours a week, though it has had more extensive hours in the past.

Since our last program review, the art department has had an average of 2363 enrollments each semester, a four-year average of 5193 each academic year. Currently there are eleven full-time faculty in the art department, fewer than decades past when full-time faculty numbered 14, despite consistent enrollment.

B) Degrees offered

The department offers an Associate of Arts degree in Art with an Art History option (26-27 units) or a Studio Art option (27 units) with possible emphasis areas in Painting and Drawing, Ceramics, Computer Animation, Digital Illustration, Graphic Design, Jewelry/Metalsmithing, Printmaking, Digital Photography, Sculpture, Motion Graphics, and Web Design. Alternatively or in addition, students may choose an Art History AA-T Transfer degree in Art (18 units) or a Studio Art AA-T Transfer degree (24 units). The

transfer degrees are designed to provide a clear pathway to a CSU major and baccalaureate degree.

The department also offers the following certificate programs: Computer Animation (36-37 units), Digital Photography (38-39 units), Illustration (36-37 units), Motion Graphics (36-37 units), Web Design (37-39 units), Gallery Management (22 units), Jewelry Design and Fabrication (18 units), and Visual Communications (33-35 units). For students to be accepted for transfer into a BFA program, more units are required depending on the institution.

In addition, several Art Department courses serve students campus wide as general education credit for the AA degree for transfer, and those seeking AA degrees with majors in Liberal Studies (Elementary Teaching), Ethnic Studies, Japanese, and Spanish.

C) Alignment with College Mission and Strategic Initiatives

College Mission Statement

El Camino College makes a positive difference in people's lives. We provide excellent comprehensive educational programs and services that promote student learning and success in collaboration with our diverse communities.

The Art Department's primary mission is to prepare students with the appropriate academic skills to successfully transfer to four-year institutions. In addition, the department curriculum prepares students for direct entry into a variety of art related professions with fundamental knowledge and skills required to conceptualize, produce, and document visual art work.

Strategic Initiatives

1) Student Learning - Support student learning using a variety of effective instructional methods, educational technologies, and college resources.

Art Department Faculty is committed to providing quality education. Faculty seek to be current in technology trends and update hardware and software on a regular basis. Faculty strive to use different technologically-based instructional methods in the classroom including accessing online video demonstrations, TED Talks, and blogs. The Art Gallery presents exhibitions, performances, and lectures by well-known contemporary artists, faculty, and students. The gallery, while serving the community as well, is primarily used by students and faculty as a laboratory to find practical application to the technical, aesthetic, theoretical, and conceptual issues raised in the classroom. A diverse and frequently changing schedule of exhibitions supports the variety of courses offered by the art department, catering to the needs of both the art major and the introductory student.

2) Student Success - Strengthen quality educational and support services to promote and empower student learning, success, and self-advocacy.

To encourage success and completion, the art department organizes and hosts several annual programs. In conjunction with counseling, informational meetings and question and answer sessions are led by faculty each year at the Majors Fair and Career Workshops to help students progress in their goals. Counselors from El Camino and representatives from other art schools such as Otis and Art Center make classroom demonstrations each semester.

The art department sponsors several clubs, such as the Clay Club, the I.D.E.A.S. Art Club, the Jewelry Club, and the Studio to Street Club, wherein students can support one another and receive more personal faculty guidance. The Jewelry Club has made field trips to meet with faculty at CSULB and CSUF transfer programs. Over the last several years, the Art Club (IDEAS) has led field trips to San Francisco and Davis, California to attend the California Conference for the Advancement of Ceramic Art, and visited numerous art galleries and museums throughout the Los Angeles area.

Art History students are required to visit local museums to gain a better understanding of concepts taught in class. Many students, in art history and the studio classes, have attended the Getty College Night as a way of making further connections from ideas learned in the classroom. Through the Learning Resource Center, an art history tutor is available to students multiple days of the week and can assist with research, writing, and study skills.

The Jewelry and Metalsmithing program has hosted numerous local and out of state guest lectures including artists Nancy Megan Corwin, Carol Webb, Michael Hendrix, Betty Helen Longhi, and Amanda Lockrow. Each semester, the art gallery hosts artist talks in conjunction with gallery exhibitions.

3) Collaboration - Advance an effective process of collaboration and collegial consultation conducted with integrity and respect.

The Art Department has collaborated with other Fine Arts Division programs and campus programs and entities for the mutual benefit of the students and the college. Examples of collaboration include design students working with campus marketing staff to create new signage for the campus, the Art Club (IDEAS) participating in the spring 2016 Cherry Blossom Festival by making Cherry Blossom pins and displays, and digital arts students making posters and flyers for fine arts division faculty performing at the Center for the Arts.

The Art 143 Digital Design and Publishing class collaborated Spring 2013, 2014, and 2015 with the English Department in the design and production of the Myriad, ECC Creative Arts Journal. In Spring of 2016, Independent Study student Stephanie Guerrero, under the guidance of Professor Joyce Dallal, met with the English class who edits the journal to work with them on the process and designed and produced the Journal as part of her semester project.

In addition, independent study student Stephanie Guerrero designed the Art department flyer for the fine Arts Division Open House, and was the winner of the Poster Contest for the upcoming International Conference on the Spanish Civil War, organized by the Spanish Department.

Other on-campus collaborations include the Art 141 Digital Art Fundamentals class working with the ECC Union staff to design illustrations for the Union website in spring 2015, Art 143 Digital Design and Publishing class working with the ECC Gallery to design and produce catalogs for the Victor Raphael, James Griffith, and Michael Davis exhibitions in spring 2013-15, and the Art 142 Digital Photography class collaborating with Speech professor Jason Davidson to produce an exhibit of “spirit photographs” that were displayed in the Marsee Auditorium lobby during his “Phantasms 2” performance in fall 2014.

Faculty have also collaborated with dance and music faculty and students at the annual Art Department Open House with an estimated attendance of 400 visitors each year.

4) Community Responsiveness - Develop and enhance partnerships with schools, colleges, universities, businesses and community-based organizations to respond to the educational workforce training, and economic development needs of the community.

The Art Department connects with the community through a number of ways, but most significantly in its annual Open House which brings together current and prospective students, faculty from all areas, and community members to celebrate the diverse contributions of its current students. It coincides with the annual student show in the art gallery, which acts as an outreach to the community and potential students and employers, as well as offering support and encouragement to student artists. The annual Art Department Open House in its current form has been held for at least the past 35 years, possibly going back as early as 1972.

In addition, the Jewelry Program has, on a rotating basis, hosted the Metal Arts Society of Southern California Demonstration Day. This event is open to students and the community at large and consists of a day of technical demonstration and lectures.

The art department provided assistants (6) for an outdoor public artwork (5 life size bronze figures) for an artist whose work was commissioned and displayed in the city of Santa Fe Springs, CA.

5) Institutional Effectiveness - Strengthen processes, programs and services through the effective and efficient use of assessment, program review, planning, and resource allocation.

Through SLO and PLO assessment, the Art Department has identified areas for growth and improvement such as curricular changes, teaching strategies, and equipment needs. For example, in Art 161 and 262, SLO results led to faculty development of a clear 6-step process and 3-phase process to unpack vital information for the student.

The new process has made information more understandable and has led to greater student success. When applicable, the action plans are reflected in the unit plan providing the possibility for resource allocation.

6) Modernization - Modernize infrastructure and technological resources to facilitate a positive learning and working environment.

Maintaining up-to-date technology is an ongoing goal of the department. Computers and projection equipment as well as software critical to art production is regularly updated, though sometimes with delay due to a lack of clear acquisition processes.

The Department is located in a building that is approximately 60 years old and has needed updates to maintain safety and health codes as well as relevancy in the field. Similarly, integrated resources such as aging equipment and furniture have needed updating, with some of those needs being met and many equipment needs still pending. The department seeks to actively participate in the planning and design of the new art building to ensure certain performance standards are met.

D) Status of previous recommendations.

1. Fund immediate need staffing for FULL-TIME FACULTY in: Painting/Drawing, and/or Printmaking, and/or Web or Animation. Cost \$90,000 per hire. (staffing) – **INCOMPLETE. Our last full time hire was Vince Palacios in 2011 to head the ceramics area.**

2. Upgrade and maintain the Printmaking facility to include clean/green studio processes and a repurposing of the space to accommodate digital technology and a darkroom for photo based prints. (Facilities and Equipment) –**COMPLETE.**

3. Funding is needed for a certificated employee to supervise and tutor Open Labs and facilities so that art students can practice and develop their skills as well as complete assignments. Cost for 2 certificated employees \$36,000. (Curriculum) —**INCOMPLETE**
There has been no progress here and the position is still needed.

4. Funding immediate need staffing for a “Digital Studio Technology Specialist.” (Staffing) –**INCOMPLETE. A person was hired, however, he is no longer in the position. No one with this job title was hired. Currently this position is staffed by an Instructional Aide worker.**

5. Include the Program SLO statement on the Art Department Web Page. Include the Program SLO statement the Open House Flyer. No Cost (Assessment of Student Learning) – **ABANDONNED. Assessment statements were not supportive of the advertisement purpose of the flyer.**

6. Separate SLO reports for each course. No Cost (Assessment of Student Learning) -- **ABANDONNED due to college assessment policy.**

7. More tutor hours for art history tutoring, including on-line tutoring and tutoring by appointment. (Staffing) **–INCOMPLETE.**

8. Begin consultation with campus administration and architects for the design of the new Art building. Art Faculty members to join the building "user group" once it is established. No cost (Facilities and Equipment) **–IN PROGRESS. Meetings began in fall 2015. However, no specific plans have been presented and no mechanism is in place for communication or faculty input.**

9. Fund immediate need staffing for a PART-TIME GRADER to assist Art History faculty. Cost \$6,000 (staffing) **–INCOMPLETE**

10. Create a survey on student's educational goals and professional development needs in order to prioritize new curriculum, course and certificate revisions. Develop and implement methods to provide meaningful information to our students on transfer, major courses and certificates. Identify resources to track data on transfer, certificates, and professional career development. Cost: minimal. (Institutional Research Data Analysis, Curriculum) - **COMPLETE**

11. Fund immediate need equipment requests in the following areas: Ceramics, Drawing, Sculpture, Three Dimensional Design, Jewelry Metalsmithing, Digital Arts, Two Dimensional Design, CTE equipment and Technology. Costs vary. (Curriculum, Facilities and Equipment, Technology and Software) – **IN PROCESS AND PARTIALLY COMPLETE**

12. Fund immediate Facilities needs: Ventilation in the Slurry room Cost:\$30,000 Ventilation system at workbenches in Art 133. Cost:\$13,000 Provide Wi-Fi in Art 122,125, 131,133. Cost \$10,000 (Facilities and Equipment)) **–INCOMPLETE. Wi-Fi has been improved, but is still substandard. Inadequate ventilation in the slurry room is a potential health hazard and should be rectified.**

13. Consider combining Art 195, Portfolio and Career Planning for Artist with Art 34, Gallery Management and Artist Career Issues into one 3-unit general education course. No cost. (Curriculum) – **ABANDONNED. Art 34 has been rewritten as Art 194, but will be inactivated. Art 195 is rewritten to 3 units and is still a separate course. Gallery Management students will take one Independent Study course to complete requirements for the certificate.**

14. Fund long term need to hire full time faculty in: Three dimensional Design and/or Jewelry and Metalsmithing and/or Design Cost \$90,000 per hire. (Staffing) – **INCOMPLETE.**

15. A review of class maximum capacity numbers should be taken. Overcrowded classes present a challenge to successfully teaching the curriculum and stress the facilities and equipment. No cost. (Curriculum) - **ABANDONED. Capacity numbers have been predetermined.**

16. The Digital Arts certificate options can be streamlined and updated to reflect changes in the field. Revisions to prerequisites are needed to better align courses, and new advanced courses added to serve students requiring a portfolio for transfer or seeking to advance their skills for employment. Digital and Design course disciplines are being revised to either Graphic Arts or Multimedia. (Curriculum) - **COMPLETE**

17. Revise Art 207, Art History of Mexico, and Central and South America from one to two courses. (Curriculum) -**IN PROCESS. This will be complete within the next year.**

18. Meet with faculty of transfer institutions to better align course offerings and major requirements consistent with four-year colleges and universities. No Cost. (Curriculum) **COMPLETE. We meet on an informal but regular basis.**

19. A review of the degree requirements for Art History and Studio Art, as well as the department certificate programs is advisable at this time to maintain currency and relevancy. (Curriculum) **COMPLETE, ONGOING.**

20. Reinstate sections of the following classes that have been cut, as budget permits: DRAWING FUNDAMENTALS (Art 110) ART & MODERN LIFE (Art 101) (Curriculum) – **PARTIALLY COMPLETED: Art 101 sections have been added and cut as needed, but seem to be at appropriate levels. Art 110, which is no longer repeatable, needs increased sections.**

21. Reinstate classes in PRINTMAKING that were cut, due to budget and lack of full time instructor, and to maintain the Department's commitment to a diverse art program, as the budget permits. (Curriculum) -**INCOMPLETE. There is still no full-time instructor in this area.**

22. Reinstate sections of classes that were cut and are now offered on a spring/ fall rotating basis, so students can complete their certificate or AA degrees in a more reasonable amount of time, including: ART 39 & 40, ADVERTISING DESIGN I&II (beginning and advanced sections were combined and used to be offered day and evening, now only one day class is offered). ART 29: COLOR FUNDAMENTALS (this class used to be year round, now once a year) ART 41 & 42, LETTERING & TYPOGRAPHY (beginning and advanced sections were combined and used to be offered day and evening, now only one day class is offered). **COMPLETE**

23. To enhance the Art program, the art faculty recommends the creation of the following new courses : Art and Global Feminism; History of Islamic Art and Architecture; History of Graphic Design; Conceptual Visualization; Product & Packaging Design; Introduction to Art Processes; Product Design/Industrial Design; Ceramic

Sculpture; New Genres; Crafts; Digital Pre-press and Commercial Printing Processes; and Advanced Digital Photography. (Curriculum) **–IN PROGRESS. Some courses have been abandoned, others have been modified in their development such as a course on Gender and Sexuality in Art and Visual Culture instead of Art and Global Feminism.**

24. Fund Long Term Facilities needs:

Upgrade electrical panels in all studios. Estimated cost: \$960,000 **–INCOMPLETE**

Upgrade heating and cooling system in Art 133. Estimated cost:\$150,000 –
INCOMPLETE

Upgrade heating and cooling system in Art 131. Estimated cost\$185,000 –
INCOMPLETE

New electrical power in Art 131. Est cost: 137,000 **–INCOMPLETE**

Restore ventilation system to spray booths in Art131. Est cost: \$55,000 **–INCOMPLETE**

Remodel "Cage area" in Art 131. Est cost:\$35,000 **–INCOMPLETE**

New Electrical strips in Art 122. Est cost:\$20,000 **–INCOMPLETE**

E) Highlights of the program's success and future vision

El Camino College art majors transfer to some of the most prestigious art schools including:

Otis College of Art and Design in Westchester CA

Cal Arts in Valencia, CA

Art Center in Pasadena, CA

Kansas City Art Institute, K.C.

Chicago Art Institute

UCLA

UC Irvine

CSU Long Beach

CSU Dominguez Hills

CSU Fullerton

CSU LA

CSU Northridge

San Diego State

San Jose State

Although there is no mechanism in place to track students and their success in the field once they have left El Camino College, because of their rapport with students, faculty often hear of their achievements. Many students have not only graduated with their BFA's, but went on to get their MFA. One sculpture student got his BFA in sculpture at CS Long Beach, then went to study Art Theory in London, and receive his M.A.. He is presently working at the Torrance Art Museum, and is awaiting acceptance to PHD programs in Art Theory and Criticism.

In general, students transferring to Art Colleges receive scholarships of over 50% of their costs. The majority receive enough aid that it makes these exceptional art institutions around the same price or sometime less expensive than attending a State University.

There are currently sculpture students attending Otis and Kansas City Art Institute on full scholarships. A few years ago, one of these transfers in sculpture to Kansas City received their "Best Transfer" award at the end of his first academic year there.

Every year these schools send alumni and recruiters to El Camino to get the best sculpture students. A lead sculpture faculty member at Cal State Long Beach reported that our transfers are by far the best students he has. He also requested that we stop sending the best to the private art colleges, because he wanted them in his program.

One of our alumni who was teaching as an MFA student at Cal Arts was asked by her art department chair "why the El Camino Students were the strongest students in the department"? Her answer, "They stress traditional foundations, while allowing students to explore their ideas."

A former student was the featured artist in one of the 2013-14 monthly publications of *Sculpture Magazine*, the leading publication for the fine arts sculpture community. In her interview, she gave El Camino College and our sculpture area credit for her beginnings.

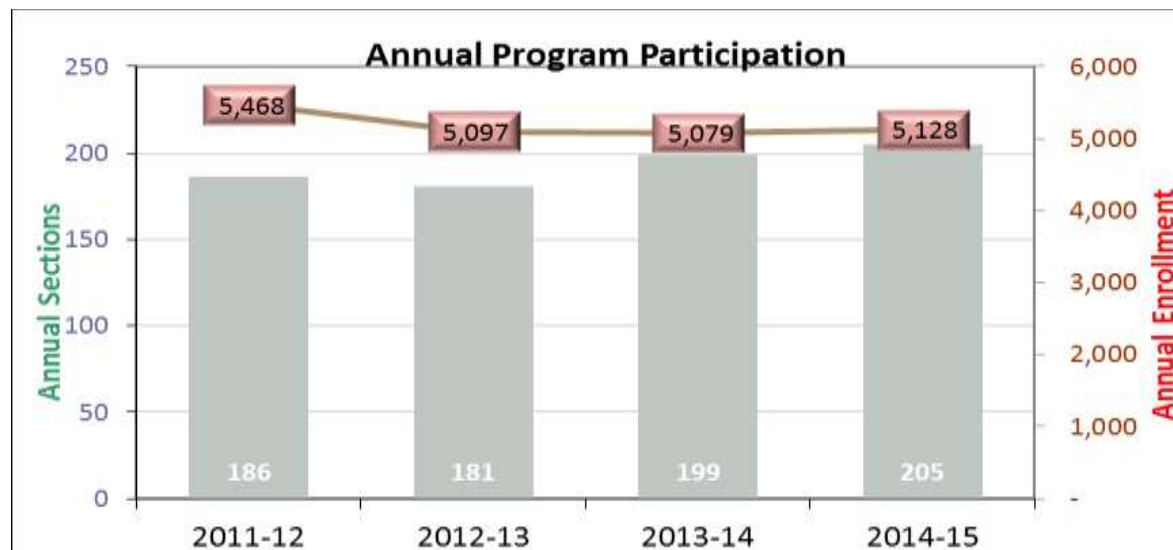
A CTE grant totaling \$10,520 was awarded to the Digital Arts program in 2014/15 to fund a new laser printer for the Art 5 Lab, an additional hard drive for the Art Department server, and student licenses for Lynda.com online training. Subsequently, the college decided to purchase a campus license for Lynda.com so that portion of the grant was returned.

Faculty have been diligent in acquiring and providing the best resources and opportunities despite financial challenges. Our goal is to continue to guide and prepare our students for successful careers in the arts. Between 2010 and 2015 almost 40% of the degrees completed, and half of the certificates awarded, within the Fine Arts Division were in art.

2. ANALYSIS OF RESEARCH DATA

A) Head Count

Our annual program participation has declined by approximately 300 students since 2011-12. The last three years have been steady with a slight increase in 2014-15. 2011 marked the year that course repeatability ended which could account for the decline. The department has begun creating “levels” within the curriculum which will stabilize the numbers.



B) Course Grade Distribution

The grade distribution for the entire art department has been consistent over the last four years, as is demonstrated in the data below. There is a predominate number of ‘A’ grades throughout the department, with Art 110 (Beginning Drawing) and the Art History courses having a more even spread of grades, but also more Ws and Fs. To an extent this is proportionate with the higher enrollment of those courses, but could also reflect the academic rigor of the courses. Also, Art 110 is a pre-requisite for many studio art courses and often ends up being more challenging than anticipated. In this way, the pre-requisite is serving its purpose in ensuring that students are more prepared to be successful in subsequent courses.

See Appendix A for complete data.

C) Success and Retention Rates

From 2011 to 2014 the Art Department average Success Rate was 71.9%, while the average Retention Rate was 86.2%. This is above the campus rates of 68% for success and 82% for retention (based on fall 2014 data). The Success Rate for the Department showed a steady downward trend throughout the period, decreasing from 76.4% in

2011 to 70.3% in 2014. Retention Rates decreased from 88.5% in 2011 to 84.0% in 2014, however the departmental average is higher than the highest rate during the last Program review period (84.9% in 2008). Online course grades comprised slightly less than 5% of grades awarded, compared to 55% and 76% for the division.

Art classes with the high success and retention rates occurred across many art disciplines. Students are succeeding because the Art department offers a wide selection of courses that strengthens individual disciplines and the individualized attention given by the faculty. Courses that fell below the average success rate with regularity were the Art History Courses. Potential reasons include the high number of students who lack basic Writing and Math skills when they enter the College. This is a campus wide issue not unique to the Art Department. However, this outcome highlights the need for tutoring in Art History.

Success and retention rates in the Art History courses have some other interesting patterns. Often time the retention rates for the distance education courses were 10% below the rates for the same face-to-face class. However, the success rates are only 2-5% points different between distance education and face-to-face classes, and sometimes the success is even higher in the distance education class. This is different from the campus norm and speaks to the quality of those instructors and their ability to maintain student engagement.

Success and retention rates show another pattern in Art 207 and Art 208. These classes often have lower enrollment and/or lower success rates. Faculty teaching in these areas have only seen a change when Art 208 became an honors class increasing success rates from 54.5% in 2012 to 94.4% in 2014. Faculty teaching these classes believe that the courses do not consistently attract serious students in part because of their placement in the schedule and catalogue. The recent renumbering to 200-level separates them from other art history courses and keeps them hidden from those searching specifically for art history. While they may fill, they fill slowly, sometimes with students who just need a course, but are not specifically interested in that course. Even Art 205A (Asian Art) had higher retention and success rates when it was Art 5a and the rates dropped by approximately 8% when it became Art 205A. It is recommended that the art history courses be separated from the studio courses in the catalogue and schedule to help promote these courses among majors and intentionally-minded students.

Demographics

Gender

The gender breakdown for the Art Department reflects closely that of the rest of the El Camino College campus. For the Art Department it is 52.3% female and 46.7% male, campus wide it is 51.6% female and 48.4% male.

Ethnicity

Within the ethnicity group our students reflect closely the ethnic makeup for the rest of campus, with a 3% higher percentage for Asian and White students and 4% less Latino and 2.4% less African-American students.

From the fall data from 2011 through 2014, using 65% as the bench mark, two groups can be identified as falling below the bench mark for all four years. They are African-American averaging 56.3% success rate, and Pacific Islander with a 52.1% average success rate. This trend is reflects similar outcomes campus wide. The College has submitted a Student Equity Plan to address these issues. The department needs to further study of this trend to better understand the root causes and possible solutions for the improvement success rate within these groups who are enrolled in Art courses.

Age Group

By far the largest number of students served by the Art department range in ages from 18-22, this is not surprising as this age group is the “typical” college age. This age group comprises an average of 60.8% of the students enrolled in Art Department classes. This is greater than the average for the campus at large. This may reflect the fact that students graduating from high school are looking to fulfill deficiencies in the K-12 visual art curriculum. Our comprehensive curriculum addresses this issue.

<i>Ethnicity</i>	Fall 2011		Fall 2012		Fall 2013		Fall 2014	
	Success	N	Success	N	Success	N	Success	N
African-American	57.0%	293	55.3%	273	54.9%	346	55.3%	331
Amer. Ind. or Alask. Native	56.3%	16	71.4%	X	66.7%	X	60.0%	X
Asian	81.7%	475	79.8%	455	83.4%	429	79.6%	402
Latino	70.4%	940	73.5%	937	72.1%	1,077	67.1%	1,205
Pacific Islander	62.5%	X	54.5%	11	41.7%	12	50.0%	X
Two or More	78.9%	123	78.8%	113	72.9%	129	76.5%	136
Unknown or Decline	79.5%	78	76.2%	42	80.8%	26	61.5%	13
White	82.8%	424	81.8%	380	71.8%	365	78.1%	392

Gender

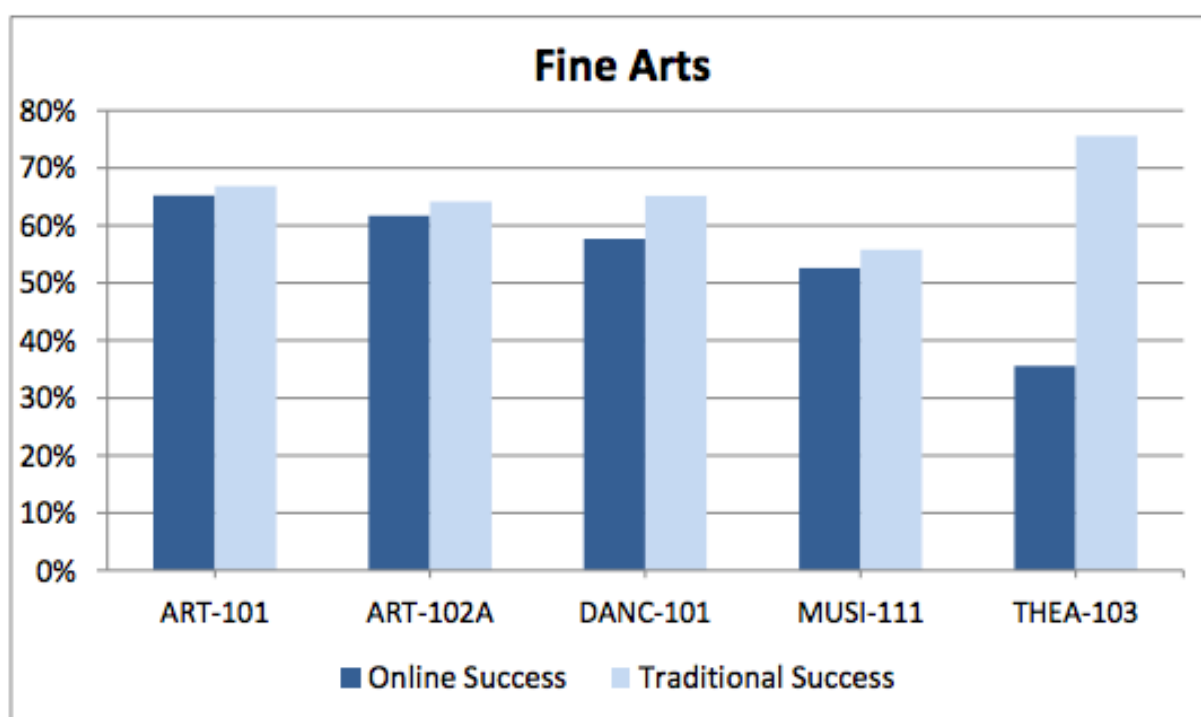
M	70.7%	1,098	72.6%	1,042	69.7%	1,162	68.0%	1,175
F	76.6%	1,259	75.7%	1,176	73.3%	1,225	71.3%	1,313

Age Groups

19 or less	72.6%	820	71.8%	759	71.0%	816	69.6%	871
20 to 24	70.8%	1,024	74.6%	974	71.6%	1,081	68.6%	1,119
25 to 49	80.4%	403	74.5%	368	69.9%	409	70.4%	432
Over 49	88.2%	110	85.5%	117	85.2%	81	86.4%	66

D) Comparison of face-to-face with Distance Education classes

Distance Education is a small percent of overall enrollment, only applying to Art 101 and Art 102a. In fall of 2014, two sections of Art 101 and Art 102a had a total of 93 seats. In spring 2015, two sections of Art 101 and Art 102a had a total of 103 seats. However, the diagram below shows that our few online offerings are more successful than other Fine Arts Distance Education courses.



E) Enrollment Statistics

Class load

Students enrolled in Art courses are equally split between full-time, 49.5% and part-time status 50.1%. Our student full-time student percentage is greater than that of the rest of the college by 14.6%.

Academic level

An average of 88.5% are high school graduates, 6.2% greater than the average for the ECC population. However, 7.7% are college graduates vs 11.7% campus wide.

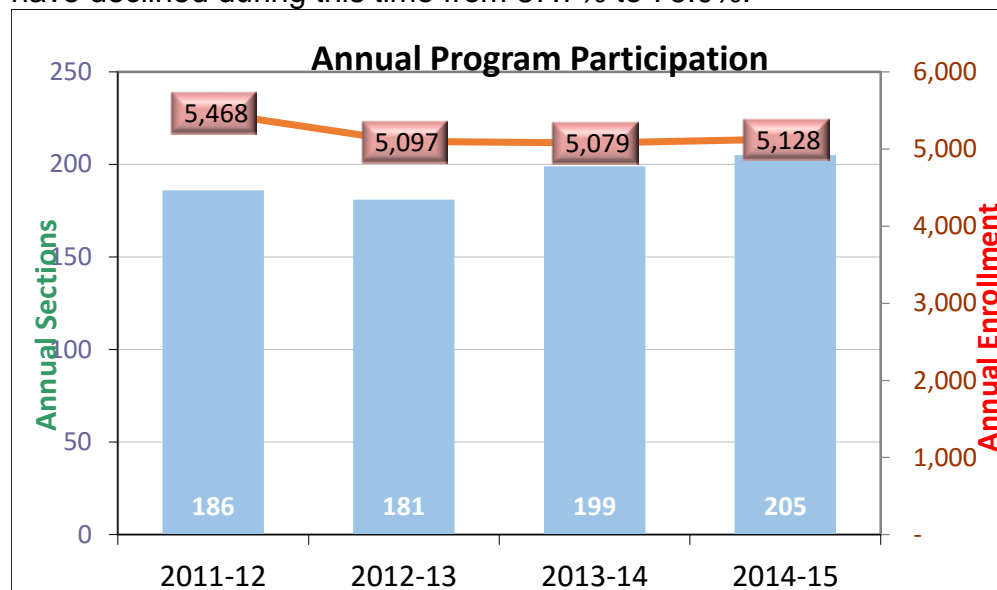
Educational Goals

32.3% of Art students intend to transfer, slightly above the college average. 16.1% were undecided, again, slightly above 15.8% campus wide. In fall 2010 35.5% students responded “unknown”, this dramatic shift is likely is due to the new programs the state has placed on community college students to declare an educational goal. Because the Art department is primarily serving 18-22 year old high school graduates who intend to transfer, faculty will need to coordinate with counseling to promote student awareness of regional 4 year art programs and scholarship opportunities. The Art Department faculty currently host representatives from regional private and public 4 year institutions. This practice should be continued.

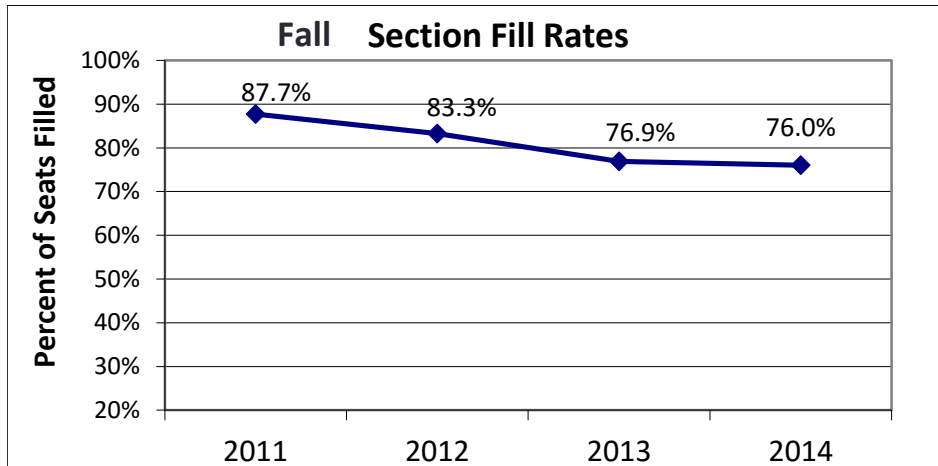
Seat Count and Fill Rate

Annual Program Participation

The annual enrollment decline most between 2011-12 and 2012-13. It appears to have leveled off in 2013-14 and show an increase in 2014-15. This can be attributed largely to the loss of repeatability for many of our art courses. Curriculum is currently being written to offer levels to address the repeatability issue. Additionally section fill rates have declined during this time from 87.7% to 76.0%.



	2011-12	2012-13	2013-14	2014-15
Students	3,962	3,638	3,679	3,758
Enrollments/Student	1.38	1.40	1.38	1.36



F) Scheduling of Courses

The day program comprises 83.7% of enrollment and night courses 13%. These percentages have been relatively constant over the four year period. Interestingly, campus wide, 53% of students take at least twice the “normal” time to complete their studies.

Enrollment by Time of Day				
Fall Term	2011	2012	2013	2014
Day	85.2%	85.8%	81.2%	82.9%
Night	12.8%	12.0%	14.5%	13.4%
Weekend/Unknown	2.1%	2.3%	4.3%	3.8%

G) Recommendations

1. Separate Art History and Studio classes in the catalogue and schedule.

3. CURRICULUM

A) Provide the curriculum course review timeline to ensure all courses are reviewed at least once every 6 years.

COURSE	CTE	2010-2011	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016	2016-2017	2017-2018	2018-2019	2019-2020	2020-2021	2021-2022
ART 12ab	N			IA									
ART 50- (Special Topics)	N					IA							
ART 96 (formerly 96abcd)	N					CCC Chair	X						CCC Chair
ART 99 (formerly 99abc)	N					X						CCC Chair	
ART 100	N	IA											
ART 101 (formerly 1)	N				X		X						6 YR
ART 102A (formerly 2)	N				X		X						6 YR
ART 102AH	N						NEW						6 YR
ART 102B (formerly 3)	N				X						6 YR		
ART 102C (formerly 4)	N				X		X				6 YR		
ART 106 (formerly 6)	N				X						6 YR		
ART 109	N				X						6 YR		
ART 110 (formerly 10ab)	N		X						6 YR				
ART 129 (formerly 29ab)	N						X						6 YR
ART 130 (formerly 37ab)	Y					X		2 YR		2 YR		2 YR	
ART 131 (formerly 41ab)	Y			X		2 YR		2 YR		2 YR		2 YR	
ART 132 (formerly 39ab)	Y			X		X		2 YR		2 YR		2 YR	
ART 133 (formerly 43abcd)	Y			X		X		2 YR		2 YR		2 YR	
ART 141 (formerly 141abcd)	Y			X		X		2 YR		2 YR		2 YR	
ART 142 (formerly 142abcd)	Y			X		2 YR	X		2 YR		2 YR		2 YR
ART 143 (formerly 143abcd)	Y			X		X	X		2 YR		2 YR		2 YR
ART 144 (formerly 144abcd)	Y			X		X		2 YR		2 YR		2 YR	
ART 145 (formerly 145abcd)	Y			X		X		2 YR		2 YR		2 YR	
ART 146 (formerly 146abcd)	Y			X		X		2 YR		2 YR		2 YR	
ART 147 (formerly 147abcd)	Y			X		X		2 YR		2 YR		2 YR	
ART 150	N			X						6 YR			
ART 151ab	N			IA									
ART 152 (formerly 52abcd)	N			X						6 YR			
ART 153 (formerly 53ab)	Y			X		2 YR		2 YR		2 YR		2 YR	
ART 160 (formerly 31abcd)	Y					2 YR		2 YR		2 YR		2 YR	
ART 161 (formerly 61ab)	N		X						6 YR				
ART 173 (formerly 73ab)	N		X						6 YR				

ART 181 (formerly 81ab)	N						X						6 YR
ART 187 (formerly 87ab)	N		X				X						6 YR
ART 194 (formerly 34ab)	N		X						6 YR				
ART 195 (formerly 195ab)	N						X						6 YR
ART 205A (formerly 5A)	N				X						6 YR		
ART 205B (formerly 5B)	N				X						6 YR		
ART 207 (formerly 7)	N				X						6 YR		
ART 208 (formerly 108)	N				X						6 YR		
ART 208H	N						NEW						6 YR
ART 209 (formerly 9)	N				X						6 YR		
ART 210 (formerly 11abcd)	N		X						6 YR				
ART 217 (formerly 17ab)	N		X						6 YR				
ART 218 (formerly 18abcd)	N			X						6 YR			
ART 219 (formerly 19ab)	N			X						6 YR			
ART 220 (formerly 20abcd)	N			X						6 YR			
ART 222 (formerly 22ab)	N		X		X						6 YR		
ART 223A (formerly 223)	N						X						6 YR
ART 223B	N						NEW						6 YR
ART 224 (formerly 24ab)	N		X	X						6 YR			
ART 225 (formerly 25abcd)	N		X	X						6 YR			
ART 230 (formerly 38abcd)	Y					X		2 YR		2 YR		2 YR	
ART 231 (formerly 42abcd)	Y			X		2 YR		2 YR		2 YR		2 YR	
ART 232 (formerly 40abcd)	Y					X		2 YR		2 YR		2 YR	
ART 233	Y				NEW		2 YR		2 YR		2 YR		2 YR
ART 253 (formerly 54abcd)	Y			X		2 YR		2 YR		2 YR		2 YR	
ART 262 (formerly 62abcd)	N				X						6 YR		
ART 263 (formerly 63abcd)	N				X						6 YR		
ART 274 (formerly 74abcd)	N				X						6 YR		
ART 275 (formerly 75abcd)	N				X						6 YR		
ART 282 (formerly 82abcd)	N						X						6 YR
ART 283 (formerly 83abcd)	N					X						6 YR	
ART 288 (formerly 88abcd)	N		X				X						6 YR
ART 289 (formerly 89abcd)	N	X					X						6 YR
ART 290	N						NEW						6 YR

B) Course Additions to Current Offerings

Art 208H - Honors History of American Art was added to the art history curriculum (2015-2016) to support student learning (Strategic Initiative A) in a number of ways. It will provide students in the Honors Transfer Program with an additional honors course option. Second, the unique course number and title will clearly identify the course as an honors course avoiding registration confusion. Designated honors courses facilitate the transfer application process because they are clearly identified on assist.org and on the online UC application. Finally, by establishing separate honors courses like Art 208H places the College in line with best practices as recommended by the Honors Transfer Council of California, and will help increase transfer rates, especially to prestigious universities like those in the UC system. Future honors courses in art History may include Art 101H.

Art 233 - Graphic Design II (2013-2014) course prepares students for transfer to CSU/UC and private four-year institutions. This course is a continuation of Art 133 - Graphic Design and will also be included as part of the Graphic Design – Visual Communications CTE Certificate. It provides students with the opportunity to develop a higher level of proficiency in graphic design beyond the introductory level of Art 133 and thereby increases students' chances of producing portfolio quality work appropriate for inclusion in an admissions portfolio and thereby improving their competitive edge for acceptance into BA/BFA programs in Graphic Design.

Art 290 – Screen Printing promotes the transfer mission of the College by providing an additional opportunity for students to expand their skills in printmaking and to provide additional opportunities for students to develop portfolio-quality work to be submitted as part of the application process for entry into BFA programs at public and private colleges and universities. Many of our students transfer to CSULB, however, students also transfer to Art Center, Otis School of Art and Design, and CSU Fullerton. On average, students have one or two attempts to be accepted to BFA programs based on portfolio review. Art 290 is but one small step toward bridging a significant gap in the curriculum of the art department that was created by the state's elimination of repeatability for studio art courses.

Art 223B – Fundamentals of Painting III promotes the transfer mission of the College by providing the opportunity for students to develop advanced-level art work to be included in a portfolio and submitted as part of the application process for entry into BFA programs at public and private colleges and universities. Art 223B is but one small step toward bridging a significant gap in the curriculum of the art department

that was created by the state's elimination of repeatability for studio art courses.

Studio Arts A.A. Degree for Transfer / Art History A.A. Degree for Transfer

These transfer degrees were developed since the department's 2012 program review to comply with SB 1440 (associate degree for transfer). Department faculty have determined that these degrees provide students with guaranteed transfer options to the CSU in Studio Arts and Art History respectfully. These degrees have greatly enhanced students transfer rates. Over the last four years, degrees awarded has increased 95% resulting in 147 degrees being awarded overall.

Visual Communications Certificate of Achievement was added to the design program in 2014 as an update to the Digital Arts Graphic Design Certificate. This revised certificate is more consistent with CTE guidelines and has the advantage of cross-disciplinary class selections including class options in Computer Science, Business, Communications, Architecture, Photography, Journalism and Fine Arts to allow students to customize their certificate for entry level positions in either, web, print, or advertising graphics. In view of the dramatic technological developments in the design industry, "Graphic Design" is being replaced by "Visual Communications" as the preferred industry term. The number of certificates issued over the last four years has also increased by 500% for a total of 19 certificates (2013 – 4 certificates, 2014 – 2 certificates, 2015 – 1 certificate, and 2016 – 12 certificates).

C) Deletions and Inactivations from Current Course Offerings

Art 194 – Gallery Management and Artist Career Issues Art 195 now focuses just on career issues.

Art 100 – Supervised Tutoring is not in compliance with Title 5 regulations and has not been offered since spring 2003. Therefore, the faculty voted to inactivate the course.

ART 50 - Special Topics in Art is no longer relevant to the art department curriculum and is therefore being inactivated.

Art 12ab – Perspective Drawing is a one unit, non-degree applicable course which is no longer relevant to the art department curriculum. The art faculty plans to create a three unit, degree applicable perspective course.

D) Distance Education Courses

Art 102A - History of Western Art - Prehistoric to Gothic

This course surveys the history of Western art from the prehistoric era through the Gothic period with an emphasis on painting, sculpture, and architecture. Key artworks are studied in relation to historical and cultural contexts that consider the effects of shifting social, political, philosophical, and spiritual paradigms on the production of art. [One section offered in fall and spring semesters]

Art 101 - Art and Visual Culture: A Global Perspective

This course is an introduction to art and visual culture across time and diverse cultures with a global perspective. Examining works of art through themes, theory, terminology and media, students acquire analytical and interpretive skills to develop visual literacy as well as an understanding of the role of art and visual culture in relation to contemporary life. This course explores how meaning is constructed, transmitted and negotiated in an increasingly visual world. [One section offered in fall and spring semesters]

E) Discuss how well the courses, degrees, or certificates are meeting students' transfer or career training needs:

1. Have all courses that are required for your program's degrees and certificates been offered during the last two years? YES.
If not, has the program established a course offering cycle?
2. Are there any concerns regarding program courses and their articulation? NO.
3. How many students earned degrees and/or certificates in your program?
Over the previous four years, 126 degrees and 13 certificates were awarded in the art.

F) Recommendations

1. The Digital Arts Certificates are being consolidated into one Digital Arts Certificate of Achievement as per the recommendations of the advisory board to broaden course offerings thereby encouraging students to develop a more diverse range of skills and knowledge consistent with the challenges of a rapidly changing job market. It is the goal of the art department that this proposed Digital Arts Certificate of Achievement be offered starting fall 2017.
See CTE Questions for full description of new certificate.
2. As of 2012, the 9th edition of Minimum Qualifications for Faculty and Administrators in California Community Colleges established Art History as a new discipline category. As a result of this change, art history courses were revised to reflect Art History as the appropriate discipline during the 2015-2016

academic year, however art history should still be separated from studio classes in the schedule. New curriculum is also needed here, in particular in the area of Gender and Sexuality, Islamic Art & Culture, the histories of Photography & Reproduction as well as Design & Popular Culture.

3. Furthermore, we would serve the campus well by developing the Survey 102b & 102c courses into online courses also in line with the campus initiative to serve non-traditional and working students.

4. Development of an honors section of Art 101 is also a possible new curriculum that may be considered in the near future.

5. In response to the states elimination of repeatable for studio arts courses, the art department faculty agreed to add “levels” to existing studio courses as determined to be feasible and consistent with state and local regulations. Additional course “levels” will provide students with increased opportunities to develop portfolio-quality art work and to improve their competitiveness when applying for transfer into public and private art programs as well as entry-level employment. We currently have three levels of Paintings Fundamentals, but need to add third levels to life Drawing and Life Painting. Drawing courses could also be taught digitally in the future if the right software and equipment is purchased. This is already an option at other community colleges. Further “levels” are also needed in the digital arts courses.

4. ASSESSMENT AND STUDENT AND PROGRAM LEARNING OUTCOMES

A) Alignment Grid – see Appendix B

B) Percent of Course and Program Level SLO Statements Assessed

100% of all courses that have been taught have been assessed over the past 4 years. Of the 91% of classes assessed, 86% met the standard.

C) Summarize SLO and PLO Results

Based on the high percentage of assessed courses meeting their standard, the SLO and PLO assessment process has been very successful in the Art Department. The process has stimulated much discussion among the faculty which has led to efforts to improve assessments and understanding of the process.

When looking at the data, it is clear that student learning is improving. The 86 percent success rate is a strong indicator of student success. The next four years will be telling and will inform more clearly what changes can be made to increase student learning across the program. The SLO process has also caused each faculty to look closely at their course curriculum and teaching strategies in order to find areas of improvement. These improvements in turn lead to greater student success. It has also shaped how we as faculty support our requests for facility improvements and new equipment. The SLO data shows a direct link between student's success and the need for new equipment, facilities and teaching strategies.

The SLO review process revealed a need for faculty in the design area to develop a unified list of art terms. Establishing a common language across courses aided in student success. The SLO process also encouraged discussion and problem solving as it relates to student success.

In Art 161 and 262, SLO results highlighted a need for clearer instruction on a given project. Faculty developed a clear 6-step process and 3-phase process to unpack vital information for the student. The new process has made information more understandable and has led to greater student success.

In Art 110, 217, 218, the SLO results made it clear that a unified terms and process approach would best serve the students. Faculty met and worked out a list of terms and processes they all could agree on and have begun to implement this across courses.

The SLO process and results have ignited discussion among faculty about course assignments, terminology, teaching strategies and methods, better ways of testing, and ways to communicate clearly with students. Many changes are being made in these areas and the effectiveness of these changes will become evident as we continue the review process.

D) Improvements to SLO Process

Over the past four years the SLO process has evolved. With the work of division facilitators and department leads, the process has become more streamlined. We have instituted a large number of training sessions to help faculty master Trac Dat. We are currently working on streamlining the assessment rubrics so that the data is more meaningful and clearer conclusions can be drawn from the process. The addition of action items and follow-up is helping faculty make changes from year to year as they interpret the data from each SLO assessment. Some of the key action plans are detailed in the recommendations below.

E) List any recommendations

1. Many faculty discussed revising teaching strategies for their courses based on their assessment results. The following are some representative examples for improvement:

- Faculty plans to improve student success by increasing the number of intermediate milestones during a project. (ART 144, 153)
- Create class assignments targeted toward improving student outcomes. (ART 101, 102A, 130, 133, 146, 153, 195, 208, 231)
- Develop handouts. (ART 110, 173, 217, 218, 274, 282)
- Change the required textbook (ART 147)

2. Faculty also recommended more consistency in rubrics and assessment methods.

- Art History faculty suggest collaborating with English department to create a common rubric for college writing standards. (ART 207)
- For multi-section courses, it was suggested that the department work to create uniform assessment methods and rubrics. (ART 101, 161)

- More consistency in method and terminology as well as use of a rubric. (ART 129, 141, 205B)
3. Faculty also called for more emphasis in the following areas:
- Need to increase preliminary studies/thumbnails across all the disciplines in the art department. (ART 153, 253)
 - Students need to have a stronger grounding in the fundamentals of value and contrast from prerequisite courses. (ART 129 Fundamentals of Color)
 - Discussion with faculty teaching the prerequisite course, Art 222 Fundamentals of Painting I to determine if there is sufficient instruction in the beginning skills and techniques of painting. (ART 223 Fundamentals of Painting II)
4. Faculty recommended the following changes and revisions to course curriculum based on assessment results:
- ART 110 Drawing Fundamentals I
 - a. Recommendation that the course outline be streamlined by eliminating the color theory portion of the course. (ART 110)
 - b. Recommendation that faculty review this prerequisite to ART 217 Life Drawing I, ART 222 Fundamentals of Painting I, and ART 223 Fundamentals of Painting II to determine if there is sufficient instruction in perspective, proportion, placement, value, volume, value sequencing, and modeling. (ART 217, 222, 223)
 - c. Recommendation for better preparation in prerequisite course for ART 152 Rendering. Observed students are not prepared in the fundamentals of the course, Example, need better understanding of basic form analysis. (ART 152)

5. ANALYSIS OF STUDENT FEEDBACK

Analysis of the Student survey indicates the following:

Students are largely very satisfied with the program and instruction. Responses to survey questions related directly to instruction and instructors averaged 87.25% in the “strongly agree” or “agree” categories. This is positive feedback for the faculty and the program.

The survey questions regarding satisfaction with equipment (machinery, models and projectors etc...) and buildings and classrooms, elicited the two highest dissatisfaction scores of 11.38% and 11.47% respectively. Another area where students expressed lower satisfaction is in computers and software. 56.42% of the respondents expressed satisfaction, with 10.2% responding “disagree” or “strongly disagree” and “neither agree or disagree.” Additionally, the survey shows areas of the “variety of extracurricular activities,” and “library resources” with generally lower satisfaction scores. It is known campus-wide that most students do not participate in clubs, the Art department currently supports the Art Club, Jewelry Club, and Studio 2 Street Club.

73.61% of students taking the survey responded that they would use an Open Lab. The faculty support offering an Open Studio Lab time. It is a generally accepted view that the “time on task” directly correlates to student success. The demands of the competitive nature of Art, both in portfolio review for transfer, and in the professional field, require that students practice their skills and develop their concepts outside of the classroom. By providing Open Studio Lab hours, our students, many of whom do not have the means to afford specialized tools, equipment and space, can begin to develop the expertise to compete in the art arena. The CSULB BFA transfer information reads “Admission is on a competitive basis, and continuing CSULB students and transfer applicants will be considered equally.” It is worth noting that both Long Beach City College and Pasadena City College Art Departments along with the CSU make available Open studio Lab hours to their students. ECC students compete directly with these colleges for admission into CSULB and CSUF Art programs. An Open studio lab would provide a more level playing field for our students by offering accessibility and needed practice. The department has repeatedly requested Open studio lab hours with no progress. However, for the reasons stated above, the department remains committed in its efforts to provide our students with this important educational opportunity.

Recommendations:

1. Establish Open Studio Lab Hours.
2. Increased dedication to equipment maintenance.
3. Increased collaboration in planning process to ensure proper facilities.

6. FACILITIES AND EQUIPMENT

A) Existing Facilities and Equipment

The art department facilities are comprised of the basement, first floor, and second floor of the Art and Behavioral Science Building as well as rooms ITEC 33 and 34 for digital arts. Facilities and future facility requirements depend on the area within the department.

Art History: There are currently 3 art history lecture rooms with a seating capacity of 45 students. Each room requires whiteboards and smart technology (screen, computer, document camera, DVD, and projecting technology).

Drawing/Painting/Printmaking:

Room: **ARTB 203**

ARTB 205

Discipline: **PAINTING**

Classes: Painting Fundamentals 1&II &III (ART222 & ART223 ART223B)
 Life Painting i&II (ART224 & ART225)
 Drawing Fundamentals (ART110)

*These rooms also serve non-credit open life model drawing/painting workshops.

Size: 28 students

ARTB 203 and 205 are joined by an accordion wall that opens up both rooms almost completely. Both rooms are required for a single painting class due to the size of artworks being created, and the furniture set up needed per student (easel, taboret, stool), in addition to still life and life model arrangements.

EACH ROOM contains a long trough-style sink with three faucets, overhead open shelving, a wall of lockable counter height cabinets, a white board, bulletin boards, ceiling mounted fluorescent lights and dimmable track lights, a wall of windows with sliding black out panels, and painting storage racks.

Stored in both rooms are 40 painting easels, 40 rolling taborets, 8 rolling spotlights, 28 wooden drawing benches, 30 rolling stools, a rolling model stand, ten still life pedestals, a flat file, two barrels containing painting solvent, two metal cabinets for solvent jar storage, three rag disposal receptacles, and a barrel to collect used solvent. In addition, the rooms store various large and small still life, furniture and life model props.

There is a small room that adjoins both rooms with two counter height cabinets, built in flat files, painting storage racks, and three ceiling height cabinets. This room serves multiple purposes including a place for an instructor to meet with a student semi privately. In addition, there is a model changing room with a ¾ bathroom.

New Facility Improvements/Recommendations:

Natural light, preferably north facing windows or skylights, windows that open to allow fresh air (note: ALL windows must include coverings to black out light completely for powerpoint lectures), an exhaust/air purification system, high ceilings that could accommodate attached spot lights for model and still life set ups, sufficient electrical outlets/voltage for multiple high watt lighting fixtures, a floor outlet for a heater for the life model stand (to eliminate cords on the floor), additional storage for still life props & furniture, a smart classroom that includes overhead projector, easy computer hook up, mounted Bluetooth and wired audio speakers, WIFI, full size and lockable glass display cases for artwork display, sculpture casts and other drawing/painting objects.

Room: **ARTB 207 & ARTB 7**

Discipline: **DRAWING**

Classes: Drawing Fundamentals (ART110)

Size: 28 students

Stored in both rooms are 4 rolling spotlights, 28 wooden drawing benches, a rolling model stand, four wooden crates (for still life arrangements), a flat file, various large and small still life objects/ furniture, two counter height drafting tables, an easel, about 5 chairs and three stools.

Room: **ARTB 209**

Discipline: **LIFE DRAWING**

Classes: Life Drawing I&II (ART217 & 218) Three sections per semester.

 Drawing Fundamentals (ART110) One section per semester.

*The room also serves non-credit open life model drawing/painting workshops.

Students: 28

Stored in the room are 4 rolling spotlights, 29 easels, 28 wooden drawing benches, a rolling model stand, Three full size skeletons, four wooden crates (for still life arrangements), a flat file, a six foot high cabinet, about 5 chairs and three stools.

Both ARTB 207 & ARTB 209 have two long trough-style sinks with three faucets per sink, overhead open shelving, a wall of lockable counter height cabinets, a white board, bulletin boards, ceiling mounted fluorescent lights and dimmable track lights, a wall of windows with sliding black out panels, and storage slots for 18 x 24 and 24 x 36 drawing pads and boards.

There is a small room that adjoins ARTB 207 & 209 with two counter height cabinets, built in flat files, painting storage racks, and three ceiling height cabinets. This room serves multiple purposes including a place for an instructor to meet with a student semi privately. In addition, there is a model changing room with a ¾ bathroom.

New Facility Improvements/Recommendations: These rooms do not need two sinks with six faucets. One sink with three faucets is sufficient in each room. Natural light, preferably north facing windows, windows that open to allow fresh air (note: ALL windows must include coverings to black out light completely for powerpoint lectures), high ceilings that could accommodate attached spot lights for model and still life set ups, sufficient electrical outlets/voltage for multiple high watt lighting fixtures, a central floor outlet for a heater for the life model stand (to eliminate cords on the floor), additional storage for still life props & furniture, a smart classroom that includes overhead projector, easy computer hook up, mounted Bluetooth and wired audio speakers, WIFI, full size and lockable glass display cases for artwork display, anatomical casts, skeletons and other drawing objects.

If hallway lockers were installed that were large enough to accommodate 18 x 24 drawing pads and boards, students would not have to store these materials in the classroom.

Room: **ARTB 215**
Discipline: **DRAWING, DESIGN, WATERCOLOR, ILLUSTRATION**

Classes: Drawing Fundamentals (ART110)
 Drawing Fundamentals II (ART210)
 Introduction to Watercolor Painting I (ART219)
 Watercolor Painting II (ART220)
 Rendering I&II (ART152)
 Advertising Design I&II (ART132 & ART232)
 Illustration I&II (ART153 & ART253)

Size: 28 students

ARTB 215 contains several large tables and chairs, a smart classroom including a

computer station and printer, and an overhead projector. There are six rolling spotlights, a long trough-style sink with two faucets, a wall of lockable counter height cabinets, a white board, bulletin boards, ceiling mounted fluorescent lights and dimmable track lights, a wall of windows with sliding black out panels. In addition, there is a storage room ARTB 215A that was once used as a darkroom.

New Facility Improvements/Recommendations:

Natural light, preferably north facing windows or skylights, windows that open to allow fresh air (note: ALL windows must include coverings to black out light completely for powerpoint lectures), high ceilings that could accommodate attached spot lights for still life set ups, sufficient electrical outlets/voltage for multiple high watt lighting fixtures, additional storage for still life props & furniture.

Printmaking studio: the large studio includes newly updated equipment including 1 acid cabinet, 1 acid tank, 1 computer (i-mac), 1 scanner, 1 Xante filmmaker printer, 1 paper cutter, 1 print dryer (not hooked up), 1 T-shirt silkscreen press (not hooked up), 2 light tables, 1 press beak, 5 different presses (combination, etching, litho, etc.), 1 aquatint box, 3 hot plates (one maybe not working), 2 large drying racks, 4 flammable cabinets, and 2 silkscreen racks.

Sculpture/Ceramics/Jewelry: The 3-d area utilizes 4 studio classrooms for jewelry making, sculpture, ceramics, and 3-d courses. Each room has student work tables and appropriate equipment including kilns and two new 3-d printers.

Digital Art: Currently, there is one dedicated classroom computer lab: the Art 5 Mac Lab with 24 student stations and 1 teacher station. There are also 2 shared PC labs with the ITEC Division, in ITEC 33 and 34.

The ITEC labs have had some recurring technical problems, and security issues:

1. Fire extinguishers in the class room.
2. Consistent Audio that works (when we do get sound we get it out of the left channel and not the right, and often the sound is disconnected).
3. An area in the class room for critiques (storyboards artwork etc...)
4. Blinds or curtains to pull across between classrooms, light spills into adjoining room during videos.
5. The doors into all of the classrooms don't lock from the inside and are glass. This seems VERY unsafe if there ever was an active shooter or lock down situation.

Visual Communications: There are classroom studios in rooms 211 and 215. Each have twenty-four mobile labs that will need to be upgraded regularly. The new building will need to have a second classroom lab as Art 5 is currently used occasionally but

there is not enough availability outside of class time. Each room also has teacher stations with desktop computers.

Open Labs:

There is currently one open mac lab in Art 218 that is open 24 hours per week with staffing and color printing capabilities.

Art Gallery: The gallery has just under 2000 square feet of exhibition space with flexible wall space and partitions. There are also additional spaces for storage, office, and art preparation. Similar facilities will be expected in the new building.

B) Immediate Needs (1-2 years) & C) Long-range needs (2-4+ years)

Three Dimensional Areas	Immediate Needs		Long-range Needs	
	Item	Cost	Item	Cost
Three Dimensional Design, Art 131	New Projector	\$3000	Repaired Back Cage Storage area	\$5000
	New Band Saw in Joint 3D Jewelry area. Replacement (Wood)	\$2500	Repaired Spray Booths (2)- Upgrade for 3d and Product Design	\$5000
	New Sinks (2) /Repaired Plumbing	Work Order	Geil Electric Kiln +Venting	\$8,000 (Block Grant 2014/15 - was this completed?)
	Replace Room Cooling System	\$50,000	Rapid Prototype Area	In progress

	Store Electricity to back area of Room 131	\$10,000		
	Vacuum Form Machine	\$2500		
	2 new RPT machines	In progress		
	2 new Apples Computer Stations	In progress		
	Storage areas for Materials	In progress		
	Wall Divider to protect area from dust and give added security	In progress		
3D Area	Upgrade 3D area to digital technology Laser cutter "Epilog Helix" and peripherals		Additional RPT machines	
			Apple Computer Stations	
Art 133- Jewelry /Metalsmithing	55 inch Monitor and Mounting hardware	\$1655	<u>Replace aging equipment</u> 20 Ton Mark III Manual Hydraulic Press	\$1534.00

	<u>Replace old equipment-</u> Hegner 22V 22" Variable speed scroll Saw	\$1545.00	<u>Replace/repair</u> broken HVAC system in Art 133 and 132	\$335,000
	<u>Replace old equipment</u> Enameling Kiln Vcella Model 12	\$1203.00	Ventilation for workbenches, <u>safety</u>	\$14,000
	<u>Replace</u> faulty faucets with 12 inch Swing Neck Deck Mount Sink Faucets (5)	\$645		
	<u>Replace</u> bench chairs	\$2324.00		
	<u>Remodel or refinish</u> workbenches (28)	\$18,000		
	<u>Replace</u> stake, hammer and tool storage cabinets (wall mount)	\$5500		
	<u>Replace</u> Rolling tool chests (3)	\$1200		
SCULPTURE*, Art 125 & 126	New Raku Kiln - For use in Sculpture, Ceramics, and 3D design courses, with use in new Product Design program. Olympic or Paragon.	\$3,000	2 new large Band-saws, <u>Replace old equipment</u>	\$2500 each
	Ventilation in the Slurry Room, <u>safety</u>	\$30,000	2 new belt and disk sanders units, <u>Replace old equipment</u>	\$1500 each

	Repair/replace 5 Hanging Electrical Cord units in Art 125	\$300/unit + installatio n	New Large Sand Blaster, <u>Replace old equipment</u>	\$5000
	2 New Furnaces: MIFCO, Speedy Melt B- 301	\$10,000- 15,000	Electrical strips along outside area to increase student workspace	\$20,000
			Small Plasma cutter. To be used in Sculpture and Bronze Casting and for anticipated product Design program	\$1000
			Slip caster, <u>Replace old equipment</u>	\$1500
			Small MiG welder. Sculpture program and anticipated Product Design program	\$1500
			Tig Welder, <u>replace old equipment</u>	\$1500
			1 Ton Crane, <u>replace old equipment</u>	\$20,000
			Large Wax	\$5000

			Pot <u>replace old equipment</u>	
			Slurry Tank/Turn Table for Bronze Casting, <u>replace old equipment</u>	\$1000
			6 Bronze Casting Suits; Booties, Jackets, Pants, + 2 Diving Helmets. <u>Replace/safet</u> y	\$5-10,000
Ceramics	5 Brent Ware Carts	\$549.00		
	New Raku Kiln			
	1 Ohaus heavy duty triple beam scale # 1119-DO. Order from H & C Weighing Systems 1-800-638-8582	\$1104.75		
	Ceramic Decal machine. Optimize student knowledge of glaze chemistry and surface design.			
Two Dimensional Areas	Immediate Needs		Long-range Needs	
	Item	Cost	Item	Cost
2-D design	Three metal ladders (Uline H-5623)Werner	\$139 ea		

	Fiberglass Heavy Step Ladder			
	A Xerox machine	IT		
	A service contract for the printers on the second floor – Cal Tech	\$6500		
Painting/ Drawing	<p>studio props for use as portable instructional kit for on and off-campus use:</p> <p>5 Purchase 1 Human Skull Model, Item # A20 [1000046]</p> <p>5 Original Planar Mannequin Head, plastic</p> <p>5 Fine Arts Master Drawing and Chiaroscuro Starter Kit, cube (white non-glare resin)</p> <p>5 Sets of Details from David's Head - Item #150, Set 7" High</p>	\$3,000		
	Purchase 30 Windsor & Newton Aluminum Bristol Easels, Vertical (with carry bag), Item 51545-1001	\$1,500		
	Cast: Laocoon Torso - Item #135, 2' 5"	\$850		

	High, flat white			
	Cast: Giuliano De Medici - Item #101, 1' 9" High, flat white	\$435		
	Cast: Singing Boy - Item #103, 1' 0" High, flat white	\$240		
	Cast: Hermes - Item #164, 2' 8" High x 2' 0" Wide x 1' 5" Deep, flat white	\$750		
	Cast: Apollo Belvedere - Item #168, 2' 8" High, flat white	\$790		
	Cast: Diana of Versailles - Item #166, 2' 5" High x 1' 7" Wide x 0' 11" Deep, flat white	\$450		
	Cast: Laocoon Mask - Item #46, 0' 11" High x 1' 4" Wide x 0' 8" Deep, flat white	\$250		
	Cast: Young Lady (mask) - Item #303, flat white Shipping approximately \$100 per sculpture	\$220		
	SOMSO Artificial Human Skeleton: Product No: 9025	\$1395.00		
Printmaking	Install fluorescent lights and plexiglass on wall above sink for illumination when cleaning screens		Set up rotary T shirt press (should be done in conjunction	

			with flash dryer install)	
	Install safe lights for darkroom area		Hook up the flash dryer (this will require venting, so will need to be connected to existing ventilation ducts)	
			Installation of sinks and a darkroom	\$50,000
			Purchase additional large etching/relief press approx. 30" x 50"	various prices/suppliers available
			1. Warehouse/store unused convertible electric relief/etching press 2. Move to warehouse broken/unused letterpress	No cost
Digital Arts	4 x 8 Wall mounted white board for Art 5gUline	\$249.00	Lecture room for Digital Arts courses**	
	New projector system for Art 5 that matches monitor		A lighting studio with green screen	
	New chairs for Art 5 and Art 218 (50	\$6450		

	rolling desk chairs) such as U-line mesh task chair			
	450s for Art 5 and Art 218 (50 rolling Samy's Camera)	\$6960		
	5 tripods: Manfrotto Fluid head—Samy's Cameras: Manfrea	\$1500		
	frotto Fluid head 218 (50 rolling desSurecolor P800 inkjet, Samy's Camera)	\$895		
	New color laser printer for Art 218: Xerox Phaser 7800DX with 3 yr maintenance	\$9000		
	Cinema 4D software for PC lab for Motion Graphics, 15 stations: MAXON Computer, Inc, 2640 Lavery Ct. Suite A, Newbury Park, CA 91320, 805-376-3333 x5141 • FAX 805-376-3331 scott@maxon.net	\$1500		
	Desktop control software for both Mac and PC labs			

Art History	New Smart Classroom equipment for our Art History Rooms 103, Room 106, and Room 1: A) New Computers B) Updated Software C) New Projectors	<i>*Funded in 2015-2016, but not completed due to communication error from UPAA</i>		
Art Gallery	2 55" Display monitors with digital drive, DVD player and mounting hardware	\$3310.00		
	Projector & media player purchased 2014-2015 block grant			
	Blue Ray player purchased 7/25/16			
	Upgrade the gallery walls. Their current condition presents a liability issue.			
Visual Communication	Maintenance of mobile laptops, ongoing.			
	Xerox service contract for room 215 211 218			

*Most of the equipment is at the minimum of 20 years old or more. All equipment is well beyond the manufacturer's intended life span.

**Room requests are to improve instruction, hardware and software requests are to replace aging equipment used by and for students and keep current with the field.

Recommendations:

1. Support staff to maintain above equipment.

7. TECHNOLOGY AND SOFTWARE

A) Describe and assess the adequacy and currency of the technology and software used by the program.

Digital Art and Visual Communications

Computer Classrooms:

Currently, the department has one dedicated classroom computer lab: the Art 5 Mac Lab with 24 student stations and 1 teacher station. We also share 2 PC labs with the ITEC Division, ITEC 33 and 34.

Although Art 5 was recently upgraded with new iMac computers, they are really not powerful enough to adequately run the Adobe software we teach. They frequently freeze up and don't run the software correctly: panels don't open, tools don't work etc. causing frustration and confusion for the students. In the future, we need to order more powerful computers. We are also in need of a new connection to the overhead display since it does not work properly with the new monitor. The image is very pixelated and difficult for students to see.

The ITEC labs have had some recurring problems, as mentioned above, but the following are those related to technology:

1. Consistent Audio that works (when we do get sound we get it out of the left channel and not the right, and often the sound is disconnected)

Open Labs:

As mentioned in the facilities section, there is currently one open mac lab in Art 218 that is open 25 hours per week with staffing and color printing capabilities. It is very helpful for the students. Additional hours would be helpful to the students, and staffing for the ITEC labs to extend Open lab to those locations to support the animation classes.

Studio Classrooms:

Art 211 and 215 are studio classrooms with access to laptop mac computers.

Art 132 Shop The 3D area has initiated a digital manufacturing area. Currently it will house 2 3D printers and 2 computers. As the area expands the 3D area anticipates

the need for related digital manufacturing equipment such as a laser cutter, and related computer and computer software.

Three-dimensional areas

Art 132 shop – The 3D area has initiated a digital manufacturing area. Currently it will house two 3D printers and two computers. As the area expands, the 3D area anticipates the need for related digital manufacturing equipment such as a laser cutter, related computer and computer software. Smart classroom technology is also needed in the four main teaching areas (jewelry, sculpture, 3D design, and ceramics).

Art History

The three lecture-hall smart classrooms need to be updated along with appropriate Microsoft Office Suite software.

B) Immediate (1-2 years) needs related to technology and software. &

C) Long-range (2-4+ years) needs related to technology and software. Provide a cost estimate for each need and explain how it will help the program better meet its goals.

Technology and Software	Immediate Needs		Long-range Needs	
	Item	Cost	Item	Cost
Digital Art	15 (minimum) new Nikon DSLR camera kits with 2 lenses		Consistent Audio that works in ITEC labs	
	New Wacom Tablets		More powerful computers in Art 5	
	6 Large 4T external hard drives or a NAS network attached server for Art 147 and Art 144		New connection to the overhead display in Art 5	
	Monitors to display student art in hallways		Additional hours for Art 218 and staff for ITEC lab	

	iSecurity software. Remote Desktop has not worked for years in the mac lab although installed, and there is no security software in the ITEC labs. A secure turn-in system should also be implemented to collect student work digitally.		Laser cutter for Art 132 shop	
	Plug-ins for After Effects: Trap-code Particular and Sapphire for After Effects		ITEC 33 and 34: New PC Computers (i.e more RAM and with dual XEON processors)	
	2 scanners for ITEC 33		ITEC 33 and 34: Double Monitors	
	Cinema 4D (full version) 5-10 seats (5 seat min.)	\$500-\$1000	Art 5: •New projector •New furniture •Touch screen monitors	
	15-25 licenses of Toon Boom		Art 218: •Update all equipment and software to match classroom labs, prioritize updating at the SAME time, without a delay of months or years. •Update printers	

	Additional fonts in ITEC 33 and 34			
	Art 211 & 215: Update the mobile labs and the teacher station, screen and projector			
	iAdobe suite maintenance cont.			
Art Gallery	updated computers and projectors			
Visual Communications				
Art History	Updated software for all smart classrooms (room 1, 103, 106): Microsoft office suite			
2-D Areas			software for digitized drawing classes -photoshop or corel painter, wacom tablets, and iPads	

3-D Areas			Additional 3D printers and support staff	
			Smart classrooms for rooms 122, 125, 133.	

D) Recommendations.

1. Equipment and software needs to be upgraded with a clean install every summer and winter semester. The cloud is available for upgrades; however, the problem is that there is no one to do it. The need for a full time tech in the art department is the greatest need currently.

2. A service contract is needed to maintain printers. Creating art work and then learning to deal with issues around printing that art work is vital to being prepared for transfer and entry level employment.

3. Get faculty input before updating or ordering new equipment to make sure curriculum needs are being met and the equipment can handle the software that is taught in the program.

8. STAFFING

A) Describe current staffing.

Number of Faculty and Staff	
Full-Time Faculty	11
Adjunct	25

Overview of Full-Time Faculty				
Name	Reassign time	Currently on leave	Imminent Retirement	FT hired in last three years
Ahmadpour, Ali				
Alamillo, Lucy		Sabbatical 2017		
Bloomberg, Randall				
Brownlee, Willie			Spring 2017	
Dallal, Joyce			Next 4 years	
McMillin, Russel				

Micallef, Andrea				
Mori, Irene			Next 4 years	
Palacios, Vince				
Storms, Harrison			Partial	
Whitney, Karen	Past 3 years			

The Art Department currently has 11 full-time and 25 part-time faculty. Three-dimensional design, which has been overseen by a full-time faculty in the past, is still taught exclusively by adjunct faculty. One part-time faculty currently teaches printmaking and oversees the printmaking studio. This position was full time until Medora Wildenberg retired in 2006 and has not been replaced, however a full-time position would ensure the proper maintenance and upkeep to an area that houses a lot of equipment. A full-time position in digital art has been vacant for about a decade and has not been successfully filled. At the same time, the visual communications area is growing and needs an additional full-time instructor as is described below. The Art History area lost a full-time instructor when Connie Fitzsimons became dean in 2007 and that position has never been replaced. In addition to all of the above existing staffing needs, the department is anticipating the imminent retirement of four more full-time faculty.

The Art Gallery is run by one part-time faculty who curates three exhibitions per semester on a 24 hour/wk schedule. In the past, the gallery has also had two part-time assistants and two preparators. Recent cuts in funding and staffing have made it challenging to sustain this aspect of the department which is so vital to the overall program. The department requests funding for Art Gallery Attendants in the amount of \$7,140 for the entire year. This amount is figured on the number of total hours the gallery is open to the public each year X \$10 per hour. The number of Casual hours is 714 for gallery attending for the entire year.

Additionally, we need the Installers at a rate of \$15 per hour (current) X 450 hours = \$6,750 for the entire year. This amount was predicated on the extremely rapid installation work of Ray Shui whom we have just lost, due to insufficient hours and money for the position.

The department also has the support of 1 full-time lab technician who was hired to maintain and supervise the mechanical equipment only. There has been a recent PT hire, but there is still a need to hire someone to supervise the digital areas full time.

Due to the catastrophic reduction in full-time faculty, from our high of 14 to next year's low of 8, and to insure the integrity and vitality of the program, the program faculty recommends:

VISUAL COMMUNICATIONS (ADVERTISING/DESIGN/WEB) FULL TIME: This position still needs to be filled. *Angela Willcocks was hired in 2010 to teach (however her contract ended in February 2012).* The art department is requesting a full-time position in graphic/communication design. This new hire would assist in teaching the many design related classes listed below and in the six certifications currently offered in the design and digital area. Of the 13 (now 24) sections of Design classes, only three are taught by a full time instructor. The graphic design area was the largest area of student interest as indicated the Art Department Student Survey, and the FT/PT ratio for 10 of the 12 courses listed above is 1.33/6. A new hire would change the ratio to 2.33/3.

The focus of this position would be to teach typography, ad design, web design. It is difficult to find qualified adjuncts in these areas because of the high industry demand for these skilled professions. Industry and Students demand for these skills/classes are high and the demand is growing. We have been offering additional sections of Advanced Typography and Ad Design to handle the student overflow and have written a second semester of Graphic Design. In addition, we are coordinating a matriculation agreement with Cal State Dominguez Hills for our 100/200 level classes to earn equivalency to their 300/400 level classes in Graphic Design and Typography. Design is the largest growing area in the UC and USC art departments, and all the classes below satisfies the lower division transfer requirements for US and CSU, and private four year art programs.

Addition of a Certificate in Visual Communications (data):

3 year fill rates average

- o (8 Sections) Art 130 2-D Design¹ & Art 230 2-D Design²= 94.25% Fill rate
- o (4 sections) Art 131 Lettering & Type¹& Art 232 Lettering & Type²= 99.43% Fill rate
- o (1 sections) Art 146 Designing for the Wide Web¹= 92.00% Fill rate
- o (1 sections) Art 147 Designing with Flash= 74.66% Fill rate
- o (4 sections) Art 132 Advertising Design¹ & Art 40 Ad Design² = 67.86% Fill rate
- o (1 sections) Art 154 Rendering= 61.90% Fill rate
- o (1 sections) Art 153 Illustration= 61.90% Fill rate
- o (1 sections) Art 143 Digital Design & Publishing= 62.50% Fill rate
- o (1 sections) Art 195 Career Planning & Portfolio for Artists and Designers (no

data provided)

- o (2 sections) Art 133 Graphic Design1 & 233 Graphic Design 2 (no data provided)

There have been 23 certificates awarded this year alone in Visual Communications.

ANIMATION AND GAMES FULL TIME: We are requesting a position in Digital Arts with a specialization in Animation and Games. This hire will take the lead in developing the Digital Arts curriculum to focus more on the areas of animation, gaming, and interactive media. Design and communication are increasingly delivered through the internet and mobile devices, mediums that favor multimedia over static text and images. Students need training in these technologies in order to advance in this field. The ideal candidate would have knowledge and experience in 2D and 3D animation and motion graphics, with additional experience in the design and creation of interactive media and games.

Justification: The Digital Arts certificate has been revised to focus on multimedia and animation, and we would like to build a game design curriculum as well. Robin Valle, the full-time professor with expertise in animation and motion graphics passed away in 2009 and was never replaced. Joyce Dallal, the remaining full-time professor is nearing retirement and teaches the foundation courses. Currently, all the multimedia courses are taught by part-timers, and it is difficult to find qualified instructors.

DIGITAL ARTS ANIMATION FULL TIME: This position has been vacant since 2008, when Robin Valle passed away. The Digital Arts program is a Career and Technical Education (CTE) program with 6 different certificate options, offering an average of 10 sections each semester that also satisfies many transfer requirements. The program was launched in the late 1990's in response to student and industry demand. Artists and designers needed new skills in order to use the digital technology that was transforming all arts related industries. The program serves transfer students as well as vocational students: The Art 141 foundation course is included in the proposed Studio Arts AAT degree, and all of the courses are included in the AA degree to prepare students for the more stringent portfolio requirements for BFA transfer. Several of the Digital Art courses are also included in the General Studies transfer degree. The CTE program serves the college-wide priority that is second to transfer, helping working professionals upgrade their skills so they may move up the career ladder. Projections show that an increasing percentage of community college students will fit this description in the coming years.

The program began with the aid of several faculty authored state grants (P for E) and has been supported since primarily with CTE funding. Since 2008/09 until the present year alone, over \$370,000 in CTE funding has been awarded to the Digital Arts program through the grant writing efforts of its faculty. An additional \$14,000 in i-grant funding has been awarded since 2006.

Facilities include a classroom Mac Lab, a shared classroom PC lab (with Technical Arts) and an Open Lab and Digital Print Center staffed by work-study students to provide resources to students completing homework and projects. With reductions in classes made over the course of the last few years due to tight budgets, the program now offers an average of 9 sections each semester, 6 are taught by part-time faculty. The full-time to part-time ratio is 30% full-time to 70% part-time. In order to maintain the diversity of our offerings, many classes are rotated and offered only once yearly.

We have recently begun to revise the certificate to respond to changes in the industry. The Graphic Design and Web Design certificates have been consolidated under the title of "Visual Communications." The remaining certificates will be consolidated with an emphasis on Animation and Multimedia. Since the death of Animation and Motion Graphics professor Robin Valle in 2009 there has been no full-time leadership in the area of Animation and Multimedia in the Art Department, even though projected state job growth in Digital Arts is largest in these areas, and the state course descriptor for Digital Art emphasizes these skills. There have been 17 certificates awarded in the last 5 years in the Digital Arts program.

ART HISTORY FULL TIME:

The art department is requesting a full-time faculty position in art history/art appreciation. From 2005-2008, there were four fulltime art historians. In 2008, one of the fulltime art historians was reassigned to a management position. Due to the economic recession that hit California in the ensuing years, a replacement position was never requested. Now that art history has been approved as a discipline (separate from studio art), it is timely to consider filling the fulltime position left vacant in 2008.

The art history program offers a broad and diverse curriculum that serves both the art major and the general education transfer student with courses in European, American, Asian, Latin American, and African art history, as well as Cross-Cultural Art, Contemporary Art in World Cultures, and Art and Visual Culture in Modern Life. Approximately 30 sections are offered each semester. Student demand has remained consistent over the past 8 years, even during the period of economic

recession: in Fall 2008, the division offered 28 sections of art appreciation and art history; in Fall 2016, the division is offering 28. Course offerings in Fall 2014 and Fall 2015 had an average fill rate of 94.59%.

In order to maintain the quality and integrity of the art history program, a fulltime instructor is needed with expertise and experience teaching a broad and diverse art history curriculum as well as specialization in one or more of the following courses which currently are being taught by adjunct faculty: History of Asian Art, Cross Cultural Art, Contemporary Art in World Cultures and African Art (the latter has not been taught in the last 5 years).

Enrollments in art history classes remain strong and help achieve enrollment goals set by the College. Students' needs are met with course offerings that fulfill CSU General Education (Area C1) and IGETC (Area 3A) course requirements thus meeting the college's mission and strategic initiatives for student success, completion, and transfer. The art history program also meets the needs of students participating in campus programs, such as First Year Experience, Puente and Honors with designated course offerings for these special groups.

It is essential the art history program have effective full-time faculty leadership to maintain the quality and integrity of instruction, ensure curriculum consistency and currency, and achieve high academic standards. This is particularly critical in the multi-section introductory course Art and Visual Culture in Modern Life (Art 101), where ten of fifteen sections are currently taught by seven part-time instructors that results in a dismal fulltime/part-time faculty ratio of 22/78%.

The availability of qualified part-time art historians has been limited, particularly for the more specialized courses: American, Asian, Latin American, African, Cross-Cultural, and Contemporary Art in World Cultures. It is essential to hire full-time faculty whose specific areas of expertise and scholarship complement and enrich the program's broad and diversified curriculum with global perspectives on art and art history.

PT ART HISTORY GRADER/TUTOR

In addition, there is still no assistance for art history faculty in the assessment of student papers. The art history full-time instructor carries a load of five classes. Other divisions that assign a large quantity of written assignments, like English in the Humanities Division, are given four classes as a full load because the reading and grading are taken into consideration. Since all main assignments and exams are essay-based in art history, this request for assistance is a continued recommendation.

DRAWING/PAINTING FULL TIME (immediate):

1. Drawing Instructor, with an emphasis on drawing fundamentals and life drawing.
2. Drawing/Painting, emphasis on beginning and advanced drawing, and watercolor/oil painting.

The Art Department is requesting a full-time position in Painting with a secondary emphasis in Drawing. Painting represents one of thirteen areas of concentration for students completing the Associate Degree in studio art and also satisfies transfer credits to the CSU and the UC systems as well as private institutions. Within the studio art program there are six painting classes (Fundamentals of Painting I & II, Life Painting I & II, Watercolor Painting I & II) that need supervision and coordination. The painting program is large and complex and requires full-time faculty expertise to manage two studios/classrooms, supplies, equipment, and associated safety issues. The painting program was developed over many years and currently, most of the founding faculty have retired. These include Willie Suzuki, Carson Gladson, David Patterson, and more recently, Robert Kobashi. The last senior faculty member, Willie Brownlee plans to retire within the next two years. With his retirement a large gap will be created that needs to be filled with a new full-time position. It is critical that a rebuilding process takes place now to help maintain the current painting program, as well as provide the leadership necessary to help navigate a very difficult fiscal future. Also, with the inclusion of SLO's into course and program review, as well as in instructional strategies, full-time instructor oversight is critical. Due to the pending retirement of Willie Brownlee, the need for a full-time position in Painting is critical. Painting classes are at the core of the student's education in the visual arts. Currently, two foundation painting classes are taught by two (2) adjunct faculty and one by Professor Brownlee. Professor Brownlee also teaches Watercolor I & II. At the time of his retirement all the foundation painting classes will be taught by adjunct faculty. However, with the leadership of a new full-time Painting/Drawing instructor, the studio art curriculum will continue to improve and develop under new leadership to meet the next generation of fiscal and instructional challenges. The last time we requested a FT position in this area, we listed it as Drawing, with a secondary emphasis in Painting. Do we want to list it like this again?. Since there are far more drawing classes with larger enrollment, it may justify the Drawing position in terms of numbers. Also, Harrison Storms is going on a Pre- Retirement status starting in the fall of 2016.

JEWELRY and METALSMITHING FULL TIME

Professor Irene Mori will be retiring within the next 4 years. El Camino College Jewelry and Metalsmithing courses are transferable to the CSU, a certificate in Jewelry Design and Fabrication is part of the Art Department Program. Our major southern California transfer institutions, CSU Long Beach, CSU Fullerton, SDSU,

offer majors and graduate studies in Jewelry and Metalsmithing. The Jewelry and Metalsmithing Program has offered options for transfer and business entrepreneurship for the last 40 years and is a regional educational resource among community colleges. The Program has enjoyed strong enrollment for the last 30 years. The dedicated El Camino College Jewelry and Metalsmithing classroom facility provides an outstanding educational environment for student learning and has earned the reputation as such. It is anticipated that the Jewelry and Metalsmithing courses will be a part of the new Product Design program. As the area along with the other Three-dimensional areas move forward toward digital technology it is essential that full time faculty leadership be present to direct and coordinate this crucial task. It is the nature of the program with its need for highly specific knowledge, skills and currency that require full time faculty instruction, oversight and management.

PRINTMAKING FULL TIME: *This position has repeatedly been requested but has not been approved.* Printmaking in the art and design world has enjoyed a resurgence of late with the rise of screen-printed graphics. The Art Department has collaborated with the Fashion Design Department to write a new CTE program, "Fashion Graphics," which brings together Digital Arts, Printmaking, and Fashion Design. The Art Department will continue to request a full-time position in Printmaking with a secondary emphasis in Drawing or Painting. Under the direction of the late Professor Fotis Korkis and then the leadership of Professor Medora Wildenberg, the Printmaking Program at ECC has enjoyed a stellar reputation for four decades throughout the southern California region. However, since the retirement of Professor Wildenberg in 2007, the Printmaking Program has been operating exclusively with part-time instruction that has resulted in a serious gap of leadership. During the previous three years, the department has identified and discarded decades of obsolete and toxic materials in its quest to convert the Printmaking Program to non-toxic and environmentally friendly practices consistent with current industry standards. The department received two CTE awards since 2008 to purchase new equipment for the screen printing program. Printmaking is a very complex program. It requires full-time faculty expertise to manage a 1,600 square foot studio/lab equipped with printing presses, acid baths, exposure unit, aquatint booth, cutting tools, and a variety of inks, paints, and materials used in the printing process.

THREE-DIMENSIONAL FULL TIME

For many years, the three-dimensional area had a full time instructor overseeing that studio and the multiple sections of three-dimensional design. When Dave Patterson retired, the position was not backfilled. Since then the position has been covered by part-time faculty.

LAB TECHNICIAN FULL TIME

Adrian Amjadi, was hired to maintain and supervise the mechanical equipment ONLY. There is still a strong need to hire another lab technician to maintain the digital equipment, in particular for the digital and design areas (218 lab, 211 lab, 215 lab and Art 5 lab), whose responsibilities would also include supervising and developing a digital archive of instructional resources, and assist faculty in the maintenance of a web presence. (All of the aforementioned classrooms are working labs using mobile Mac technology, with the exception of Art 5.)

Recommendations

1. FT Drawing/Painting hire
2. FT Visual Communications hire
3. FT Jewelry/Metalsmithing hire
4. FT Animation
5. FT Lab technician
6. Art History tutor/grader
7. Reinstate gallery attendant positions and other support staff
8. FT Art History/Visual Culture hire
9. FT Printmaking hire

9. FUTURE DIRECTION AND VISION

The Art Department at El Camino College boasts among the finest Visual Art and Art History programs in Southern California. Our graduates are prepared to attend the best private and public Colleges and Universities in the country and/or enter the marketplace as professionals or entrepreneurs. This is due primarily to our outstanding faculty and its commitment to student learning, as well as a diverse curriculum, access to studio classroom facilities and our Art Gallery with its consistently outstanding contemporary exhibition schedule.

The visual arts have seen great change and opportunity with the development of digital technology. Many of the traditional modes of visual art have changed dramatically not only with the tools used in the creative process, but also the delivery systems to reach an audience and the marketplace.

It is the consensus of the Art Department Faculty that although the tools and the delivery systems for art and art making will remain in flux, there are basic traditional art skills and concepts, such as the elements and principles of design, and the knowledge of historical and cultural context, that remain imbedded into our fundamental understanding of the visual arts. Thus, it is essential for student success

that the Art Program integrates new digital technology while simultaneously continuing to offer a comprehensive traditional Art and Art History curriculum. To this end the Art History and Digital and Graphic Design areas have worked diligently to provide the best and most current equipment and software for student use as well as quality lecture classroom systems to support the learning experience.

The vision for the Art program in a rapidly changing visual Arts environment includes the redefining of the old boundaries between commercial and fine art. New manufacturing technologies and access to the market place have made the field more diverse with new opportunities for our students. As set forth in the 2015 Otis report on the Creative economy, the total creative economy output for the Los Angeles County region is almost \$177 Billion, providing 744,000 jobs, 1 in 6 workers in the region is working in the creative economy. The broadly defined creative economy that fields from education to entertainment has a significant economic impact on the regional and statewide economy. As Los Angeles is the creative capital of the United States, El Camino College is a regional leader amongst the area community colleges; our Art program is well positioned to provide our students with the skills and knowledge to enter and thrive in this creative economy.

Presently, the Three-Dimensional Design and Printmaking areas are two outstanding traditional programs with strong curricula and facilities. Spearheaded by Professors Willie Brownlee and Joyce Dallal for Printmaking, and Irene Mori for Three Dimensional Design, both areas have begun to implement modernization beginning with procuring grants to bring new technology to the classroom. These are initial investments through which the department seeks to respond to the demands of the current creative economy. However, tools do not function on their own, new curriculum appropriate to the technology needs to develop and this is best served by the hire of full time faculty. In fact, a new full time position will be essential in order to move forward. The development and implementation of a Product Design program within the Three-Dimensional area would expand our educational program and offer the students new paths to transfer or go directly to the marketplace.

New technology has not only impacted the making of visual art, it also has had a profound effect on the understanding of the visual and especially its social role. To be sure, new projection equipment and software are constantly updated in order to improve the viewing experience and it is our duty to stay current to provide students with an optimum experience. Yet, equally important is giving students proper guidance on navigating the field of imagery in an image-saturated world. For would-be artists and spectators alike, Art History as a field provides students with the language and critical thinking skills necessary for participating in the creative economy. Art History has most adapted digital technologies in the developing field of Visual Culture. As such, new curriculum is also needed here, in particular in the area

of Gender and Sexuality, Islamic Art & Culture, the histories of Photography & Reproduction as well as Design & Popular Culture. Furthermore, we would serve the campus well by developing the Survey 102B & C courses into online courses also in line with the campus initiative to serve non-traditional and working students. All of these developments would also benefit by the addition of a full-time faculty hire.

In conclusion, the faculty of the El Camino Art Department is committed to providing an excellent Visual Art and Art History program. Our future and our challenge will be to continue to offer a program with traditional Fine Arts knowledge, skills and practices, as well as to innovate and respond to a dynamic technological environment. This strategy will ensure that our students will be best prepared to transfer to a 4-year institution or enter the professional art field.

10. PRIORITIZED RECOMMENDATIONS

- | | | |
|--|--------|-----------------|
| 1. F/T faculty Drawing and Painting | SI-A | Cost: \$90,000 |
| 2. F/T faculty Visual Communication | SI-A | Cost: \$90,000 |
| 3. F/T faculty Jewelry/metalsmithing | SI-A | Cost: \$90,000 |
| 4. F/T faculty Animation | SI-A | Cost: \$90,000 |
| 5. F/T faculty Art History/Visual Culture | SI-A | Cost: \$90,000 |
| 6. F/T faculty Three-Dimensional area | SI-A | Cost: \$90,000 |
| 7. Studio Digital Technology Specialist | SI-B | Cost: \$40,00 |
| Art history tutoring | SI-B | Cost: \$7000 |
| 8. Reinstate funding for Support Staff | SI-B | Cost: \$13,890 |
| 9. Open Studio Labs | SI-A,B | Cost: \$18,000 |
| 10. Equipment and Facilities | SI-F | Cost: \$260,000 |
| 11. Planning for the Art Building | SI-F | Cost: none |
| 12. Third level of curriculum- Life Drawing and Life Painting. | SI-A | Cost: none |

Rationale

F/T Faculty Positions - Priorities 1-6 (see staffing)

In the last decade, our department has shrunk in FTF from fourteen to eleven. (2007 FTEF=23.17). With the retirement in June 2017 of Professor Brownlee and imminent retirement of Professor Storms within the next two years, the retirement of former art faculty member Dean Connie Fitzsimons and the projected retirement of Irene Mori and Joyce Dallal within the next four years, without Full time faculty replacement the FTF will decrease to six. A strong faculty base is a diverse one, the lack of new faculty hires has caused an age imbalance within the department.

In order for The Art Program to continue to distinguish itself among community college art programs full time faculty is essential for the development of new programs, leadership, and continuity within each area of concentration. See Staffing

7. Studio Digital Technology Specialist and Art History tutoring support

The art history area has had limited support for tutoring and grading. A class load of five classes of 45 students each produces a large number of critical writing assignments each semester. In order to maintain the integrity of our academic rigor and critical writing skills as required by Title V, we request a specialist to help tutor and grade writing assignments.

Currently, full time faculty are monitoring the functioning of the computer lab in room 218. This requires a specially designated hire to maintain the equipment and monitor student use. This position would maintain classroom and computer labs, install new software, advise department on purchases and use of new technology, instruct faculty and staff on technology issues and assist faculty with an art department website.

8. Support Staffing - Casual workers, gallery attendants, models, installers

The Art department depends on the aid of casual and student workers. These workers serve essential roles in the daily operations. Whether as models, skilled assistants, installers or gallery attendants, casual and student workers allow the faculty to be more efficient and effective with their time. Many support positions have been recently and drastically cut without clear rationale communicated. Thus the faculty can be of better service to the students and college community. With their assistance casual and student workers allow faculty to focus on the ever increasing responsibilities and tasks being assigned to them both inside and outside of the classroom. Proper planning within the budget needs occur in order to avoid the yearly infighting for funding workers. At present, much like equipment purchases the process lacks transparency and does not encourage collegiality.

9. Open Studio Lab

Successful transfer to 4-year art programs and career readiness requires our students to present a competitive portfolio. Students need access to Open Labs and facilities to build this critical component. The new regulations on repeatability, will further negatively impact the students' ability to build a competitive portfolio. Funding for a certificated Open Lab Supervisor/tutor is a high priority within the Art Department.

10. Equipment and Facilities

Many of the needs for repair and replacement have not been met. A specific example is the HVAC systems in Art 133 and 131, cited in the 2007 Program Review as needed for repair. The current explanation is that they will not be fixed because there will be a new building in 5 years. Adding up the record, this amounts to at least 15 years of inadequate HVAC facilities for these classrooms. Our students deserve better. The process for the purchase and repair of equipment is flawed. It is not nimble, and requests are easily outdated. Like much at institutional level, this system is has not adjusted to the faster paced times in which we live. Lack of transparency and equity are issues that plague the purchase of new equipment as well.

11. Participation in the planning of the new Art Building

Recently several meetings were held with the planners, builders, faculty and administrators, largely the views of the faculty were not a priority. The process thus far has shown little appreciation for departmental input. Working plans have yet to be presented, however, unfortunately, a sense of mistrust has been created by "disinviting" some faculty to the planning meetings. With many highly specific requirements needed for a functional art building, faculty input is imperative to ensure a well-planned and efficient facility. The faculty looks forward to working collaboratively with the designers, architects and builders to ensure the best possible outcome for the new facility.

12. Third level of curriculum- Life Drawing and Life Painting, and Digital Arts. – see Curriculum

13. Art History curriculum and schedule changes. – See Institutional Research and Curriculum.

CTE SUPPLEMENTAL QUESTIONS – DIGITAL ARTS

1. How strong is the occupational demand for the program? As you analyze demand over the past 5 years and projected demand for next 5 years, address state and local needs for the program.

The Digital Arts Program is geared toward the industry classification of Multi-Media Artists and Animators, which is defined as those who “Create special effects, animation, or other visual images using film, video, computers, or other electronic tools and media for use in products or creations, such as computer games, movies, music videos, and commercials.”

California Labor statistics show that in 2012 there were 14,760 jobs classified as ‘Multi-Media Artists and Animators,’ and project an average of 469 job openings per year until 2022 in Los Angeles County. Median wages for 2015 were \$81,645 annually in the Los Angeles/Long Beach/Glendale Metro Division, placing this job classification towards the top of the salary range in the art and design industry just under Art Directors, Producers, and Directors.

Information provided by multiple speakers at the Digital Media Educators Conference held in June 2015 at College of the Canyons indicated that although many animation and visual effects jobs have been moving to other locations in the US and overseas, there are still many sectors employing Multi-Media Artists and Animators due to growth in computer and mobile gaming, and the increasing switch to visual rather than written media for the delivery of all types of information.

2. How does the program address needs that are not met by similar programs in the region?

El Camino College is the only community college in the Los Angeles South Bay to have a Digital Arts certificate program. Long Beach City College has a degree program through the Communications and Media Division and Harbor College only offers several introductory classes through the art department. The Southern California Regional Occupational Center, also located in Torrance, offers classes with high school credits only. CSU Dominguez Hills offers two certificates in the area of Digital Media, but are oriented toward television and sound production. Cal State Long Beach does not offer a certificate program in Digital Media, and their Design degree program is impacted.

Other comparable programs in the area are offered at private institutions, or through UCLA extension, and are extremely expensive in comparison to El Camino College and serve a different population.

We have been partnering for 2 years with the Centinela Valley School District and

CSU Dominguez Hills in a Digital Media Pathways grant to better serve local students. So far we have altered our prerequisites for the entry-level courses to better align with the high school pathway in Digital Media Arts.

3. What are the completion, success, and employment rates for the students? Discuss any factors that may impact completion, success, and employment rates. If applicable, what is the program doing to improve these rates?

There have been 12 certificates awarded in the Digital Arts 2011-15, out of 57 total certificates awarded in the Fine Arts Division, which has 6 departments that offer certificates. The college conducted a survey of students who had either completed a CTE program or completed over 9 units of CTE courses. The results are not broken down by program but overall, the satisfaction rate with their training was 92.3%, 69.9% were working and 44.6% had transferred to another college or university. In Fall 2015, the average success rate for the Digital Arts courses offered was 74%, and the average retention was 83.8%. In order to improve student access to computers outside of class, the department has hired a casual worker at 25 hours per week to supervise the Art Department Digital Open Lab and we have one supplemental instructor for Art 141, the beginning course.

4. If there is a licensure exam for students to work in their field of study, please list the exam and the pass rate. If there are multiple licensure exams in the program, include them all. Discuss any factors that may impact licensure exam pass rates. If applicable, what is the program doing to improve these rates?

There is no exam necessary for students to work in this field of study.

5. Is the advisory committee satisfied with the level of preparation of program graduates? How has advisory committee input been used in the past two years to ensure employer needs are met by the program? Describe any advisory committee recommendations that the program is either unable to implement or is in the process of implementing.

The Digital Arts program has been undergoing changes over the last few years. The program was created as one certificate with six areas of concentration. These six areas were eventually separated into six distinct certificate programs. Recently, the Graphic Design and Web Design certificates were consolidated into one certificate titled Visual Communications, leaving four certificates in the Digital Arts Program: Computer Animation, Illustration, Digital Photography, and Motion Graphics. For the last three

years, we have been attempting to revise these into a more streamlined single program but have encountered various obstacles such as changes in state curriculum guidelines regarding repeatability, personnel changes, and limits in the college curriculum timeline, as well as ongoing changes in the industry that impact the certificate content. There was extensive advisory board input into the version that was meant to be submitted in Fall 2014, but at the last minute a decision was made to submit other new courses addressing repeatability instead and delay the certificate revision for another year.

I was very discouraged by this setback, and since my advisory board had been so generous with their time, I did not feel I could go back to them until I had more positive news. In June of 2015 I attended the Digital Media Educators conference at College of the Canyons, and got program recommendations from many industry professionals addressing changes in the field. This led me to make additional changes to the course sequence before resubmitting the program revision in Fall 2015. Another delay ensued due to confusion about top codes, but finally in Spring 2016, it was put into curricunet. I am still working on addressing the most pressing concern from our advisory board, which is the lack of advanced level courses. This was the single most important recommendation from them. My goal is to finish these over the summer so I may submit the certificate revision along with upper level courses in all of our animation classes in the Fall of 2016.

California Education Code 78016 requires that the review process for CTE programs includes the review and comments of a program's advisory committee. Provide the following information:

a. Advisory committee membership list and credentials Advisory Board Members:

Daniel Khin Lay, Booz Digital, El Segundo, CA

Nick Smith, Independent CG/3D Artist

Karim Sahli-Wells, Logicalnot Design Studio, Culver City, CA

Anita McLaughlin, Artopolis Design LLC, Art for Games

Henry Mateo, HM Design, Culver City, CA

Jitra McCown, McCown Design Agency

b. Meeting minutes or other documentation to demonstrate that the CTE program review process has met the above Education Code requirement.

Digital Arts Advisory Board 2014-16

Minutes from e-mail correspondence March 2013-September 2016

Advisory Board Members:

Daniel Khin Lay, Booz Digital, El Segundo, CA

Nick Smith, Independent CG/3D Artist

Karim Sahli-Wells, Logicalnot Design Studio, Culver City, CA

Anita McLaughlin, Artopolis Design LLC, Art for Games

Henry Mateo, HM Design, Culver City, CA

Jittra McCown, McCown Design Agency

The following are each members answers to the following questions posed by email:

1. How important are intermediate and advanced level classes for students trying to get an entry-level position? Do employers pay a lot of attention to the portfolio or reel?

AM: "Reels" or portfolios are the first thing employers look at. The student should have a website for the work and the work should be 15 or less pieces that are their very best work. They should be brilliant and not look like school assignments. The work should be focused on only the career the student hopes to attain. Having work that represents a discipline the student isn't passionate about is not a good idea, there are many competing for entry level positions and less than stunning work will not get the student a job. The advanced classes are good to have, but it is the work itself that matters.

DKL: In almost all cases it comes down to how good your portfolio or demo reel. No employer looks for a specific set of classes however taking an intermediate or advanced course can do a lot to improve your demo reel and set you apart from the competition.

KSW: I pay attention to the portfolio (form and content) and the human qualities (timeliness, autonomy, leadership, creativity...)

NS: In my opinion, intermediate and advance level classes are very important to separate the fundamental from the in depth techniques. Having beginners and advance together as a class can become problematic due to the speed things are being taught and the constant reiteration of material for the already advance students. As for the Employers the portfolio or reel is EVERYTHING and I can't emphasize this enough. Without a strong reel the chances of entry drop exponentially. Even on a intern level it can be quite competitive, so a strong reel (even if it is basic) helps. (let me know if more info is needed on this)

2. Do you think it is better for a student to have a broad training in digital media or a specific emphasis in one area?

AM: A student first needs to have a very sound and broad basic art training. Most companies state that in any art position they are trying to fill. The student looking for entry level should know how to draw, paint, understand and use color effectively. They need to understand design. Then the student should also be fluent in Photoshop as a basic skill. A person who wants to be a 3D animator must also understand and be able to animate a traditional 2D character before tackling Maya animation. After those areas are covered then I recommend the student focus and become expert on the discipline they want to work in. As an example, if they want to do modeling for games, they need to draw, design characters and then learn modeling. So more than 1 or two classes focusing on character modeling as a specific skill is important.

DKL: Specific emphasis is important as most jobs are looking for someone who is excellent at one thing. That being said, not every student knows what that one thing is until they have taken a broad set of classes. My experience at El Camino was exactly that. I started off as an illustrator, then was exposed to graphic design. I wanted to become a web designer. That exposed me to coding which open the doors for 3D graphics and visual effects. While I worked 10 years as a VFX artist, my demo reel from El Camino allowed me to transition into working for a company that does design work for the web.

I think it would be prudent to consolidate the program into one broad program: Digital Media. There are so many disciplines in a rapidly changing industry that it's very difficult to carve out specific programs for each one. Perhaps Digital Media and offer specific emphasis in Animation or Design? That might help. I think it's important not to offer something specific because students want to try different things and discover what they are good at. Those who are power users and know what they want should be able to cherry pick courses that suit their abilities.

Its worth mentioning that the program I took at UCSD had very little to now 3D graphics courses. Many courses were based on theory. The way I worked around this was that every project I worked on, I integrated some aspect of 3D skills to do the project. For example, one course asked to tell a short story. So I used 3D graphics programs to create that story. Sometimes you have to give power users the wiggle room to do their own thing.

KSW:Both! You should enough skills in every domain to be able to start pretty much anything without too much fear of failure. Then try to master several technics and

approaches.

NS: A broad training is great to understand the world and universe of digital and where you fit. Also to find what you like and then things should be honed down to the focus you would like to do.

3. How important is it to have current equipment in our labs and an open lab for students to work in outside of class?

AM: The latest and the best equipment and software is very important. Companies want someone who can hit the ground running, they have no time to teach an entry level hire. Open labs are crucial. It is only the student who has many many hours of time with the programs and software who will have the kind of work that will get a job.

DKL: Very important. The digital media industry is on the bleeding edge. New technology comes out quickly and new technology quickly becomes dated. Much of this software is too expensive for students to purchase on their own so having open lab time to work and improve their skills and demo reel is a must.

KSW: Access to tools is critical. Students should spend a minimum amount of time with each software/station and know the basics. This is a huge time saver (less training and supervision) for the employer.

NS: Well, it is good to have Wacom tablets for the students but after you have a set of those I wouldn't recommend updating them because it can become costly to the school. Having a base set is great and for those who want the latest and greatest should foot the bill for themselves. (I know that is a mixed answer so if you want I can go into detail later) The printer is great news and much needed for those doing concept art and I'm sure there are an array of classes that can also benefit from it. When it comes to working outside of class; it really does make sense. There is a lot to learn and with all of the information no one can be expected to learn and do everything in class. The software that is being taught is out of the price range for many students, so working on something outside of class in a lab totally makes sense.

As for software of course (Autodesk) Maya is great to have other software would be the usual suspects such as: Illustrator, Photoshop, After Effects, Basically the Adobe suit. Outside of that Nuke is a great compositing software and commonly used in a lot of studios, Boujou is great for viz fx (it's a 3D tracking software) Arnold is getting bigger these days, but not a must as of yet (it's a shading and rendering package much like V-ray). I would recommend Cinema 4D; it's use in the industry has grown to the point where it is almost a must to at least have working knowledge of it. Cinema 4D is a 3D package much like Maya but I would say a lot more intuitive. (if any of this is unclear or you need more info just let me know) Oh and I shouldn't not forget too mention Zbrush.

This is a killer software that can really help for getting jobs (This software allows you to sculpt in 3D much like working with clay and can achieve very high detail works)

As far as more lab time to work on reels; couldn't there be a practicum class. Even a practicum 1, 2, and 3 with a prerequisite of a class or two to enter to it. Of course if the idea of a practicum has been shot down then simply change the name to project development with the same principle of the practicum idea previously stated. (I have a few other ideas for that)

4. How important is an internship to a student looking for an entry-level job?

AM: An internship is the single best way to enter the industry. Competition for intern positions is fierce because a company will hire an intern they know and have worked with before they will hire anyone else. The person hired as an intern needs to have excellent skills and a terrific work ethic and be easy to work with

DKL: Internships provide an important bridge for the next step to getting an entry-level job. Having a good demo reel will get your application looked at but more importantly, employers are also looking for some sort of professional work. That's where the right internship can come in and offer a student some professional work on their reel.

KSW: I personally have mixed feelings about internship in general.

A lot of agencies are exploiting this borderline slavery loophole and I hate that. The student is simply exploited. Nothing meaningful is given to her/him.

On the other hand, I wouldn't mind being the little mouse in someone else's studio just to watch how things are made, how folks interact with each other, get a sense of the general pace, etc. All of that for free.

I envision internship as an exchange. The student can do some silly stupid and gruel work for a few hours if there is at least one hour of real genuine mentorship.

NS: A job can be obtained without an Internship, however I would strongly recommend having one.

Everyone has to pay their dues in the industry. Also having real world experience gives you a chance to really see how projects are put together and what is expected of you no matter what the position.

5. Would you be able to offer an internship, or know of a business that could?

AM: I do not have any positions and I would have to do research to find internships that do not require a student to be either graduating with a BA or at least a third year college student.

DKL: Our company can offer internships and I can reach out but its important to understand that internships can be problematic for students and companies. Some companies are just looking to take advantage of free labor while others offer no skills work. For the companies, internships can be a challenge when staff have to take paid time and resources to train the intern. My advice is to only offer internships to rising stars and make sure these are internships that offer some sort of pay. Usually if an internship isnt offering any pay, it's bad news.

KSW: I could. For very short missions (a week or two maximum).

NS: Yes

6. What skills should we be teaching to best equip digital art students for the job market right now? Where are the jobs?

AM: The most important skills are art skills first. It doesn't matter if a person knows which buttons to push in Maya if they don't understand the human form, lighting, color, and art history as well. The person creating a game needs context for the place, character, clothing, and architecture before they can make a compelling game. Then, specific jobs can be anything and the hot job of the moment will be gone in 6 months and the 30,000 students who are learning that skill will be competing for jobs that no longer exist.

The jobs at large companies will be for experienced and talented artists first. There are many out there who have just lost a job and are looking with masterful portfolios and a network of friends who will try to help them get in to the next industry job. However, they are probably more expensive than a beginning artist, so a younger, more inexperienced person may have a chance if they are brilliant and good at what they want to do and less expensive. Also, there are a lot of start ups who are not able to pay much but may make a great game that will make a good company to work for in the future. Students should find out who they know who might be making a game or a film and offer to work for little or volunteer. They will start their network of industry contacts and start to become known as a good person to have on a production team.

And last, I would really argue against combining disciplines as that creates a risk that the students may become masters of no specific skill, but I understand your dilemma.

DKL: There is huge growth in the VFX industry but unfortunately because of the current subsidy race, jobs are located where there are huge subsidies so an artist has to be willing to move around project to project. This is why I left the industry. There is growth right now for great designers in the interactive space, user interface, and user experience. Companies are finding themselves in the stone age with no mobile device apps. If you can design sites specializing in html5, css3, and design apps in android and ios. There are also a good number of local jobs in editing. Lots of shows youtube that

need to be edited and this is something that needs to be done locally where the director is.

KSW: Graphic design in general

NS: As for what should be taught; I would say the best way to understand that is to look at the production pipeline. I'm sending a few examples of different pipeline set ups. The production pipeline is the workflow to go from the concept of an idea or story to its final visual presentation; whether it is commercial, game cinematic, tv show, online content or movie. To explain each step would take a bit of time but to generally speak based on how studios work with the pipeline; modelers, composers, riggers, lighters, concept artist, and texture artist are some of the key roles. To teach things that focus on these areas can help students in a big way for getting their foot in the door or even starting their career. (Honestly this is such a big topic it would take a phone call or meet to go over it in depth) As for the jobs; they are everywhere. Santa Monica, Venice Beach, Los Angeles, Culver City and a few here in Torrance. And how to find them is an art in itself as well.... Ha ha. There are many websites that post for CG jobs and put people in touch with studios. There are also headhunters or creative groups that you can sign up for and they outsource you to companies based on your focused skill set. I would say that having a course on that would really help students as well; sort of an industry/professional prep/survival course. My art college had one for the senior year and it really helped.

Additional feedback:

From Henry Mateo, HM Design in March 2013:

As a designer/illustrator, I feel being as well-rounded as possible in understanding the natural world as well as the manufactured world is essential. In regards to skills needed to excel in the field of illustration, the student needs as much drawing, design, and production experience as possible. This gives the student experience in seeing, touching, and manipulating natural and synthetic material. The computer skills are absolutely essential, especially Photoshop and Illustrator. Photography is a great skill to have, but the main issues to understand are basic understanding of camera operation and getting the image into Photoshop for digital manipulation. Other skills that will help a student to have a stronger illustration edge are: Presentation, Fine Art, and other misc. skills that include anatomy and physics. See the list below:

- Drawing skills
 - Right-brained drawing
 - Perspective
 - Mechanical drawing (architectural and/or engineering)
 - Life drawing
 - Rendering in as much analog media as possible
- Design skills

- 2-D design
- Type and typography
- 3-D design
- Packaging design
- Print production skills
- Manufacturing processes and materials
- Printing processes
- Design history
- Computer skills
 - Photoshop (beginning and advanced)
 - Illustrator (beginning and advanced)
 - Computer illustration (beginning and advanced in Illustrator and Photoshop)
- Photography
 - Digital photography
 - Digital photo retouching
- Presentation skills
 - Presenting your work
 - Public speaking
- Fine art
 - Art history (classic, modern, design, and architecture)
 - Painting (oil, acrylic, or watercolor)
 - Color theory
- Misc. skills
 - Anatomy
 - Kinesiology
 - Physics
 - Architectural structures
 - Machining skills
 - Mechanics skills

The types of illustration I do, varies depending on the project. So, it's imperative that I have a range of skills from a conceptual style as well as a mechanical style of illustrating.

From my perspective, the job outlook is getting better as the economy starts to rebound. So, now is a great time to get those skills in preparation for upcoming jobs. Designer and illustrator jobs are usually easily susceptible to economic trends, so they need to pay attention to business forecasts. Business management for designers would be a great class to have -- designers historically abhor any kind of business issues.

From Jittra McCown, August, 2014 regarding certificate revisions:

Candidates must have a fundamental grasp of all the creative softwares such as

photoshop, illustrator, in design, etc., they must take direction very well, speed is essential, candidates must behave professionally, and absolutely must meet each deadline without hesitation. Overall, I must say, 1 out of every 1000 resumes/portfolio's that reach my inbox has a chance, which is quite sad, and mostly due to the "self entitlement" issue that's running ramped (it's not myth, it's actually like a virus) and the lack of desire and drive to treat a job as an actual job. I see many, many talented artists with lots of potential, but they must remember that being an artist doesn't mean you're always creating what you want, it means if you're hired from a company/manufacturer/publisher/etc, that has a need for a final consumer that involves more people than the artist themselves. This is most often hard for younger artists today to understand. We notice that when we start with these basic fundamentals, the rest is learning on the job through good direction, and since each project is different, and involves various creative approaches, there will never be one singular formula to create art.

From Nick Smith, September 2014 regarding certificate revisions:

I reviewed both of your curriculums and have a few questions. I would like to start by saying that they both seem to be well made curriculums and I see the direction you are going with them. My question is for the "employers" out there; when they (the students) reach out to an entity, what will they say or show? I ask this because even with the information from the curriculum; a "reel" is required as proof of knowledge. I do see that you have a *portfolio and Career planning for Artists/Designers* class, but a reel is a showcase of your work; displaying ones strengths, level and competence in the related area they are applying for. I do not feel this is something that can be completed in one class. Basically, I feel that a student going through the course should walk away with both knowledge and a reel of some sort. I guess; how this concept is incorporated into the curriculum is the issue.

Of course, by all means, a person can still take the course and walk away with a better skill set, but they will be set back by the hurdle of working out a reel on their own. I do understand that a reel is not needed for every aspect of digital work, but in some way, shape or form; a reel **IS** the portfolio for the animation/motion/TV/movie driven jobs.

From Anita McLaughlin 9-30-15, Regarding certificate revisions:

I like the structure for the Multimedia and Animation Certificate. The students completing this certificate should have a good understanding of nearly every aspect of art in games and film production. The story and acting classes will be very useful to film and game students.

The focus of the certificate needs to be on helping the students make their own independent film or video or game rather than aiming the student toward specific jobs in

an ever-changing industry. A student who has actually completed a personal project will shine when compared to students who have completed all the software packages and have taken the required art classes but who have little practical experience building a game or film or video. A student who has a completed project and published it on YouTube or YOYO Games will know a lot about the principals of film or video production and will have the skills to adapt to changing production pipelines and software. The projects they have completed will be excellent examples of their ability to produce in the real world.

A class in game development would be useful for students who want to make games. A GameMaker, HTML5, or Unity class with a focus on the student actually creating a simple game would be helpful. It is sometimes hard for an artist to understand how the art fits into the game and the development class will teach them how to make art assets that they can then use in their game.

Also, a beginning game design class will help students create the kind of game experience that elevates game to art.

The course for the Digital Imaging and Illustration Certificate works as a good base for the many disciplines in digital media. These classes are designed to give the student the flexibility to go in any direction in the entertainment industry. The focus on traditional skills is excellent and is essential to help students rise above others in the creative industry who have less understanding of the fundamentals of art. Again, the focus should be on the production of actual projects in each area of study that will showcase the student's expertise over a check list of software studied.

These two programs will give students valuable basic skills and will help them toward creative and successful careers in the digital industry. Thanks for giving me the opportunity to see what is planned for the El Camino students. Let me know if you have any questions on my feedback.

Thanks,
Anita

Summary of Discussion with Karim Sahli-Wells 8-6-16

Karim and I met informally to discuss the issues I have been encountering in revising the Digital Arts program now that the Visual Communications certificate has been created. Since the Graphic Design and Web Design aspects of the program are now split off into a separate certificate, Digital Arts needs to orient toward Animation and Games. This indicates that we should revise the membership of our advisory board to reflect that

direction. Karim and I met to discuss ways to achieve that goal.

Karim suggested I approach companies that would be potential employers and ask them what they are looking for in an entry-level employee and orient the program to their needs. It might be a good idea to just go knock on doors in the Hayden Tract (Culver City) and Playa Vista (Silicon Beach). We also discussed the possibility of taking a few student ambassadors with me to represent our student body. Karim suggested taking a group to IndieCade next time it is here and chatting with the people in the booths. We concluded our discussion with a determination to approach new members for the advisory board over the next year.

August 11, 2016 Letter from JDallal to members:

Dear advisory board members:

I know it has been a really long time since I've communicated. To make a long story short, due to all sorts of internal issues and personnel changes, the certificate revision we had worked on was never submitted.

I felt very bad about this, especially since I know how busy you all are and how generous you were with your time, so I decided to wait until the situation here was favorable for proceeding again before communicating further.

So, that time has come! I am attaching a new proposal for the certificate. This time it is a single certificate titled "Digital Arts (DA)" and will be a companion to the "Visual Communications (VA)" certificate. The VA certificate encompasses graphic design, web design, and advertising. The DA certificate will be oriented to animation, imaging, and game art.

I have made the list of classes very broad so students can find their own path through it based on their interests. This is a response to recommendations I received from presenters at a Digital Media Educator conference I attended. The thinking is that students are better off with a broad preparation since the field changes so rapidly.

I am also writing upper levels of the "Web Animation and Games" class, Motion Graphics, and 3-D Animation since I know that was a strong recommendation from all of you. I would also like to add an "Animation Fundamentals" class.

I hope you are all willing to put in a little more time on this, and I look forward to your input. The goal is to prepare the students for internships and entry-level jobs.

Thanks, Joyce

8-19-16

Anita McLaughlin:

Hi Joyce,

I think overall the selection of classes works. The only hole I did see was a basic animation class and when I re-read your note I saw you are planning to add it to the list. I have learned so much about animation and animation for games from 2D animators and

continue to do so. Acting is an interesting choice and is a valuable class for animators. One area that might be included is 3D printing technology, perhaps added to the three-dimensional design class. It is a useful design tool.

Each student should be building and maintaining a portfolio website throughout their time at El Camino. A website of their digital work is how they will be judged and chosen for digital internships and jobs.

I look forward to seeing the program initiated.

Let me know if you have any questions.

Thank you,

Anita

8-20-16

Henry Mateo:

Hi Joyce,

The course list is quite comprehensive and I do have a few comments:

Keep in mind, I'm coming from the perspective of a Senior graphic designer/illustrator working in the medical device industry and seeing the trends of design portfolios from prospective designers.

- Typography skills seem to be fading and I'd like to see an "**Advanced Typography**" course.
- I question the **screen printing class**. But, it does sound like fun
- I recently taught a "**Design for Print Production**" class and I was surprised how much students have no idea about prepping files for print; knowledge of color (spot vs. process), substrates, print processes, binding, etc... If I interviewed a potential designer, part of my questioning is about print specifications. It would be nice to see a class that can prepare students for truly understanding print (not just pressing Ctrl+P or Command+P)
- With design disciplines starting to merge and blend, it would be nice for students to get introduced to "**User Experience**" design processes.

I hope all is well and I'm glad you're hard at work keeping our future designers/artists well-rounded and thanks for allowing me to weigh in on the process.

Thanks so much.

HM

8-21-16

Daniel Lay:

Hi Everyone!

I'm Daniel Lay a former visual effects artist. I think the list of classes is comprehensive enough for someone wanting to build a portfolio for a job or an internship they could achieve it.

If there can be improvement, before I even read HM's response I was going to mention courses in UX Design. Thinking 3-5 years out UX is huge. I think some elective classes in programming would be great also. After leaving the VFX industry my programming skills have been important for working LA's tech industry.

8-23-16

Joyce Dallal:

Hi Henry,

Thanks for your input. We do have an advanced Typography course. I didn't list it in our certificate since it is in the Visual Communications certificate so typically students who are going for more advanced coursework would be going for the Visual Communications certificate. In the way we separated the programs, the Digital Arts Certificate is now more animation and game directed, so that is the area I am trying to build the advanced coursework in.

However, we do also cover Type in the Art 143 Digital Design and Publishing course, as well as preparing files for print. The reasoning behind the Screenprinting class, is that no matter how much you explain the print process to a student, they don't seem to understand it until they actually experience it. The course description is:

This course is an introduction to non-toxic methods, materials, and techniques of screen printing. Emphasis is placed on single and multiple layer printing, digital and non-digital applications as well as single and multicolor printing (CMYK) techniques. Use of various substrates such as paper, vinyl, and fabric will also be covered.

So, as you can see there is some instruction in relationship to digital applications, CMYK, etc. They do have the capability of making separations for printing multi-color, they will have to talk about registration etc. Once students have experienced this hands-on they seem to understand the concepts more. The other reason for the class is that so many of our students want to turn their illustrations into products, and this class gives them some tools for that.

Again, these courses are ultimately more applicable to the Visual Communications

certificate, but I wanted at least some basic design/print classes in this certificate to give students the opportunity for a broad base of skills.

Joyce

Hi again,

Thanks to Henry and to Daniel for the input. In response to both of you remarking about the importance of UX design, I went through the list of courses to see which ones would give the students some preparation for that. Mostly, it is addressed in the CIS 136 class titled Building Mobile Apps. The course description is as follows:

In this course, students will design, develop, test, debug and launch mobile applications (apps) using open source standards that are adaptable to various development frameworks such as Android, iOS, and Windows. Topics include design principles, application structure, graphics, user interfaces, animation, and data storage. Cross-platform tools to bridge frameworks and access native features of the mobile device including geolocation, accelerometer, notifications, and services will be covered.

Also, designing with a client and user in mind is covered in-depth in the Typography, Graphic Design and Ad Design classes. It's more of a visual emphasis in those classes, but they do emphasize researching one's audience, satisfying the client needs, and keeping the business side of things in mind.

As for programming, the only course I have listed is the CIS 133 Mashup JavaScript, jQuery and AJAX. Course description is:

Students examine the fundamental concepts and structures of programming for the Web using client-side markup languages and scripting languages. Students learn how to use standard documentation, testing and debugging techniques, and web-based programming tools, such as conditional structures, variables, classes, objects, functions, events, arrays, windows, and forms in order to create eBusiness applications. Additional topics include the introduction to XML, databases as used in the development of web-based programming, and utilizing web services.

So, it's programming geared toward the web. Is there additional programming you would recommend that would be helpful to students?

Joyce

El Camino College PROGRAM OF STUDY

Digital Arts Certificate of Achievement (Pending)

A Certificate of Achievement will be issued upon completion of all program requirements. A minimum of 12 units required for the Certificate of Achievement must be completed at El Camino College.

Certificate Requirements

5 - 6 units:

ART 110 Drawing Fundamentals I (3)
ART 129 Fundamentals of Color (3)
ART 130 Two-Dimensional Design I (3)
ART 131 Lettering and Typography I (3)
ART 160 Three-Dimensional Design (3)
PHOT 101 Elementary Photography (2)
FILM 122 Production 1 (3)

3 units:

ART 101 Art and Visual Culture: A Global Perspective (3)
ART 150 The Art of Photography (3) or PHOT 150 The Art of Photography (3)
FILM 105 Media Aesthetics (3)

6 units:

ART 141 Digital Art Fundamentals (3)
ART 142 Digital Photography (3)
ART 143 Digital Publishing Fundamentals (3)

6 units:

ART 144 3D Modeling and Animation (3)
ART 145 Interactive Media Design (*New name: Web Animation and Games*) (3)
ART 146 Designing for the World Wide Web (3)
ART 147 Motion Graphics (3)

6 - 7 units:

ART 132 Advertising Design I (3)
ART 133 Graphic Design (3)
ART 152 Rendering (3)
ART 153 Illustration I (3)
Art 253 Illustration 2
ART 181 Beginning Sculpture (3)
ART 290 Screenprinting (3)
ART 217 Life Drawing I (3)
ART 222 Fundamentals of Painting I (3)
CIS 133 Mashup JavaScript, jQuery and AJAX (4)
CIS 136 Building Mobile Apps (3)
FILM 109 Introduction to Media Writing (3)
FILM 113 Screenplay Analysis (3)
PHOT 102 Basic Photography (3)
PHOT 204 Portraiture (3)
THEA 113 Introduction to Acting (3)

5 units:

ART 96 Cooperative Work Experience Education (2 - 4)
ART 99 Independent Study (1 - 3)
ART 195 Portfolio and Career Planning for Artists and Designers (3)

Total Units 31 - 33 Last Reviewed and/or Revised by Joyce Dallal on 8-10-16

College Curriculum Committee Approval Date Last Board Approval Date Original Board Approval Date 11-19-2007 PID 530

CAREER AND TECHNICAL EDUCATION – SUPPLEMENTAL QUESTIONS – VISUAL COMMUNICATIONS

CTE programs must conduct a full program review every 4 years. The full review includes answering these supplemental questions. Every two years (once between full reviews) these supplemental questions must be answered and submitted to Academic Affairs for posting on the College website.

Use labor market data, advisory committee input, institutional data, and the provided CTE 2-year Program Review data to respond to the following questions:

1. **How strong is the occupational demand for the program? As you analyze demand over the past 5 years and projected demand for next 5 years, address state and local needs for the program.** The new CTE certificate in Visual Communications (formerly Graphic Design) was approved in 2014 and covers the area of Graphic Art and Design defined by the state's Taxonomy of Programs as the "Application of artistic techniques to the effective communication of information and ideas, for commercial or technical purposes. It includes design principles, color theory, typography, concepts sketching, imaging, communication skills", as well as the area of Commercial Art, defined as "Design and execution of layouts and illustrations for advertising displays and instructional manuals including the preparation of copy, lettering, poster, package and product design, fashion illustration, silk screening, air brushing, inks, color dynamics, and computer pre-print applications." According to the Otis College of Art 2015 Creative Economy Report, using data compiled from the California EDD, total creative industry job counts are projected to climb from 413,700 in 2014 to 443,500 in 2019. Over that period, there is projected to be an increase of 29,800 total wage and salary jobs in the state. The county of Los Angeles is expected to see an increase of over 25,000 total wage and salary creative industry jobs from 360,300 in 2014 to 385,400 in 2019. It should be noted that these numbers do not include independent contractor and freelance workers, who are employed to different degrees by the creative industries and therefore account for additional areas of employment. In Los Angeles County, available jobs in communication arts are expected to increase 18.8% in the period from 2014 to 2019. The number of wage and salary jobs is expected to increase from 19,900 to 23,600 during that period, which constitutes an 18.8%

increase. Advertising firms and graphic designers constitute the two largest segments of communication arts labor.

2. **How does the program address needs that are not met by similar programs in the region?** We created a program with a diverse advisory board of working professionals, with the goal to have students be able to intern and receive entry level employment opportunities before receiving a bachelors degree. Other schools in our area do not offer the same opportunities for students to learn the fundamentals of design as well as requiring that they also take units in Business, Computer Information Systems or Communications Studies. One of the keys to providing students with the opportunity to succeed in the professional environment is ensuring that they understand and are able to communicate with clients and art directors on an appropriate business and technical level outside of the normal art and design environment. Santa Monica City College is the only school in the area that offers a certificate that is close to being comparable, although it must be noted that their certificate is composed of the AA degree coursework without the addition of the general education requirement. The certificate in Visual Communications gives students the education and skills necessary to enter industry as an entry-level graphic designer, production artist or web designer before they have achieved an AA or BA degree.
3. **What are the completion, success, and employment rates for the students? Discuss any factors that may impact completion, success, and employment rates. If applicable, what is the program doing to improve these rates?**
4. **If there is a licensure exam for students to work in their field of study, please list the exam and the pass rate. If there are multiple licensure exams in the program, include them all. Discuss any factors that may impact licensure exam pass rates. If applicable, what is the program doing to improve these rates?** Not applicable.
5. **Is the advisory committee satisfied with the level of preparation of program graduates? How has advisory committee input been used in the past two years to ensure employer needs are met by the program? Describe any advisory committee recommendations that the program is either unable to implement or is in the process of implementing.**

California Education Code 78016 requires that the review process for CTE programs includes the review and comments of a program's advisory committee. **Provide the following information:**

a. Advisory committee membership list and credentials

Advisory Board Graphic Design and Visual Communications:

Lindsey Leigh. Senior UI designer, Emerging Platforms

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United States

cell phone 310 308 7059

lindsey.leigh@cbsinteractive.com

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Tina Chang, Senior Designer

Intelligent Beauty

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El Segundo, CA 90245-4967

United States

Eric Holman, Art Director

Nicole by OPI

OPI Products Inc

13034 Saticoy St

North Hollywood CA 91605

Jennifer Lau

UX/UI designer (user experience/visual designer/user interface)

Philosophie

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Christine Lockman
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[1-310-796-6193](tel:13107966193)

Robin Hinnen
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Karen Zoldan
Bridge Marketing
[1-520-304-5982](tel:1-520-304-5982)
[1-520-318-1222](tel:1-520-318-1222)

Advisory Committee Meeting Information

Division: **Fine Arts**

The department/area for which the meeting is held: **The meeting starts out at El Camino College, second and basement floors so as to view campus and the Visual Communication area. The equipment and student work are reviewed as well as course descriptions, copies of assignments and course SLO's and outcomes. This is done once a year. Meetings then move to my home where a meal is catered and the discussion begins on evaluation of objectives, possible updates in curriculum, and new opportunities for students with certificate skills. It was at such a meeting that an internship/job opportunity program was developed where as 5 students are working at advisory board companies while completing their certificates. The goal is for this program to lead to full time employment after completion of the Visual Communications Certificate.**

The number of committee members on the advisory committee: **14**

How many of the committee members are faculty?: **0**

How many committee members are external/industry members? **14**

How many meetings are required each year by an external accreditation or certification? **One, however, we often see more of them as they are invited to our Student Show and yearly Open House.**

How many meetings are actually held a year?: **1-3 When the certificate in Visual Communications was set up, we met 5 times total so as to finalize the certificate options.**

- b. Meeting minutes or other documentation to demonstrate that the CTE program review process has met the above Education Code requirement.

Minutes:

Graphic Design and Advertising Advisory Board

MEETING MINUTES

September 17, 2016 6:00 PM to 8:00 PM

Board Members: Present:

Brien Holman, Creative Director/Partner, Royal

Tina Chang, Art Director, Wella Sebastian

Jennifer Lau

UX/UI designer (user experience/visual designer/user interface)

Michael French, Director Emerging Platforms, Burner Studios

Brenda Kulp

Presiding Officer:

Meeting was held in room ArtB211

OLD BUSINESS

- A. Approved minutes for last meeting

NEW BUSINESS

- A. Current state of ArtB211 classroom to best prepare students for industry jobs.

The need to set up internships and summer part time jobs for students earning certificates. Pilot program started summer 2016.

Internet access in ArtB 211 classroom needs to be beefed up and connection faster. These would preferably be Mac workstations as this is the industry standard.

Printer capability (all computers networked to B/W and color printers is needed)

The needs for a network cable to color printers so students do not need students to download printer drivers.

Ancillary devices: USB hubs and Wacom tablets

Hardware appropriate to creating podcasts- Camera, audio equipment, etc...

Software

___Current computer hardware capable and the usefulness of handling Adobe Creative Suite regarding the pros and cons of students using the web options for Industry use.

Better communication of student lab hours and need for a student TA so students can pass application test in the Adobe suite required for most jobs.

The meeting adjourned at 8:00PM.

APPENDIX A

Grade Distribution, Success, and Retention

Art
Fall

Program Art
Term Fall

Preliminary Success Standard
5 year Success Average
5 year Success Minimum

71.9%
72.7%
71.0%

Do Not select more than one term or Program.

Year	COURSE	Method	Weeks	Grade Distribution											Total	Succ.	Reten.
				'A'	'B'	'C'	'P'	'D'	'F'	'NP'	Inc P	Inc NP	'DR'	'W'			
2012	ART-1	Distance l	16	15	17	5	-	-	1	-	-	-	-	11	49	75.5%	77.6%
		Lecture	16	117	127	74	-	21	48	-	-	1	3	53	444	71.8%	88.1%
	ART-108	Lecture	16	6	8	9	-	2	8	-	1	1	-	9	44	54.5%	79.5%
	ART-109	Lecture	16	7	8	4	-	4	4	-	-	-	-	6	33	57.6%	81.8%
	ART-10AB	Lecture	16	79	56	48	-	13	23	-	2	-	-	47	268	69.0%	82.5%
	ART-11ABCD	Lecture	16	10	10	2	-	2	2	-	1	-	-	4	31	74.2%	87.1%
	ART-150	Lecture	16	9	3	-	-	-	-	-	-	-	-	1	13	92.3%	92.3%
	ART-17AB	Lecture	16	23	19	8	-	1	3	-	-	-	-	6	60	83.3%	90.0%
	ART-18ABCD	Lecture	16	12	4	2	-	1	-	-	-	-	-	1	20	90.0%	95.0%
	ART-2	Lecture	16	60	41	31	-	6	18	-	-	1	-	14	171	77.2%	91.8%
	ART-22AB	Lecture	16	30	17	8	-	1	1	-	-	3	-	14	74	78.4%	81.1%
	ART-23ABCD	Lecture	16	13	2	1	-	-	-	-	-	-	-	5	21	76.2%	76.2%
	ART-3	Lecture	16	43	46	19	-	10	17	-	2	3	-	13	153	71.9%	91.5%
	ART-31ABCD	Lecture	16	43	11	2	-	-	1	-	-	-	-	5	62	90.3%	91.9%
	ART-34AB	Lecture	16	17	-	-	-	-	-	-	-	1	-	1	19	89.5%	94.7%
	ART-37AB	Lecture	16	42	19	15	-	8	3	-	-	-	-	12	99	76.8%	87.9%
	ART-38ABCD	Lecture	16	9	1	1	-	1	1	-	-	-	-	6	19	57.9%	68.4%
	ART-39AB	Lecture	16	10	5	2	-	-	-	-	1	-	-	6	24	75.0%	75.0%
	ART-4	Lecture	16	24	26	19	-	11	9	-	-	1	-	12	102	67.6%	88.2%
	ART-40ABCD	Lecture	16	4	3	-	-	-	-	-	-	-	-	-	7	100.0%	100.0%
	ART-41AB	Lecture	16	16	5	2	-	2	-	-	-	-	-	2	27	85.2%	92.6%
	ART-42ABCD	Lecture	16	2	2	1	-	-	-	-	-	-	-	-	5	100.0%	100.0%
	ART-43ABCD	Lecture	16	7	9	3	-	3	-	-	-	-	-	1	23	82.6%	95.7%
	ART-53AB	Lecture	16	5	7	5	-	1	2	-	-	-	-	4	24	70.8%	83.3%
	ART-54ABCD	Lecture	16	5	-	-	-	-	-	-	-	-	-	2	7	71.4%	71.4%
	ART-5A	Lecture	16	21	10	3	-	-	5	-	-	3	-	5	47	72.3%	89.4%
	ART-61AB	Lecture	16	39	25	4	-	-	-	-	-	-	-	13	81	84.0%	84.0%
	ART-62ABCD	Lecture	16	10	7	-	-	-	-	-	-	-	-	1	18	94.4%	94.4%
	ART-63ABCD	Lecture	16	6	1	-	-	-	-	-	-	-	-	-	7	100.0%	100.0%
	ART-7	Lecture	16	8	5	16	-	-	5	-	-	1	-	13	48	60.4%	72.9%
	ART-73AB	Lecture	16	15	16	4	-	-	1	-	-	-	-	3	39	89.7%	92.3%
	ART-74ABCD	Lecture	16	15	12	4	-	-	-	-	2	-	-	1	34	97.1%	97.1%
	ART-81AB	Lecture	16	19	12	7	-	-	1	-	-	-	-	10	49	77.6%	79.6%
	ART-82ABCD	Lecture	16	13	5	-	-	-	-	-	-	-	-	6	24	75.0%	75.0%
	ART-87AB	Lecture	16	6	4	5	-	1	4	-	-	-	-	2	22	68.2%	90.9%
	ART-88ABCD	Lecture	16	2	2	1	-	-	1	-	-	-	-	-	6	83.3%	100.0%
	ART-9	Lecture	16	5	9	6	-	2	5	-	-	-	-	5	32	62.5%	84.4%
	ART-99ABC	Independ	16	1	-	-	-	-	-	-	-	-	-	-	1	100.0%	100.0%
2012 Total				768	554	311	-	90	163	-	13	14	-	294	2,207	74.6%	86.7%

Fall

Program Art
Term Fall

Preliminary Success Standard
5 year Success Average
5 year Success Minimum

71.9%
72.7%
71.0%

Do Not select more than one term or Program.

Year	COURSE	Method	Wet	Grade											Total	Succ.	Reten.
				'A'	'B'	'C'	'P'	'D'	'F'	'NP'	Inc P	Inc NP	'DR'	'W'			
2013	ART-101	Distance	16	25	10	2	-	1	1	-	-	-	-	9	48	77.1%	81.3%
		Lecture	8	10	13	9	-	2	1	-	-	-	-	3	38	84.2%	92.1%
			16	114	127	80	-	22	67	-	3	3	-	71	487	66.5%	85.4%
	ART-102A	Distance	16	23	8	3	-	-	6	-	-	1	-	11	52	65.4%	78.8%
		Lecture	16	28	49	41	-	9	33	-	-	1	-	24	185	63.8%	87.0%
	ART-102B	Lecture	16	33	28	21	-	10	21	-	-	1	-	17	131	62.6%	87.0%
	ART-102C	Lecture	16	15	15	18	-	9	8	-	1	6	-	14	86	57.0%	83.7%
	ART-106	Lecture	16	8	8	8	-	1	7	-	-	5	-	5	42	57.1%	88.1%
	ART-110	Lecture	16	74	76	46	-	18	13	-	-	-	-	63	290	67.6%	78.3%
	ART-130	Lecture	16	21	32	16	-	4	8	-	-	-	-	10	91	75.8%	89.0%
	ART-131	Lecture	16	17	12	2	-	2	1	-	-	-	-	6	40	77.5%	85.0%
	ART-132	Lecture	16	7	9	4	-	-	1	-	-	-	-	2	23	87.0%	91.3%
	ART-133	Lecture	16	10	4	5	-	1	-	-	-	-	-	3	23	82.6%	87.0%
	ART-141	Lecture	16	37	34	21	-	4	6	-	1	1	-	15	119	78.2%	87.4%
	ART-150	Lecture	16	15	8	7	-	-	4	-	-	-	-	2	36	83.3%	94.4%
	ART-153	Lecture	16	8	8	4	-	2	1	-	-	-	-	1	24	83.3%	95.8%
	ART-160	Lecture	16	44	16	1	-	-	6	-	2	1	-	2	72	87.5%	97.2%
	ART-161	Lecture	16	34	34	5	-	1	2	-	-	-	-	18	94	77.7%	80.9%
	ART-173	Lecture	16	15	17	12	-	-	2	-	1	-	-	14	61	73.8%	77.0%
	ART-181	Lecture	16	23	15	3	-	-	1	-	-	-	-	7	49	83.7%	85.7%
	ART-187	Lecture	16	9	2	2	-	2	4	-	-	-	-	4	23	56.5%	82.6%
	ART-205A	Lecture	16	9	4	7	-	-	4	-	-	-	-	6	30	66.7%	80.0%
	ART-207	Lecture	16	10	7	2	-	-	7	-	1	1	-	7	35	57.1%	80.0%
	ART-208	Lecture	16	17	5	2	-	-	3	-	-	1	-	4	32	75.0%	87.5%
	ART-210	Lecture	16	7	8	4	-	1	-	-	-	-	-	4	24	79.2%	83.3%
	ART-217	Lecture	16	23	20	14	-	-	1	-	-	-	-	9	67	85.1%	86.6%
	ART-218	Lecture	16	6	4	1	-	-	-	-	-	-	-	1	12	91.7%	91.7%
	ART-222	Lecture	16	25	16	7	-	1	-	-	1	-	-	5	55	89.1%	90.9%
	ART-223	Lecture	16	12	5	1	-	-	1	-	-	-	-	1	20	90.0%	95.0%
	ART-230	Lecture	16	8	-	3	-	-	-	-	-	-	-	1	12	91.7%	91.7%
	ART-231	Lecture	16	5	-	1	-	-	-	-	-	-	-	-	6	100.0%	100.0%
	ART-232	Lecture	16	4	2	-	-	1	-	-	-	-	-	-	7	85.7%	100.0%
	ART-253	Lecture	16	5	1	-	-	1	1	-	-	-	-	-	8	75.0%	100.0%
	ART-262	Lecture	16	6	3	-	-	-	-	-	-	-	-	-	9	100.0%	100.0%
	ART-274	Lecture	16	5	6	3	-	-	-	-	1	-	-	2	17	88.2%	88.2%
	ART-282	Lecture	16	17	4	-	-	-	-	-	-	-	-	1	22	95.5%	95.5%
	ART-288	Lecture	16	-	1	-	-	-	-	-	-	-	-	-	1	100.0%	100.0%
	ART-96ABCD	Work Exp	16	1	-	-	-	-	-	-	-	-	-	-	1	100.0%	100.0%
	ART-99ABC	Independ	16	1	-	-	-	-	-	-	-	-	-	-	1	100.0%	100.0%
2013 Total				731	611	355	-	92	210	-	11	21	-	342	2,373	72.0%	85.6%

Fall

Program Art
Term Fall

Preliminary Success Standard
5 year Success Average

71.9%
72.7%

Do Not select more than one term or Program.

5 year Success Minimum

71.0%

Year	COURSE	Grade I												Total	Succ.	Reten.	
		A	B	C	P	D	F	NP	Inc P	Inc NP	DR	W					
2014	ART-101	Distance	16	15	11	4	-	-	4	-	-	-	-	12	46	65.2%	73.9%
	Lecture	16	147	186	120	-	29	83	-	3	14	-	-	100	682	66.9%	85.3%
	ART-102A	Distance	16	21	6	2	-	2	7	-	-	-	-	9	47	61.7%	80.9%
	Lecture	16	37	50	31	-	9	37	-	-	2	-	-	18	184	64.1%	90.2%
	ART-102B	Lecture	16	24	31	19	-	12	16	-	3	1	-	38	144	53.5%	73.6%
	ART-102C	Lecture	16	18	10	5	-	2	19	-	-	1	-	17	72	45.8%	76.4%
	ART-106	Lecture	16	11	7	5	-	2	9	-	-	-	-	5	39	59.0%	87.2%
	ART-110	Lecture	16	74	63	47	-	8	17	-	-	-	-	57	266	69.2%	78.6%
	ART-130	Lecture	16	50	13	12	-	3	3	-	-	-	-	18	99	75.8%	81.8%
	ART-131	Lecture	16	18	17	4	-	-	1	-	-	-	-	3	43	90.7%	93.0%
	ART-132	Lecture	16	5	5	1	-	-	1	-	-	-	-	2	14	78.6%	85.7%
	ART-133	Lecture	16	6	1	1	-	-	-	-	-	-	-	2	10	80.0%	80.0%
	ART-141	Lecture	16	48	22	11	-	3	10	-	-	-	-	19	113	71.7%	83.2%
	ART-150	Lecture	16	29	15	9	-	4	6	-	-	-	-	14	77	68.8%	81.8%
	ART-153	Lecture	16	10	2	8	-	-	1	-	-	-	-	3	24	83.3%	87.5%
	ART-160	Lecture	16	40	26	1	-	-	4	-	1	-	-	5	77	88.3%	93.5%
	ART-161	Lecture	16	34	36	5	-	1	-	-	-	-	-	12	88	85.2%	86.4%
	ART-173	Lecture	16	12	20	7	-	-	2	-	2	-	-	6	49	83.7%	87.8%
	ART-181	Lecture	16	18	13	5	-	-	2	-	-	-	-	11	49	73.5%	77.6%
	ART-187	Lecture	16	4	8	4	-	-	2	-	-	-	-	3	21	76.2%	85.7%
	ART-205A	Lecture	16	5	4	1	-	1	4	-	-	-	-	5	20	50.0%	75.0%
	ART-207	Lecture	16	8	8	6	-	-	7	-	-	-	-	7	36	61.1%	80.6%
	ART-208	Lecture	16	28	4	2	-	-	-	-	-	-	-	2	36	94.4%	94.4%
	ART-210	Lecture	16	6	5	3	-	-	1	-	-	-	-	3	18	77.8%	83.3%
	ART-217	Lecture	16	22	15	9	-	2	-	-	-	-	-	7	55	83.6%	87.3%
	ART-218	Lecture	16	9	1	1	-	-	-	-	-	-	-	2	13	84.6%	84.6%
	ART-222	Lecture	16	32	14	7	-	1	-	-	-	-	-	5	59	89.8%	91.5%
	ART-223	Lecture	16	5	2	-	-	-	-	-	-	-	-	-	7	100.0%	100.0%
	ART-230	Lecture	16	1	2	4	-	-	-	-	-	-	-	2	9	77.8%	77.8%
	ART-231	Lecture	16	5	3	-	-	1	-	-	-	-	-	-	9	88.9%	100.0%
	ART-232	Lecture	16	3	1	2	-	-	1	-	-	-	-	-	7	85.7%	100.0%
	ART-253	Lecture	16	2	2	1	-	1	1	-	-	-	-	-	7	71.4%	100.0%
	ART-262	Lecture	16	6	1	-	-	1	-	-	-	-	-	3	11	63.6%	72.7%
	ART-274	Lecture	16	7	10	-	-	-	-	-	-	-	-	-	17	100.0%	100.0%
	ART-282	Lecture	16	12	-	-	-	-	-	-	-	-	-	4	16	75.0%	75.0%
	ART-288	Lecture	16	2	-	-	-	-	-	-	-	-	-	1	3	66.7%	66.7%
	ART-99ABC	Independ	16	-	1	-	-	-	-	-	-	-	-	-	1	100.0%	100.0%
2014 Total			774	615	337	-	82	238	-	9	18	-	-	395	2,468	70.3%	84.0%

Spring

Program Art
Term Spring

Preliminary Success Standard
5 year Success Average
5 year Success Minimum

71.9%
72.7%
71.0%

Do Not select more than one term or Program.

Grade f		'A'	'B'	'C'	'P'	'D'	'F'	'NP'	Inc P	Inc NP	'DR'	'W'	Total	Succ.	Reten.
Year	COURSE	Method	Wet	16	10	5	-	2	-	-	-	-	5	38	81.6%
	ART-1	Lecture	16	159	145	99	-	23	89	-	3	12	85	603	66.8%
	ART-108	Lecture	16	10	8	7	-	5	3	-	-	2	9	42	59.5%
	ART-109	Lecture	16	12	2	6	-	4	5	-	1	3	4	34	61.8%
	ART-10AB	Lecture	16	104	57	41	-	11	22	-	-	14	49	284	71.1%
	ART-150	Lecture	16	13	-	2	-	2	3	-	-	-	3	23	65.2%
	ART-17AB	Lecture	16	25	26	8	-	-	-	-	-	1	4	63	93.7%
	ART-18ABCD	Lecture	16	9	8	-	-	1	-	-	-	1	1	19	89.5%
	ART-19AB	Lecture	16	7	9	5	-	1	1	-	-	-	3	26	80.8%
	ART-2	Distance	16	19	10	2	-	-	2	-	1	11	10	46	69.6%
	ART-20ABCD	Lecture	16	44	52	37	-	15	19	-	1	8	9	177	75.1%
	ART-22AB	Lecture	16	5	-	-	-	-	-	-	-	-	-	5	100.0%
	ART-23ABCD	Lecture	16	16	12	9	-	1	2	-	1	1	6	47	78.7%
	ART-24AB	Lecture	16	13	2	-	-	-	-	-	-	2	2	17	88.2%
	ART-25ABCD	Lecture	16	13	4	-	-	-	-	-	-	-	1	18	94.4%
	ART-29AB	Lecture	16	1	2	-	-	-	-	-	-	-	2	5	60.0%
	ART-3	Lecture	16	12	5	4	-	1	1	-	-	1	2	25	84.0%
	ART-31ABCD	Lecture	16	37	36	15	-	4	25	-	-	5	21	138	63.8%
	ART-34AB	Lecture	16	48	8	3	-	-	1	-	-	4	3	63	93.7%
	ART-37AB	Lecture	16	10	-	-	-	-	-	-	-	-	2	12	83.3%
	ART-38ABCD	Lecture	16	43	20	15	-	7	1	-	-	1	12	98	79.6%
	ART-39AB	Lecture	16	11	1	2	-	-	1	-	-	-	3	18	77.8%
	ART-4	Lecture	16	9	-	4	-	3	-	-	-	-	5	21	61.9%
	ART-40ABCD	Lecture	16	11	11	10	-	-	7	-	3	1	2	58	60.3%
	ART-41AB	Lecture	16	3	-	-	-	-	-	-	-	-	-	3	100.0%
	ART-42ABCD	Lecture	16	18	6	3	-	-	2	-	-	1	1	30	90.0%
	ART-43ABCD	Lecture	16	2	-	-	-	-	-	-	-	-	1	3	66.7%
	ART-52ABCD	Lecture	16	22	3	-	-	1	-	-	-	-	2	28	89.3%
	ART-5B	Lecture	16	10	8	3	-	-	2	-	-	-	5	28	75.0%
	ART-6	Lecture	16	12	7	6	-	3	8	-	-	3	6	42	59.5%
	ART-61AB	Lecture	16	5	7	12	-	-	16	-	-	-	7	47	51.1%
	ART-62ABCD	Lecture	16	39	19	14	-	1	2	-	-	3	3	78	92.3%
	ART-63ABCD	Lecture	16	10	2	2	-	-	-	1	-	1	1	16	93.8%
	ART-7	Lecture	16	8	-	-	-	-	-	-	-	-	-	8	100.0%
	ART-73AB	Lecture	16	21	10	5	-	-	7	-	2	3	7	52	69.2%
	ART-75ABCD	Lecture	16	15	14	8	-	-	-	-	-	-	8	45	82.2%
	ART-81AB	Lecture	16	18	18	2	-	-	-	-	-	-	2	40	95.0%
	ART-83ABCD	Lecture	16	26	11	4	-	2	1	-	3	10	5	52	84.6%
	ART-87AB	Lecture	16	16	-	1	-	-	-	-	-	-	1	18	94.4%
	ART-88ABCD	Lecture	16	16	-	-	-	-	2	-	-	-	1	19	84.2%
	ART-9	Lecture	16	6	-	-	-	-	-	-	-	-	-	6	100.0%
	ART-96ABCD	Independ	16	3	7	10	-	3	8	-	2	2	5	38	57.9%
	ART-99ABC	Independ	16	2	-	-	-	-	-	-	-	-	-	2	100.0%
2012 Total			899	541	344	-	88	232	-	11	10	89	311	2,436	73.7%

Spring

Program Art

Term Spring

Preliminary Success Standard

71.9%

5 year Success Average

72.7%

Do Not select more than one term or Program.

5 year Success Minimum

71.0%

Year	COURSE	Method	We	Grade I										Inc P	Inc NP	'DR'	'W'	Total	Succ.	Reten.
				'A'	'B'	'C'	'P'	'D'	'F'	'NP'										
2013	ART-1	Distance	16	20	11	2	-	-	-	-	-	-	-	-	-	13	46	71.7%	71.7%	
		Lecture	16	151	126	74	-	29	85	-	-	-	-	-	-	104	577	60.8%	82.0%	
	ART-108	Lecture	16	9	4	1	-	4	8	-	-	-	-	-	-	16	42	33.3%	61.9%	
	ART-109	Lecture	16	5	3	5	-	4	4	-	-	-	-	-	-	9	30	43.3%	70.0%	
	ART-10AB	Lecture	16	69	74	57	-	14	24	-	-	-	-	-	-	50	288	69.4%	82.6%	
	ART-150	Lecture	16	5	5	4	-	-	1	-	-	-	-	-	-	3	18	77.8%	83.3%	
	ART-17AB	Lecture	16	25	23	3	-	3	2	-	-	-	-	-	-	8	64	79.7%	87.5%	
	ART-18ABCD	Lecture	16	12	3	1	-	-	-	-	-	-	-	-	-	1	17	94.1%	94.1%	
	ART-19AB	Lecture	16	2	13	6	-	-	1	-	-	-	-	-	-	6	28	75.0%	78.6%	
	ART-2	Distance	16	19	11	6	-	-	11	-	-	-	-	-	-	7	54	66.7%	87.0%	
		Lecture	16	51	49	26	-	15	25	-	-	-	-	-	-	18	185	68.1%	90.3%	
	ART-20ABCD	Lecture	16	5	-	-	-	-	-	-	-	-	-	-	-	-	5	100.0%	100.0%	
	ART-22AB	Lecture	16	20	18	10	-	-	1	-	-	1	-	-	-	6	56	87.5%	89.3%	
	ART-23ABCD	Lecture	16	14	3	1	-	-	-	-	-	1	-	-	-	-	19	100.0%	100.0%	
	ART-24AB	Lecture	16	13	3	1	-	-	-	-	-	-	-	-	-	2	19	89.5%	89.5%	
	ART-25ABCD	Lecture	16	2	-	-	-	-	-	-	-	-	-	-	-	-	2	100.0%	100.0%	
	ART-29AB	Lecture	16	10	13	1	-	2	3	-	-	-	-	-	-	3	32	75.0%	90.6%	
	ART-3	Lecture	16	33	40	25	-	3	16	-	-	-	-	-	-	23	142	69.0%	83.8%	
	ART-31ABCD	Lecture	16	34	12	8	-	3	-	-	-	-	-	-	-	4	61	88.5%	93.4%	
	ART-34AB	Lecture	16	12	-	-	-	-	-	-	-	-	-	-	-	1	13	92.3%	92.3%	
	ART-37AB	Lecture	16	48	27	13	-	5	3	-	-	-	-	-	-	14	110	80.0%	87.3%	
	ART-38ABCD	Lecture	16	6	3	3	-	-	-	-	-	-	-	-	-	-	12	100.0%	100.0%	
	ART-39AB	Lecture	16	5	7	4	-	1	1	-	-	-	-	-	-	4	22	72.7%	81.8%	
	ART-4	Lecture	16	14	11	7	-	-	7	-	-	-	-	-	-	12	52	61.5%	76.9%	
	ART-40ABCD	Lecture	16	-	3	-	-	-	-	-	-	-	-	-	-	-	3	100.0%	100.0%	
	ART-41AB	Lecture	16	13	14	1	-	-	1	-	-	-	-	-	-	2	31	90.3%	93.5%	
	ART-42ABCD	Lecture	16	-	4	1	-	-	-	-	-	-	-	-	-	-	5	100.0%	100.0%	
	ART-43ABCD	Lecture	16	19	3	2	-	1	-	-	-	1	-	-	-	3	29	86.2%	89.7%	
	ART-52ABCD	Lecture	16	8	7	4	-	4	3	-	-	-	-	-	-	5	31	61.3%	83.9%	
	ART-5B	Lecture	16	14	9	8	-	7	6	-	-	-	-	-	-	5	49	63.3%	89.8%	
	ART-6	Lecture	16	10	5	10	-	2	13	-	-	-	-	-	-	12	52	48.1%	76.9%	
	ART-61AB	Lecture	16	22	36	7	-	2	3	-	-	-	-	-	-	11	81	80.2%	86.4%	
	ART-62ABCD	Lecture	16	7	8	2	-	-	-	-	-	-	-	-	-	1	18	94.4%	94.4%	
	ART-63ABCD	Lecture	16	7	-	-	-	-	-	-	-	-	-	-	-	-	7	100.0%	100.0%	
	ART-7	Lecture	16	11	8	8	-	-	4	-	-	-	-	-	-	10	42	64.3%	76.2%	
	ART-73AB	Lecture	16	14	14	5	-	-	-	-	-	1	-	-	-	6	40	85.0%	85.0%	
	ART-75ABCD	Lecture	16	16	10	11	-	-	-	-	-	-	-	-	-	1	39	97.4%	97.4%	
	ART-81AB	Lecture	16	24	11	4	-	1	3	-	-	-	-	-	-	13	56	69.6%	76.8%	
	ART-83ABCD	Lecture	16	21	5	-	-	-	-	-	-	-	-	-	-	1	27	96.3%	96.3%	
	ART-87AB	Lecture	16	10	3	1	-	-	2	-	-	-	-	-	-	3	19	73.7%	84.2%	
	ART-88ABCD	Lecture	16	1	2	2	-	-	2	-	-	-	-	-	-	-	7	71.4%	100.0%	
	ART-9	Lecture	16	10	9	7	-	8	4	-	-	-	-	-	-	6	44	59.1%	86.4%	
	ART-96ABCD	Independ	16	1	-	-	-	-	-	-	-	-	-	-	-	-	1	100.0%	100.0%	
	ART-99ABC	Independ	16	-	-	1	-	-	-	-	-	-	-	-	-	-	1	100.0%	100.0%	
2013 Total				792	610	332	-	108	233	-	5	13	-	5	13	383	2,476	70.2%	84.5%	

Grade Distribution, Success, and Retention

Art

Spring

Program Art

Term Spring

Preliminary Success Standard

71.9%

5 year Success Average

72.7%

5 year Success Minimum

71.0%

Do Not select more than one term or Program.

Year	COURSE	Method	We	Grade f												Total	Succ.	Reten.
				'A'	'B'	'C'	'P'	'D'	'F'	'NP'	Inc P	Inc NP	'DR'	'W'				
2014	ART-101	Distance	16	17	9	5	-	-	5	-	-	-	-	10	46	67.4%	78.3%	
		Lecture	16	142	179	76	-	24	89	-	2	5	-	85	602	66.3%	85.9%	
	ART-102A	Distance	16	19	4	6	-	1	2	-	1	-	-	9	42	71.4%	78.6%	
		Lecture	16	39	49	18	-	10	37	-	-	3	-	15	171	62.0%	91.2%	
	ART-102B	Lecture	16	8	21	20	-	7	13	-	-	-	-	14	83	59.0%	83.1%	
	ART-102C	Lecture	16	13	15	6	-	-	-	-	-	1	-	6	41	82.9%	85.4%	
	ART-110	Lecture	16	85	75	40	-	16	31	-	-	-	-	39	286	69.9%	86.4%	
	ART-129	Lecture	16	3	11	10	-	2	3	-	1	-	-	3	33	75.8%	90.9%	
	ART-130	Lecture	16	29	34	18	-	7	6	-	-	-	-	15	109	74.3%	86.2%	
	ART-131	Lecture	16	15	18	7	-	3	2	-	-	2	-	2	49	81.6%	95.9%	
	ART-132	Lecture	16	7	3	1	-	1	3	-	-	-	-	2	17	64.7%	88.2%	
	ART-133	Lecture	16	14	3	6	-	-	1	-	-	-	-	4	28	82.1%	85.7%	
	ART-141	Lecture	16	46	26	15	-	5	13	-	-	2	-	28	135	64.4%	79.3%	
	ART-150	Lecture	16	13	7	3	-	2	5	-	-	-	-	6	36	63.9%	83.3%	
	ART-152	Lecture	16	7	10	5	-	3	2	-	-	-	-	5	32	68.8%	84.4%	
	ART-160	Lecture	16	43	8	5	-	-	-	-	-	2	-	10	68	82.4%	85.3%	
	ART-161	Lecture	16	30	28	10	-	1	4	-	-	-	-	8	81	84.0%	90.1%	
	ART-173	Lecture	16	16	18	4	-	-	-	-	-	-	-	4	42	90.5%	90.5%	
	ART-181	Lecture	16	20	13	3	-	1	7	-	-	-	-	5	49	73.5%	89.8%	
	ART-187	Lecture	16	8	5	4	-	1	3	-	-	-	-	-	21	81.0%	100.0%	
	ART-205B	Lecture	16	11	7	1	-	3	10	-	-	-	-	2	34	55.9%	94.1%	
	ART-207	Lecture	16	7	11	5	-	3	2	-	-	1	-	1	30	76.7%	96.7%	
	ART-208	Lecture	16	6	7	3	-	3	9	-	-	1	-	12	41	39.0%	70.7%	
	ART-217	Lecture	16	20	18	8	-	1	-	-	-	-	-	10	57	80.7%	82.5%	
	ART-218	Lecture	16	11	5	-	-	-	-	-	-	-	-	1	17	94.1%	94.1%	
	ART-219	Lecture	16	3	8	1	-	-	-	-	-	-	-	1	13	92.3%	92.3%	
	ART-222	Lecture	16	16	8	2	-	-	-	-	-	-	-	5	31	83.9%	83.9%	
	ART-223	Lecture	16	7	3	-	-	-	1	-	1	-	-	3	15	73.3%	80.0%	
	ART-224	Lecture	16	4	1	3	-	-	-	-	-	-	-	3	11	72.7%	72.7%	
	ART-225	Lecture	16	8	1	-	-	-	-	-	-	-	-	-	9	100.0%	100.0%	
	ART-230	Lecture	16	3	3	-	-	1	1	-	-	-	-	-	8	75.0%	100.0%	
	ART-231	Lecture	16	3	1	-	-	-	-	-	-	-	-	-	4	100.0%	100.0%	
	ART-232	Lecture	16	3	3	-	-	-	-	-	-	-	-	-	6	100.0%	100.0%	
	ART-262	Lecture	16	5	8	-	-	-	-	-	-	-	-	-	13	100.0%	100.0%	
	ART-275	Lecture	16	11	14	7	-	-	2	-	2	-	-	2	38	89.5%	94.7%	
	ART-283	Lecture	16	21	6	-	-	-	-	-	-	-	-	4	31	87.1%	87.1%	
	ART-288	Lecture	16	2	1	-	-	-	1	-	-	-	-	1	5	60.0%	80.0%	
	ART-99ABC	Independ	16	1	-	-	-	-	-	-	-	-	-	-	1	100.0%	100.0%	
2014 Total				716	641	292	-	95	252	-	7	17	-	315	2,335	70.9%	86.5%	

Grade Distribution, Success, and Retention

Art

Spring

Program Art

Term Spring

Preliminary Success Standard

71.9%

5 year Success Average

72.7%

5 year Success Minimum

71.0%

Do Not select more than one term or Program.

Year	COURSE	Method	Wei	Grade I																	Total	Succ.	Reten.
				'A'	'B'	'C'	'P'	'D'	'F'	'NP'	Inc P	Inc NP	'DR'	'W'									
2015	ART-101	Distance	16	24	14	5	-	-	2	-	-	-	5	50	86.0%	90.0%							
		Lecture	16	178	161	88	-	27	70	-	1	6	-	141	672	63.7%	79.0%						
	ART-102A	Distance	16	17	7	3	-	-	7	-	1	1	-	9	45	62.2%	80.0%						
		Lecture	16	33	56	22	-	8	21	-	1	1	1	17	159	70.4%	89.3%						
	ART-102B	Lecture	16	30	19	8	-	3	13	-	-	-	12	85	67.1%	85.9%							
	ART-102C	Lecture	16	26	14	5	-	1	7	-	-	-	7	60	75.0%	88.3%							
	ART-110	Lecture	16	69	61	30	-	16	23	-	-	-	51	250	64.0%	79.6%							
	ART-129	Lecture	16	8	7	5	-	1	2	-	-	-	7	30	66.7%	76.7%							
	ART-130	Lecture	16	29	20	14	-	2	12	-	1	-	14	92	68.5%	84.8%							
	ART-131	Lecture	16	11	17	2	-	2	2	-	-	-	6	40	75.0%	85.0%							
	ART-132	Lecture	16	5	2	-	-	2	1	-	-	-	-	10	70.0%	100.0%							
	ART-133	Lecture	16	7	-	1	-	1	-	-	-	-	7	16	50.0%	56.3%							
	ART-141	Lecture	16	40	28	14	-	1	10	-	2	-	21	116	70.7%	81.9%							
	ART-150	Lecture	16	23	11	5	-	1	7	-	-	-	9	56	69.6%	83.9%							
	ART-152	Lecture	16	6	9	6	-	2	1	-	-	-	5	29	72.4%	82.8%							
	ART-160	Lecture	16	48	8	1	-	2	1	-	2	-	5	67	85.1%	92.5%							
	ART-161	Lecture	16	29	31	10	-	1	5	-	-	-	9	85	82.4%	89.4%							
	ART-173	Lecture	16	10	19	3	-	-	1	-	2	-	7	42	81.0%	83.3%							
	ART-181	Lecture	16	13	14	1	-	-	1	-	-	-	7	36	77.8%	80.6%							
	ART-187	Lecture	16	6	3	1	-	-	2	-	-	-	4	16	62.5%	75.0%							
	ART-205B	Lecture	16	5	4	6	-	4	3	-	-	-	6	28	53.6%	78.6%							
	ART-207	Lecture	16	5	6	3	-	-	4	-	-	-	10	28	50.0%	64.3%							
	ART-217	Lecture	16	16	26	8	-	-	-	-	-	-	9	59	84.7%	84.7%							
	ART-218	Lecture	16	9	2	1	-	-	-	-	-	-	-	12	100.0%	100.0%							
	ART-219	Lecture	16	4	7	2	-	-	-	-	1	-	2	16	81.3%	87.5%							
	ART-222	Lecture	16	5	10	6	-	1	-	-	-	-	1	23	91.3%	95.7%							
	ART-223	Lecture	16	5	4	-	-	-	1	-	-	1	2	13	69.2%	84.6%							
	ART-230	Lecture	16	4	5	2	-	1	1	-	-	-	1	14	78.6%	92.9%							
	ART-231	Lecture	16	3	1	1	-	1	-	-	-	-	-	6	83.3%	100.0%							
	ART-232	Lecture	16	3	1	-	-	-	-	-	-	-	-	4	100.0%	100.0%							
	ART-262	Lecture	16	10	3	-	-	-	-	-	-	-	1	14	92.9%	92.9%							
	ART-275	Lecture	16	18	12	8	-	2	-	-	-	-	2	42	90.5%	95.2%							
	ART-283	Lecture	16	22	6	-	-	-	-	-	-	-	2	30	93.3%	93.3%							
	ART-288	Lecture	16	-	2	1	-	-	-	-	-	-	-	3	100.0%	100.0%							
2015 Total	ART-99ABC	Independ	16	1	-	-	-	-	-	-	-	-	-	1	100.0%	100.0%							
				722	590	262	-	79	197	-	5	15	1	379	2,249	70.2%	83.1%						

APPENDIX B

Fine Arts Institutional (ILO), Program (PLO), and Course (SLO) Alignment									
Program: Art			Number of Courses: 55		Date Updated: 11.13.2014		Submitted by: V. Palacios, ext. 3535		
ILOs	1. Critical Thinking <i>Students apply critical, creative and analytical skills to identify and solve problems, analyze information, synthesize and evaluate ideas, and transform existing ideas into new forms.</i>		2. Communication <i>Students effectively communicate with and respond to varied audiences in written, spoken or signed, and artistic forms.</i>		3. Community and Personal Development <i>Students are productive and engaged members of society, demonstrating personal responsibility, and community and social awareness through their engagement in campus programs and services.</i>		4. Information Literacy <i>Students determine an information need and use various media and formats to develop a research strategy and locate, evaluate, document, and use information to accomplish a specific purpose. Students demonstrate an understanding of the legal, social, and ethical aspects related to information use.</i>		
	SLO-PLO-ILO ALIGNMENT NOTES: <i>Mark boxes with an 'X' if: SLO/PLO is a major focus or an important part of the course/program; direct instruction or some direct instruction is provided; students are evaluated multiple times (and possibly in various ways) throughout the course or are evaluated on the concepts once or twice within the course.</i> <i>DO NOT mark with an 'X' if: SLO/PLO is a minor focus of the course/program and some instruction is given in the area but students are not formally evaluated on the concepts; or if the SLO/PLO is minimally or not at all part of the course/program.</i>								
PLOs						PLO to ILO Alignment			
						(Mark with an X)			
						1	2	3	4
PLO #1 Create/Use of Form Upon completion of the art program, students will have the ability to create artworks that demonstrate competency in the use of form, media, and technique.							X	X	

PLO #2 Critiquing Form and Content Upon completion of the art program, students will demonstrate the ability to comprehend, identify, analyze, and critique art works in terms of form, medium, style, and content.	X			
PLO #3 Content Knowledge Upon completion of the art program, students will demonstrate the ability to critically communicate ideas about art by oral, visual, and/or written methods.	X	X		
PLO #4 Researching and Analyzing Art Upon completion of the art program, students will be able to research and analyze the historical, geographical, and chronological context of art and visual culture.	X	X		X

SLOs	SLO to PLO Alignment (Mark with an X)				COURSE to ILO Alignment (Mark with an X)			
	P1	P2	P3	P4	1	2	3	4
ART 101 Art and Visual Culture in Modern Life: SLO #1 Analysis of Content Students will be able to demonstrate analysis of content through the historical, geographical, and chronological context of art and visual culture.				X	X	X		
ART 101 Art and Visual Culture in Modern Life: SLO #2 Comprehend and Critique Students will be able to demonstrate the ability to comprehend and critique art and visual culture in terms of form, medium, and style.		X						
ART 101 Art and Visual Culture in Modern Life: SLO #3 Communication Students will be able to demonstrate the ability to effectively communicate ideas about art and visual culture verbally or by written methods.			X					
ART 102A History of Western Art - Prehistoric to Gothic: SLO #1 Analysis of Content Students will be able to demonstrate analysis of content through the historical, geographical, and chronological context of prehistoric through gothic art.				X	X	X		X
ART 102A History of Western Art - Prehistoric to Gothic: SLO #2 Comprehend and Critique Students will be able to demonstrate the ability to comprehend and critique prehistoric through gothic art works in terms of form, medium, and style.		X						
ART 102A History of Western Art - Prehistoric to Gothic: SLO #3 Communication Students will be able to demonstrate the ability to effectively communicate ideas about prehistoric through gothic art verbally or by written methods.			X					
ART 102B History of Western Art - Proto-Renaissance to 19th Century: SLO #1 Analysis of Content Students will be able to demonstrate analysis of content through the historical, geographical, and chronological context of renaissance through nineteenth-century art.				X	X	X		X
ART 102B History of Western Art - Prehistoric to Gothic: SLO #2 Comprehend and Critique Students will be able to demonstrate the ability to comprehend and critique renaissance through nineteenth-century art works in terms of form, medium, and style.		X						
ART 102B History of Western Art - Prehistoric to Gothic: SLO #3 Communication Students will be able to demonstrate the ability to effectively communicate ideas about renaissance through nineteenth-century art verbally or by written methods.			X					
ART 102C History of Western Art - 19th Century to Contemporary Times: SLO #1 Analysis of Content Students will be able to demonstrate analysis of content through the historical, geographical, and chronological context of renaissance through nineteenth-century art.				X	X	X		X
ART 102C History of Western Art-19th Century to Contemporary Times: SLO #2 Comprehend and Critique Students will be able to demonstrate the ability to comprehend and critique renaissance through nineteenth-century art works in terms of form, medium, and style.		X						
ART 102C History of Western Art - 19th Century to Contemporary Times: SLO #3 Communication Students will be able to demonstrate the ability to effectively communicate ideas about renaissance through nineteenth-century art verbally or by written methods.			X					

SLOs	SLO to PLO Alignment (Mark with an X)				COURSE to ILO Alignment (Mark with an X)			
	P1	P2	P3	P4	1	2	3	4
ART 106 Cross-Cultural Art: SLO #1 Analysis of Content Students will be able to demonstrate analysis of content through the historical, geographical, and chronological context of cross-cultural art.				X	X	X		X
ART 106 Cross-Cultural Art: SLO #2 Comprehend and Critique Students will be able to demonstrate the ability to comprehend and critique cross-cultural art works in terms of form, medium, and style.		X						
ART 106 Cross-Cultural Art: SLO #3 Communication Students will be able to demonstrate the ability to effectively communicate ideas about cross-cultural art verbally or by written methods.			X					
ART 109 Contemporary Art in World Cultures: SLO #1 Analysis of Content Students will be able to demonstrate analysis of content through the historical, geographical, and chronological context of global art.				X	X	X		X
ART 109 Contemporary Art in World Cultures: SLO #2 Comprehend and Critique Students will be able to demonstrate the ability to comprehend and critique global art works in terms of form, medium, and style.		X						
ART 109 Contemporary Art in World Cultures: SLO #3 Communication Students will be able to demonstrate the ability to effectively communicate ideas about global art verbally or by written methods.			X					
ART 110 Drawing Fundamentals I: SLO #1 Analysis of Form in Space A student will be able to demonstrate the ability to draw observationally, appropriately applying an understanding of line, value, volume, proportion, and perspective in a unified composition.	X				X			
ART 110 Drawing Fundamentals I: SLO #2 Critiquing a Drawing A student will be able to demonstrate the ability to judge a drawing in terms of its line, value, volume, proportion, perspective and composition.		X						
ART 110 Drawing Fundamentals I: SLO #3 Assembling a Portfolio A student will prepare a portfolio of drawings that demonstrates the fundamental skills needed to succeed in 200-level studio art courses.			X					

SLOs	SLO to PLO Alignment (Mark with an X)				COURSE to ILO Alignment (Mark with an X)			
	P1	P2	P3	P4	1	2	3	4
ART 129 Fundamentals of Color: SLO #1 Value Contrast A student will have a foundational understanding of value contrast and key and demonstrate the ability to compose chromatically, appropriately applying an assigned value structure to a color composition, which demonstrates a specific contrast level, key range and value pattern.	X				X			
ART 129 Fundamentals of Color: SLO #2 Hue and Color Scheme A student will have a foundational understanding of hue, hue contrast and color scheme and demonstrate the ability to compose chromatically, appropriately applying an assigned color harmony to a color composition, which demonstrates a specific color scheme, hue contrast and chroma pattern.	X							
ART 129 Fundamentals of Color: SLO #3 Saturation and Intensity A student will have a foundational understanding of color saturation, intensity contrast and color scheme and demonstrate the ability to compose chromatically, appropriately applying an assigned saturation ratio to a color composition, which demonstrates a specific range of saturation, intensity and temperature pattern.	X							
ART 130 Two-Dimensional Design I: SLO #1 Formal Analysis Students will be able to demonstrate an understanding of the principles and elements of design and the ability to use the formal vocabulary in the evaluation and analysis of works of art.		X				X		
ART 130 Two-Dimensional Design I: SLO #2 Self-Critique Students will be able to demonstrate the ability to analyze and assess their own design projects.		X						
ART 130 Two-Dimensional Design I: SLO #3 Two-Dimensional Composition Students will be able to design and execute original two-dimensional compositions, using professional tools and materials.	X							
ART 131 Lettering and Typography I: SLO #1 Evaluation of Design Students will be able to evaluate typographic designs for audience, meaning and effectiveness.			X			X		
ART 131 Lettering and Typography I: SLO #2 Typographic Vocabulary Students will be able to demonstrate comprehension of typographic vocabulary by evaluating examples of design.		X						
ART 131 Lettering and Typography I: SLO #3 Letterforms Students will be able to demonstrate knowledge of letterforms and their appropriate usage in typographic compositions.		X						
ART 132 Advertising Design I: SLO #1 Design Idea Students will be able to demonstrate ability to compare and contrast a variety of their thumbnail sketches and justify the development of a single design idea.		X				X		
ART 132 Advertising Design I: SLO #2 Effective Visual Communication Students will be able to create designs that demonstrate visual unity and justify its importance in effective visual communications.	X							
ART 132 Advertising Design I: SLO #3 Mock-up Students will be able create an effective mock-up using industry standard tools.	X							

SLOs	SLO to PLO Alignment (Mark with an X)				COURSE to ILO Alignment (Mark with an X)			
	P1	P2	P3	P4	1	2	3	4
ART 133 Graphic Design: SLO #1 Principles of Design Students will have an understanding of and be able to explain basic principles of design and perception and their use in graphic design.		X			X	X		
ART 133 Graphic Design: SLO #2 Creative Problem-Solving Students will be able to apply the creative problem-solving process by combining methods to create visually cohesive designs that successfully communicate the intended message.	X							
ART 133 Graphic Design: SLO #3 Evaluation of Graphic Design Students will be able to present, evaluate, communicate and receive constructive feedback in response to an objective set of criteria for any given work of art or graphic design.			X					
ART 141 Digital Art: SLO #1 Vector Paths Students will use digital illustration software to draw an accurate vector path and use it to select raster information.	X				X			
ART 141 Digital Art: SLO #2 Graphic Files Students will prepare graphics files with correct color, resolution, and file format for both print and screen output.	X							
ART 141 Digital Art: SLO #3 Design Concepts Students will apply 2D design concepts in the execution of original digital art projects.	X							
ART 142 Digital Photography: SLO #1 Non-Destructive Editing Using image manipulation software, students will use non-destructive editing techniques to correct, improve, alter, and combine original photographs.	X				X			
ART 142 Digital Photography: SLO #2 2-D Design Concepts Students will apply 2-D design concepts in the execution of original digital photographic artworks.	X							
ART 142 Digital Photography: SLO #3 Digital Camera Operation Students will demonstrate correct digital camera operation in the planning and execution of a complex photographic composite requiring multiple images specifically composed for digital manipulation.	X							
ART 143 Digital Design and Publishing: SLO #1 Digital Design and Publishing Software Students will demonstrate correct usage of digital publishing software to combine graphics, images, and typography in single and multi-page publications.	X				X	X	X	
ART 143 Digital Design and Publishing: SLO #2 Member of Design Team Students will effectively perform as a member of a design team to produce a multi-page document in response to client generated project.	X							
ART 143 Digital Design and Publishing: SLO #3 2-D Design Concepts Students will apply 2-D design concepts to digital publications.	X							

SLOs	SLO to PLO Alignment (Mark with an X)				COURSE to ILO Alignment (Mark with an X)			
	P1	P2	P3	P4	1	2	3	4
ART 144 Three-Dimensional Computer Animation: SLO #1 Character Design Students will be able to use three-dimensional standard geometric primitives to create a character of their design.	X				X	X		
ART 144 Three-Dimensional Computer Animation: SLO #2 Animation of Character Students will be able to use the pose-to-pose technique to animate their character in a manner that demonstrates the character's type and personality.	X							
ART 144 Three-Dimensional Computer Animation: SLO #3 Original Animation Students will be able to demonstrate knowledge of three-dimensional modeling and animation by producing a short original animation.	X							
ART 145 Multimedia Design: SLO #1 Multimedia software Students will be able to demonstrate correct use of industry-standard multimedia software to create motion and interactive content for the internet and handheld devices.	X				X	X		
ART 145 Multimedia Design: SLO #2 Sound and User Interactivity Students will demonstrate the ability to use a timeline to incorporate sound and user interactivity into two-dimensional animations.	X							
ART 145 Multimedia Design: SLO #3 Motion and Interactive Media Students will demonstrate the ability to output motion and interactive media in appropriate formats for use with current technology.	X							
ART 145 Multimedia Design: SLO #4 Problem-Solving Students will apply visual communication problem-solving skills and two-dimensional design concepts to creation of interactive media.	X							
ART 146 Designing for the World Wide Web: SLO #1 HTML Code Students will be able to demonstrate correct use of HTML code, industry-standard web authoring software and Cascading Style Sheets (CSS) to create well-organized, interactive websites.	X				X	X		
ART 146 Designing for the World Wide Web: SLO #2 Navigational Links Students will be able to demonstrate ability to create navigational links, simple JavaScript interactivity, and insert properly formatted image and multimedia files into a web page.	X							
ART 146 Designing for the World Wide Web: SLO #3 Content Maintenance Students will be able to demonstrate the ability to correctly organize files on a local server, upload files to a remote (web) server, and maintain all content and functionality.	X							
ART 146 Designing for the World Wide Web: SLO #4 Problem-Solving Students will be able to apply visual communication problem-solving skills and two-dimensional design concepts to create multi-paged websites.	X							

SLOs	SLO to PLO Alignment (Mark with an X)				COURSE to ILO Alignment (Mark with an X)			
	P1	P2	P3	P4	1	2	3	4
ART 147 Motion Graphics: SLO #1 Keyframing Students will be able to apply keyframing to manipulate audio and visual effects to still images and footage in an industry standard motion graphics software program.	X				X			
ART 147 Motion Graphics: SLO #2 Storyboards and Animatics Students will be able to pre-visualize design and motion concepts for a motion graphics project through the creation of storyboards and animatics.	X							
ART 147 Motion Graphics: SLO #3 Apply Animation Principles Students will be able to apply animation principles and two-dimensional design concepts to create a 30 second motion graphic project.	X							
ART 150 IS THE SAME COURSE AS PHOT 150. ART 150 The Art of Photography: SLO #1 Critique and Discuss Students will be able to critique and discuss the production and role of commercial, fine art, photojournalism, documentary and portrait photography in contemporary civilization.		X			X			
ART 150 The Art of Photography: SLO #2 Apply Concepts Students will be able to apply design concepts to the compositional structure of photographic images.	X							
ART 150 The Art of Photography: SLO #3 Demonstrate Knowledge Students will be able to demonstrate knowledge of how the aperture and shutter functions on a camera control depth of field and the representation of motion in a photographic image.		X						
ART 152 Rendering: SLO #1 Draw Representationally Students will be able to demonstrate the ability to draw representationally, by appropriately applying basic 3-point perspective, expansion of form, and convergence.	X		X		X			
ART 152 Rendering: SLO #2 Analyze Students will be able to demonstrate the ability to analyze an orthographic layout, by appropriately applying basic perspective to a plan view, elevation view, and inclined planes.		X						
ART 152 Rendering: SLO #3 Draw Ellipses Students will be able to demonstrate the ability to draw ellipses on forms, by appropriately applying a fundamental understanding of core lines, test ellipses and angle follow through on various forms.	X							
ART 153 Illustration I: SLO #1 Narrative Value Students will be able to effectively communicate visual ideas, narratives and opinions by appropriately applying various applications of narrative value role in terms of value key and value contrast.	X		X			X		
ART 153 Illustration I: SLO #2 Design Tactics Students will be able to effectively communicate visual ideas, narratives and opinions by appropriately applying various applications of design tactics emphasizing visual rhythm, balance strategies and a strong sense of depth.	X		X					
ART 153 Illustration I: SLO #3 Staging Techniques Students will be able to effectively communicate visual ideas, narratives and opinions by appropriately applying various applications of staging techniques that address audience expectations, viewer role, and gestalt.	X		X					

SLOs	SLO to PLO Alignment (Mark with an X)				COURSE to ILO Alignment (Mark with an X)			
	P1	P2	P3	P4	1	2	3	4
ART 160 Three-Dimensional Design: SLO #1 Elements and Principles Students will be able to demonstrate the ability to fabricate a three-dimensional project by appropriately applying an understanding of the elements and principles of design.	X				X			
ART 160 Three-Dimensional Design: SLO #2 Utilizing Materials Students will be able to demonstrate basic competency in utilizing materials and methods appropriate for three-dimensional design.	X							
ART 160 Three-Dimensional Design: SLO #3 Problem-Solving Students will be able to demonstrate basic problem-solving skills appropriate for the challenges inherent in each three-dimensional design project.		X						
ART 161 Beginning Ceramics: SLO #1 Terminology and Processes Students will have an understanding of and be able to explain basic terminology and processes of ceramics.		X			X			
ART 161 Beginning Ceramics: SLO #2 Building and Forming Students will be able to show competency in basic building and forming techniques of ceramic art through their creations.	X							
ART 161 Beginning Ceramics: SLO #3 Decorating and Glazing Students will be able to show competency in basic decorating and glazing techniques of ceramic art through their creations.	X							
ART 173 Introduction to Jewelry and Metalsmithing: SLO #1 Apply Principles Students will be able to synthesize, and apply the principles of jewelry design, and appropriate practices, to create original finished jewelry objects.	X				X			
ART 173 Introduction to Jewelry and Metalsmithing: SLO #2 Define Students will be able to define and give examples of terminology, methods, and materials appropriate to the beginning level jewelry and metalsmithing.		X						
ART 173 Introduction to Jewelry and Metalsmithing: SLO #3 Evaluate A student will be able to evaluate a jewelry object in terms of concept, design and control of the medium (craftsmanship) through written and oral communication.		X						
ART 181 Beginning Sculpture: SLO #1 Demonstrate Ability Students will be able to demonstrate the ability to fabricate a sculpture by appropriately applying elements and principles of design.	X				X			
ART 181 Beginning Sculpture: SLO #2 Utilizing Material Students will be able to demonstrate basic competency in utilizing sculptural materials and methods in their design projects.	X							
ART 181 Beginning Sculpture: SLO #3 Problem-Solving Students will be able to demonstrate basic problem-solving skills for the challenges inherent in each sculpture design project.		X						

SLOs	SLO to PLO Alignment (Mark with an X)				COURSE to ILO Alignment (Mark with an X)			
	P1	P2	P3	P4	1	2	3	4
ART 187 Printmaking I - Etching, Relief, and Lithography: SLO #1 Tools and Skills Student will be able to demonstrate correct use of specific tools and skills to create an edition of prints that use the etching, relief, and lithographic medium to create images.	X				X	X		
ART 187 Printmaking I - Etching, Relief, and Lithography: SLO #2 Analyze and Critique Students will be able to demonstrate the ability to analyze and critique etching, relief, and lithographic prints using course-specific terminology.		X						
ART 187 Printmaking I - Etching, Relief, and Lithography: SLO #3 Prepare Portfolio Students will prepare a portfolio of prints that demonstrate the fundamental skills needed to succeed in intermediate-level printmaking courses.			X					
ART 194 Gallery Management and Artist Career Issues: SLO #1 Demonstrate Students will be able to demonstrate the ability to create effective design and layout principles, space manipulation, lighting, and color relationships related to the installation.	X		X			X		
ART 195 Portfolio and Career Planning for Artists and Designers: SLO #1 Develop Strategies Students will be able to analyze various sectors of the art and design industry and develop strategies for portfolio planning and resume preparation for specific career areas.		X			X	X		
ART 195 Portfolio and Career Planning for Artists and Designers: SLO #2 Personal Inventory Students will be able to outline a personal inventory of interests, experience, expectations/goals and completed artwork to be used in the development of career and/or degree selection and organize it into a presentable format.			X					
ART 195 Portfolio and Career Planning for Artists and Designers: SLO #3 Construct Portfolio Students will be able to construct a portfolio of presentation materials appropriate for a specific job posting or college application and conduct an informational interview with someone associated with the career field or learning institution.			X					
ART 205A History of Asian Art - India and Southeast Asia: SLO #1 Analysis of Content Students will be able to analyze and explain content through the historical, geographical, and chronological context of Indian and Southeast Asian art.				X	X	X		X
ART 205A History of Asian Art - India and Southeast Asia: SLO #2 Comprehend and Critique Students will demonstrate the ability to comprehend and critique Indian and Southeast-Asian art works in terms of form, medium, and style.		X						
ART 205A History of Asian Art - India and Southeast Asia: SLO #3 Communication Students will demonstrate the ability to effectively communicate ideas about Indian and Southeast-Asian art verbally or by written methods.			X					

SLOs	SLO to PLO Alignment (Mark with an X)				COURSE to ILO Alignment (Mark with an X)			
	P1	P2	P3	P4	1	2	3	4
ART 205B History of Asian Art - China, Korea, and Japan: SLO #1 Analysis of Content Students will be able to analyze and explain content through the historical, geographical, and chronological context of Chinese, Korean, and Japanese art.				X	X	X		X
ART 205B History of Asian Art - China, Korea, and Japan: SLO #2 Comprehend and Critique Students will demonstrate the ability to comprehend and critique Chinese, Korean, and Japanese art works in terms of form, medium, and style.		X						
ART 205B History of Asian Art - China, Korea, and Japan: SLO #3 Communication Students will demonstrate the ability to effectively communicate ideas about Chinese, Korean, and Japanese art verbally or by written methods.			X					
ART 207 Art History of Mexico and Central and South America: SLO #1 Analysis of Content Students will be able to analyze and explain content through the historical, geographical, and chronological context of Mexican, Central and South American art.				X	X	X		X
ART 207 Art History of Mexico and Central and South America: SLO #2 Comprehend and Critique Students will demonstrate the ability to comprehend and critique Mexican, Central and South-American art works in terms of form, medium, and style.		X						
ART 207 Art History of Mexico and Central and South America: SLO #3 Communication Students will demonstrate the ability to effectively communicate ideas about Mexican, Central and South American art verbally or by written methods.			X					
ART 208 History of American Art: SLO #1 Analysis of Content Students will be able to analyze and explain content through the historical, geographical, and chronological context of American art.				X	X	X		X
ART 208 History of American Art: SLO #2 Comprehend and Critique Students will demonstrate the ability to comprehend and critique American art works in terms of form, medium, and style.		X						
ART 208 History of American Art: SLO #3 Communication Students will demonstrate the ability to effectively communicate ideas about American art verbally or by written methods.			X					
ART 209 History of African Art: SLO #1 Analysis of Content Students will be able to analyze and explain content through the historical, geographical, and chronological context of African art.				X	X	X		X
ART 209 History of African Art: SLO #2 Comprehend and Critique Students will demonstrate the ability to comprehend and critique African art works in terms of form, medium, and style.		X						
ART 209 History of African Art: SLO #3 Communication Students will demonstrate the ability to effectively communicate ideas about African art verbally or by written methods.			X					

SLOs	SLO to PLO Alignment (Mark with an X)				COURSE to ILO Alignment (Mark with an X)			
	P1	P2	P3	P4	1	2	3	4
ART 210 Drawing Fundamentals II: SLO #1 Organization of Visual Information Upon successful completion of this course, students will be able to select, crop, layout, and compose geometric and organic forms utilizing accurate proportion, placement, and value to create the illusion of volume.	X				X			
ART 210 Drawing Fundamentals II: SLO #2 Creative Drawing Upon successful completion of this course, students will be able to create compositions utilizing image manipulation techniques and creative invention in order to deconstruct, reformulate, and translate single and groups of objects into effective compositions employing the principles and elements of pictorial organization.	X							
ART 210 Drawing Fundamentals II: SLO #3 Critiquing a Drawing Analyze and critique drawings in terms of value and volume, proportion and placement, theme and concept, composition and structure, improvisation and expression, and technique and craft.		X						
ART 217 Life Drawing I: SLO #1 Analysis of Human Form Students will demonstrate the ability to draw the human figure observationally, appropriately applying an understanding of basic drawing skills, gesture, proportion, and artistic anatomy.	X				X	X		
ART 217 Life Drawing I: SLO #2 Critiquing Figure Drawing Students will demonstrate a fundamental ability to analyze and critique the merits of a figure drawing based on its, gesture, proportions, artistic anatomy, and fundamental drawing skills.		X						
ART 217 Life Drawing I: SLO #3 Assembling a Portfolio Students will develop a portfolio of life drawings that demonstrates the skills needed to succeed in an intermediate-level life-drawing course.			X					
ART 218 Life Drawing II: SLO #1 Foreshortening the Human Form Students will demonstrate the ability to draw the human figure observationally, appropriately applying advanced applications of basic drawing skills, gesture, proportion, foreshortening, and artistic anatomy.	X				X	X		
ART 218 Life Drawing II: SLO #2 Analyze and Critique Life Drawings Students will demonstrate an intermediate ability to analyze and critique the merits of a figure drawing based on its, gesture, proportions, artistic anatomy, and fundamental drawing skills.		X						
ART 218 Life Drawing II: SLO #3 Assembling a Portfolio Students will develop a portfolio of life drawings that demonstrates the skills needed to succeed in an advanced-level life-drawing course.			X					

SLOs	SLO to PLO Alignment (Mark with an X)				COURSE to ILO Alignment (Mark with an X)			
	P1	P2	P3	P4	1	2	3	4
ART 219 Watercolor Painting I: SLO #1 Introductory Technique Upon successful completion of this course, students will be able to demonstrate paper stretching, flat and graded washes, wet into wet, lifting-out, and detailing techniques.	X				X			
ART 219 Watercolor Painting I: SLO #2 Color Principles Upon successful completion of this course, students will be able to use basic color principles such as hue, value, temperature, intensity, complementary, analogous, and split-complementary to represent the effects of light, shade, space, and atmosphere.	X							
ART 219 Watercolor Painting I: SLO #3 Unified Composition Upon successful completion of this course, students will be able to integrate color harmonies into unified compositional structures.	X							
ART 220 Watercolor Painting II: SLO #1 Representational Context Working from the general to the specific, students will be able to create watercolor paintings based on assigned themes that describe and interpret geometric and organic forms within a representational context.	X				X			
ART 220 Watercolor Painting II: SLO #2 Improvisational/Abstract Context Working from the general to the specific, students will be able to develop watercolor paintings based on assigned themes that describe and interpret geometric and organic forms within an improvisational/abstract context.	X							
ART 220 Watercolor Painting II: SLO #3 Unified Composition Upon successful completion of this course, students will be able to unify compositions through the mingling and sequencing of values/colors and the integration of balance, rhythm, and focal point.	X							
ART 222 Fundamentals of Painting I: SLO #1 Light and Volume Upon successful completion of this course, students will be able to paint natural and manufactured forms correctly applying highlight, core shadow, half light, cast shadow, and reflected light to create the illusion of volume.	X				X			
ART 222 Fundamentals of Painting I: SLO # 2 Paint Manipulation Upon successful completion of this course, students will be able to demonstrate paint manipulation techniques such as dry-brush, blends and transitions, texture and pattern, dry-brush, and alla prima.	X							
ART 222 Fundamentals of Painting I: SLO # 3 Color Principles Upon successful completion of this course, students will be able to compose, and paint natural and manufactured forms correctly applying color principles such as analogous, complementary, temperature, hue, and intensity.	X							

SLOs	SLO to PLO Alignment (Mark with an X)				COURSE to ILO Alignment (Mark with an X)			
	P1	P2	P3	P4	1	2	3	4
ART 223 Fundamentals of Painting II: SLO #1 Exploration and Invention Upon successful completion of this course, students will be able to demonstrate exploration and invention strategies consistent with selected themes and concepts.	X				X			
ART 223 Fundamentals of Painting II: SLO #2 Environmental Elements Upon successful completion of this course, students will be able to invent contextual and environmental elements consistent with selected themes and concepts.	X							
ART 223 Fundamentals of Painting II: SLO #3 Form Upon successful completion of this course, students will be able to create theme-related paintings that adapt various color harmonies, and incorporate hue, value, intensity, mood, light, and space.	X							
ART 224 Life Painting I: SLO #1 Observational Painting Students will demonstrate the ability to paint the human figure observationally, appropriately applying an understanding of anatomy, volume, chiaroscuro, color, space, and composition.	X				X	X		
ART 224 Life Painting I: SLO #2 Analyze and Critique Students will demonstrate an understanding of life painting through their ability to analyze and critique figure paintings in terms of color, value, and balance.		X						
ART 224 Life Painting I: SLO #3 Portfolio Students will develop a portfolio of paintings that demonstrates the skills needed to succeed in an intermediate-level life painting course.			X					
ART 225 Life Painting II: SLO #1 Observational Painting Students will demonstrate an intermediate ability to paint the human figure observationally, appropriately applying an understanding of anatomy, volume, chiaroscuro, color, space, and composition.	X				X	X		
ART 225 Life Painting II: SLO #2 Analyze and Critique Students will demonstrate the ability to analyze and critique figure paintings based on technique, anatomical structure, media manipulation, color, theme, content, improvisation, and expression.		X						
ART 225 Life Painting II: SLO #3 Portfolio Students will develop a portfolio of paintings that demonstrates the skills needed to succeed in an advanced-level life painting course.			X					
ART 230 Two-Dimensional Design II: SLO #1 Principles and Elements Students will demonstrate an understanding of the principles and elements of design in the production of an original composition and show the consideration of multiple alternate solutions in the design process.	X				X			
ART 230 Two-Dimensional Design II: SLO #2 Analyze and Evaluate Students will be able to analyze and evaluate, orally and in writing, two-dimensional compositions utilizing the vocabulary of the elements and principles of design in the critique process.		X						
ART 230 Two-Dimensional Design II: SLO #3 Design Development Students will be able to apply the design process to conceive, develop and construct two-dimensional design solutions from prescribed conceptual and/or formal guidelines to aesthetically finished pieces.	X							

SLOs	SLO to PLO Alignment (Mark with an X)				COURSE to ILO Alignment (Mark with an X)			
	P1	P2	P3	P4	1	2	3	4
ART 231 Lettering and Typography II: SLO #1 Create and Evaluate Students will demonstrate the ability to create and evaluate typographical designs for audience, meaning and effectiveness.	X				X	X		
ART 231 Lettering and Typography II: SLO #2 Creative Typesetting Students will be able to develop a personal typographic aesthetic based on an understanding of creative typesetting.	X							
ART 231 Lettering and Typography II: SLO #3 Critical Analysis Students will demonstrate ability to recognize and critically analyze a work based on the typographic rules and principles in graphic design projects.		X						
ART 232 Advertising Design II: SLO #1 Presentation Students will be able to organize and verbally deliver a presentation describing the thought process of their visual work.			X		X	X		
ART 232 Advertising Design II: SLO #2 Demographics Students will be able to identify a target demographic for a product or service.		X	X					
ART 232 Advertising Design II: SLO #3 Descriptive Summary Students will be able to write a clear, descriptive summary of their visual project development.			X					
ART 233 Graphic Design II: SLO #1 Students will be able to document intermediate-level applications of visual culture, creative design processes, and problem solving skills to a variety of design problems.		X			X	X		
ART 233 Graphic Design II: SLO #2 Students will be able to apply the creative problem-solving process by combining methods to create visually cohesive designs that successfully communicate the intended message.	X		X					
ART 233 Graphic Design II: SLO #3 Students will be able to create a series of designs that demonstrate various problem-solving strategies in conjunction with traditional art/design media and digital applications such as raster, vector, and page layout software.	X							
ART 233 Graphic Design II: SLO #4 Students will be able to analyze and critique design projects based on intent and purpose, formal elements versus conceptual content, process and technique, aesthetic and expressive content, and preparation and presentation.		X						

SLOs	SLO to PLO Alignment (Mark with an X)				COURSE to ILO Alignment (Mark with an X)			
	P1	P2	P3	P4	1	2	3	4
ART 253 Illustration II: SLO #1 Drawing Technique Students will be able to effectively communicate visual ideas, narrative and opinions appropriately applying various advanced applications of drawing techniques in a cohesive series of illustrations that show a unified whole.	X							
ART 253 Illustration II: SLO #2 Value and Perspective Students will be able to effectively communicate visual ideas, narratives and opinions appropriately applying various advanced applications of narrative value role in terms of value key, value contrast, eye direction, and atmospheric perspective.		X			X	X		
ART 253 Illustration II: SLO #3 Portfolio Students will be able to develop a portfolio of illustrations that demonstrate the skills needed to succeed in a more advanced-level Illustration course.			X					
ART 262 Intermediate Ceramics: SLO #1 Terminology and Processes Students will be able to understand and explain basic terminology of ceramic art and processes of creating ceramic art.		X						
ART 262 Intermediate Ceramics: SLO #2 Building and Forming Students will show competency, at an intermediate level, in the basic building and forming techniques as it relates to ceramic art.	X				X			
ART 262 Intermediate Ceramics: SLO #3 Decorating and Glazing Students will show competency, at an intermediate level, in the basic decorating and glazing techniques as it relates to ceramic art.	X							
ART 263 Advanced Ceramics: SLO #1 Terminology and Processes Students will be able to understand and explain advanced terminology of ceramic art and processes of creating ceramic art.		X						
ART 263 Advanced Ceramics: SLO #2 Building and Forming Students will show competency, at an advanced level, in the building and forming techniques as it relates to ceramic art.	X				X			
ART 263 Advanced Ceramics: SLO #3 Decorating and Glazing Students will show competency, at an advanced level, in decorating and glazing techniques as it relates to ceramic art.	X							
ART 274 Jewelry Fabrication: SLO #1 Synthesis of Design Principles Students will be able to synthesize, and apply the principles of jewelry design fabrication and appropriate intermediate-level practices to create an original finished jewelry object.	X							
ART 274 Jewelry Fabrication: SLO #2 Terminology Students will be able to define and explain terminology, methods and materials, appropriate to the intermediate level.		X			X			
ART 274 Jewelry Fabrication: SLO #3 Craftsmanship Students will be able to evaluate a jewelry object relative to concept, design and control of the medium (craftsmanship) through written and oral communication.		X						

SLOs	SLO to PLO Alignment (Mark with an X)				COURSE to ILO Alignment (Mark with an X)			
	P1	P2	P3	P4	1	2	3	4
ART 275 Jewelry Casting: SLO #1 Synthesis of Design Principles Students will be able to synthesize, and apply the principles of Jewelry design and appropriate casting practices to create an original finished jewelry object.	X				X			
ART 275 Jewelry Casting: SLO #2 Terminology Students will be able to define and explain terminology, methods and materials, appropriate to the jewelry casting.		X						
ART 275 Jewelry Casting: SLO #3 Craftsmanship Students will be able to evaluate a cast jewelry object relative to concept, design and control of the medium (craftsmanship) through written and oral communication.		X						
ART 282 Life Sculpture: SLO #1 Terminology and Processes Students will be able to understand and explain the terminology, processes, and historical and contemporary concepts related to the creation of figurative sculpture works at an intermediate level.			X		X	X		
ART 282 Life Sculpture: SLO #2 Construction and Modeling Students will be able to show intermediate-level competency in the construction and modeling techniques related to life sculpture.	X							
ART 282 Life Sculpture: SLO #3 Design, Manufacturing, and Finishing Students will be able to show intermediate-level competency in the design, manufacturing, and finishing techniques in figurative sculpture.	X							
ART 283 Bronze Casting: SLO #1 Terminology and Processes Students will be able to understand and explain the terminology, processes, and historical and contemporary concepts related to bronze casting at an intermediate level.			X		X	X		
ART 283 Bronze Casting: SLO #2 Construction and Modeling Students will be able to show intermediate-level competency in the construction, modeling, mold making, and casting techniques of bronze casting.	X							
ART 283 Bronze Casting: SLO #3 Design, Manufacturing, and Finishing Students will be able to show intermediate-level competency in the design, manufacturing, and finishing techniques in bronze casting.	X							
ART 288 Printmaking II - Etching, Relief, and Lithography: SLO #1 Use of Tools Students will be able to demonstrate correct use of specific tools and skills to create an edition of prints at an intermediate level that use the etching, relief, and lithographic medium to create images.	X				X	X		
ART 288 Printmaking II - Etching, Relief, and Lithography: SLO #2 Analyze and Critique Students will demonstrate the ability to analyze and critique at an intermediate-level etching, relief, and lithographic prints using course-specific terminology.		X						
ART 288 Printmaking II - Etching, Relief, and Lithography: SLO #3 Portfolio Students will prepare a portfolio of prints that demonstrate the fundamental skills needed to succeed in advanced-level printmaking courses.			X					

SLOs	SLO to PLO Alignment (Mark with an X)				COURSE to ILO Alignment (Mark with an X)			
	P1	P2	P3	P4	1	2	3	4
ART 289 Silkscreen/Lithography: SLO #1 Planographic Methods Students will be able to create an edition of prints that use stone and aluminum plate lithography methods and screen printing to create images.	X				X	X		
ART 289 Silkscreen/Lithography: SLO #2 Analyze and Critique Students will demonstrate the ability to analyze and critique lithographic and screen prints using course-specific terminology.		X						
ART 289 Silkscreen/Lithography: SLO #3 Portfolio Students will prepare a portfolio of prints that demonstrate the fundamental skills needed to succeed in advanced level printmaking courses.			X					

PROGRAM AND DIVISION COLLEAGUE REVIEW SHEET

1. Use this sheet to demonstrate that your program review has been reviewed by the appropriate program and division colleagues. Review does not necessitate full agreement with the program review findings, but does indicate that input has been sought from appropriate program and division colleagues.

Program: Art Department

Joyce Dallal
Division Curriculum Committee Representative

Date Review Completed

Vince Palacios
SLO Facilitator

Date Review Completed

Walter Cox
Division Associate Dean (if applicable)

Date Review Completed

Division Dean

Date Review Completed

2. Indicate below when the program review was presented at a program/division meeting.

Art Department Meeting
Type of Meeting (Program/Division)

Nov. 10, 2016
Date of Meeting