

Program Overview	
PR Area	Academic Affairs
PR Program	Art (Art History, Studio Art, Digital Art)
Review Type	Academic Affairs
Year	2012
<b>Program Overview Narrative</b>	
<p>The Art Department at El Camino College offers a comprehensive foundation in the history, theory, and practice of art. Students acquire observational, compositional, technical, interpretive, and expressive competency through participation in an extensive range of studio art courses. Exposure to a culturally diverse art history curriculum prepares each student to analyze, assess, and discuss works of art from a variety of historical and style periods. The Art Department offers Associate of Arts degrees in Art History and Studio Art with recommendations in thirteen different areas. The Art Department also offers Certificates of Achievement in Digital Arts, Gallery Management, and Jewelry Design and Fabrication. The Art Gallery, a component of the Art program, presents exhibitions, performances, and lectures by well-known contemporary artists, faculty, and students. The gallery is used by students and faculty as a laboratory to find practical application to the technical, aesthetic, theoretical, and conceptual issues raised in the classroom. In addition it provides public outreach for the department and El Camino College.</p> <p>Since the early 1960's, 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. In response to SB1440, the Art Department is in the approval stage for two Associate of Arts degrees for Transfer: one in Art History and one in Studio Arts. The Art Department has done its part to make up for the deficiencies of incoming students whose art education in K-12 has suffered due to recent cuts in art programs. Compared to the campus as a whole, there are a higher percentage of students enrolled in Art Department classes who are recent high school graduates. Students can prepare for careers in the arts through six CTE certificate programs in Digital Arts including: Computer Animation, Digital Photography, Graphic Design, Illustration, Motion Graphics and Web Design. 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, Spanish, Fashion Design and Merchandising, and Photography.</p> <p>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).</p> <p>After completing coursework to fulfill requirements towards an AA degree, a certificate, or transfer curriculum in art, students are able to comprehend and critique art works in terms of form, medium, style, content, and the creative process. The Art program prepares students for various careers in the arts such as Painter, Sculptor, Printmaker, Ceramic Artist, Illustrator, Jewelry Designer, Advertising Designer, Graphic Designer, Art Director, Computer Animator, Computer illustrator, Web Designer, Digital Photographer, Fabric/Fashion Designer, Information Architect, Interior Decorator, Set Designer, Art Educator, Art Librarian, Museum/Gallery Curator, Art Critic, Estate Appraiser, Antiques Dealer, and Art Administrator.</p> <p>Among the six competencies, the Art program supports student learning primarily in Core Competency II: Critical, Creative, and Analytical Thinking. In Spring 2011, El Camino College's assessed Core Competency II campus wide to determine how well exiting students mastered "Critical, Creative and Analytical Thinking." The report concluded: "Analysis of course grades revealed that exiting students demonstrate high performance in success, retention, and GPAs in courses with greater emphasis on critical, creative, and analytical thinking."</p> <p>In addition to other core competencies, the Art program supports Core Competency III. Communication and Comprehension by teaching students to effectively communicate in artistic forms to diverse audiences. The department has a proven record of student success.</p> <ul style="list-style-type: none"> <li>• Almost half (26 out of 53) of all Fine Arts degrees in 2010-11 were completed in Art.</li> <li>• Half of certificates in the division (8 out of 16) were also in Art.</li> <li>• El Camino is the second only to Orange Coast College as the largest feeder to the College of the Arts at CSULB.</li> <li>• Twenty (20) out of the 27 transfers to CSULB College of Art in 2010 were in Art and Design</li> </ul> <p>In summary, the ECC Art program offers quality comprehensive educational opportunities for art majors, transfer students, the workforce, and the community. As the leading community college art program in the South Bay, it continues to serve the education needs of its diverse communities.</p>	

**Status of all active Recommendations****Enrollment: To increase enrollment, including high school outreach, program faculty recommends*****Creating a website, Podcast, or PowerPoint presentation about the department's program, faculty, and students;*****IN PROGRESS**

A cohesive website is still being developed. A request for a lab technician to *assist faculty in the maintenance of Web Pages, Podcasts, and Blogs has yet to be fulfilled*. Various areas of the art department have online blogs, including: Graphic Design, Jewelry, Art History and the Art Gallery, but there still is a need for a cohesive web presence.

***Implementing more effective methods of communication regarding low-enrolled classes, such as announcements posted on the college's website, and large posters displayed throughout the division;*****DISCONTINUED**

Due to budget cuts, course sections have been greatly reduced each semester. Low enrollment classes are no longer an issue. Individual instructors have elected to advertise their classes (in particular, classes with multiple pre-requisites), by creating letter-size announcements that are distributed to art department faculty and posted around the art department area.

***Building or modifying facilities and/or reassigning facility usage to accommodate high enrollment classes and growth in the art history, design, and digital arts areas;*****IN PROGRESS**

An art history lecture room was created in ARTB1, in a space that was previously used as storage and office space for the art technician. Two classrooms on the second floor were redesigned to accommodate the digital demands of the design and advertising classes, including new desks and chairs, and electrical outlets suitable for student lap tops. Both of these rooms are now equipped as smart classrooms with computers and overhead projectors. WIFI is available on the second floor of the ART Building, but not in the basement, or 3-D area.

***Offering more online courses or more sections of online courses;*****IN PROGRESS**

One section of Art 1 and one section of Art 2 per semester were added, although due to recent budget cuts these sections have been minimized. In fall 2011, only Art 2 was offered online. In Spring 2012, there were no additional online sections offered. Should funding be restored, there will be at least one section online, ideally one section of both Art 1 and Art 2 or 3.

***Reworking the time grid for classes in order to eliminate time overlaps.*****COMPLETED**

A time grid has been worked out and most studio art classes do not have time overlaps.

**Student Retention and Success: To improve student retention and success, program faculty recommends*****More instructional support services, including supplemental instruction;*****IN PROGRESS**

Some instructors have videotaped lectures and demonstrations that students can access online, offering students the opportunity to review this material repeatedly which has increased student learning success. Additional Lab technicians have been requested to oversee computer labs but only one was hired. Lab technicians are still being requested to creating open studio lab time for the 2D and 3D areas.

***More hours allotted for teaching assistants to track and intervene at-risk students;*****IN PROGRESS**

Due to budget cuts, limited funds are available for teaching assistants, but this is still an issue.

***More hours for tutoring, including on-line tutoring and tutoring by appointment;*****IN PROGRESS**

For the Spring 2012 semester, one art history tutor is available on Mondays from 9-11:30 am, and Thursdays from 11:30 am-1:30 pm in the Learning Resource Center in the library. Student papers and study habits have been improved. On-line

tutoring is still being considered as an option for the future. Limited funds dictate the availability of tutors.

***Supervised tutorial "Open Labs" located in the program's facility that would provide student access to equipment, software, and tutorial supervision while working on required projects and assignments outside of class time.***

IN PROGRESS

There is a computer lab in ART 218. This room has 12 Apple Computers and two scanners. One casual worker is employed with limited hours, other than that it is manned by volunteers. There are no open labs for the 3-D area, finding funding for supervision is the main obstacle but lack of access continues to be a problem.

**Curriculum: To improve the curriculum, instruction, and assessment, the program faculty recommends**

***Revising one or more studio courses to meet General Education transfer requirements:***

DISCONTINUED

The Chancellor's Office no longer makes this option available.

***Revising the art major requirements to allow Art 1 as creditable course units;***

DISCONTINUED

Art 1 is not included in the Transfer Model Curricula (TMC) developed by the Academic Senates of California Community Colleges and California State University. The TMC for Art History has been approved at the state level the TMC for studio is under development and pending approval.

***Creating a task force to investigate why so few students complete the requirements for program degrees and certificates;***

DISCONTINUED

The numbers are misleading in terms of student transfers and successful completion of degrees and certificates. There are now two Transfer Model Curriculum templates approved for Art History and Studio Art, which may affect student choices about whether to complete a degree or certificate in Fine Arts. The AA-T degrees will make it easier to track transfers and degree completion.

***Developing and refining its course and program assessment;***

IN PROGRESS

Student Learning Outcomes (SLO) and Course Review are on an ongoing process of review. Methods of assessment are continuously being discussed and modified when necessary. For example, in the SLO assessment for the beginning and advanced sections in Life Drawing (ART17 & ART18), it was shown that the ART17 students were more likely to rate their drawing skills higher than what was indicated by their drawings. This was in contrast to the ART18 students who rated their skills more in par with what was indicated in their drawings. As a result of these SLO findings, critical instruction has been modified with the goal to help students learn how to view their drawings more objectively and in turn improve their drawing skills.

***Additional data collection by institutional research specific to the program such as number of students who declare an art major, number of students who gain employment after completion of a certificate, as well as transfer rates and destinations;***

IN PROGRESS

A list of former students who have transferred to four-year colleges and students who have completed a certificate and are now employed is being compiled for this program review.

***Purchasing laptops and modifying classrooms with wireless capability.***

IN PROGRESS

Laptops have been provided to all full-time faculty. The second floor of ARTB building is equipped with wireless capability. The basement and the 3-D area do not have WIFI and is a recommendation in 2012 PR.

**Program Requirements: To meet the requirements of the program, program faculty recommends**

***Purchasing a subscription to an online database of peer-reviewed scholarly articles on the arts, such as J-Stor, The Scholarly Journal Archive, for faculty and student research;***

COMPLETED.

The library purchased JSTOR. This resource has greatly improved student papers. We hope for continued resources from the library to support the program.

***Restoring inter-library loan services for faculty and students;***

DISCONTINUED.

This has not been restored.

***Funding the entire cost for faculty attendance at conferences and seminars;***

DISCONTINUED

Due to budget cuts, only limited funding is available.

***Developing a proposal, prioritization, and timeline for facility modification and usage, and sharing this with the college planning committee and its administration to ensure its integration into the division and college facilities master plan;***

IN PROGRESS

A proposal to modify the Printmaking studio, including bringing it up to current industry standards and making it green, was created and funded by a grant. Equipment was purchased. Work for this area is anticipated to be completed this academic year. The Art faculty intends to be highly involved in the planning of new facilities to ensure integrity to the art program and its service to students.

***Developing a proposal, prioritization, and timeline for equipment upgrades and new purchases, and sharing this with the college planning committee and its administration to ensure its integration into the division and college facilities master plan.***

IN PROGRESS

This is handled in plan builder.

***Staffing: To insure the integrity and vitality of the program, the program faculty recommends***

***Filling four full-time faculty positions: two in the 2-D Studio Art area (Drawing/Painting, and Printmaking), one in Ceramics, and one in the Design area;***

IN PROGRESS

Three full-time faculty positions have been filled:

DRAWING/PAINTING: *Randall V Bloomberg was hired in 2008.*

ADVERTISING/DESIGN/WEB: *Angela Willcocks was hired in 2010 to teach (however her contract ended in February 2012.)*

CERAMICS: *Vince Palacios was hired in 2011.*

PRINTMAKING: *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 more recently, under 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 screenprinting 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.

DIGITAL ARTS ANIMATION: This position has been vacant since 2008, when Robin Valle passed away. Please see Staffing section for specifics.

***Creating a job description for the possible retirement of one full-time lab technician;***

COMPLETED

Adrian Amjadi was hired in 2011 to replace Paul Weber (who retired), as a full-time lab technician.

***Creating a task force of administrators, faculty, and staff to develop strategies for filling the position of Division of Fine Arts Dean left vacant for more than three years;***

COMPLETED

Connie Fitzsimmons was hired as Dean of Fine Arts in 2009.

***Hiring two lab technicians with offices located in the facility to inventory, maintain, and repair mechanical and computer equipment, including hardware, software, peripherals, and a large-format color printer, as well as to supervise and develop an existing digital archive of instructional resources, and assist faculty in the maintenance of Web Pages, Podcasts, and Blogs;***

IN PROGRESS

One full-time technician, 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, whose responsibilities would also include supervising and developing a digital archive of instructional resources, and assist faculty in the maintenance of a web presence.

***Hiring two certificated employees to supervise and tutor Studio Art students working on projects and assignments in an Open Laboratory, and to assist art history faculty in the assessment of student papers;***

IN PROGRESS

OPEN LABS: Discussions are taking place on the viability of offering open lab time in the studio art classes, but safety and liability are the major concerns. Art faculty feel strongly that student learning outcomes would improve if students had access to the art and design studios beyond their scheduled class time.

ART HISTORY ASSISTANCE: 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.

***Awarding part-time teaching assignments not on the basis of seniority but on job performance, using the same measures of assessment adopted by the program and the college, such as rates of retention and success;***

COMPLETED

Currently the Dean has the right of assignment for part-time faculty and makes it a practice to consult departments about appointments. Besides seniority, a number of factors are taken into consideration including:

1. Hiring on a rotating bases to maintain an adequate pool of part-timers.
2. Performance evaluations, including full-time faculty evaluators.
3. Retention and Success rates.
4. Student Survey results.

***Promoting active and long-term faculty mentorship;***

IN PROGRESS

Periodic faculty evaluations by full-time faculty and the dean promote such mentorship. Syllabi and class assignment sheets and materials are reviewed at such evaluations and syllabi are kept on file in the Division office.

***Creating a task force to reevaluate the criteria used in hiring personnel for the program and to make recommendations on the issue of equivalency for part-time candidates with work experience in the design industry, and the issue of qualifications where the assessment of degrees should take into consideration the reputations of the school;***

COMPLETED

There is a standard for determining equivalency for part time candidates. The policy is outlined in the job postings by Human Resources.

***Providing release time for a department chair or coordinator.***

DISCONTINUED

This is an ongoing discussion in the Academic Senate and departments. Currently El Camino College does not have department chairs.

**Planning: To insure effective planning, the program faculty recommends**

***Formalizing a five-year plan for the program using goals set forth in Section IV.D., and ensure its integration into the Master Plans for both the Division of Fine Arts and the College;***

DISCONTINUED

Now that Program Review is integrated into the 4-year planning process, a 5-year plan is unnecessary and was never developed.

***Finding innovative solutions designed to attract more qualified and experienced candidates for the position of Dean, such as raising the starting salary, splitting administrative responsibilities among two or more individuals, or replacing the existing hierarchical model with the flat model being used in the private business sector today;***

COMPLETED

In addition to the hiring of Dean Fitzsimmons, Diane Hayden was hired as Associate Dean of Fine Arts.

***Funding program-specific internal and external data collection to aid program planning;***

COMPLETED

This is handled by the Institutional Research.

***Informing program faculty on the procedures that need to be followed to ensure that their program's plans, needs, and recommendations are integrated into the Master Plans for the Division and the College.***

COMPLETED

This is a duty of the Dean of Fine Arts.

## **Part 1: Review of the past four years**

<b>Research Data Analysis</b>
<b>Research Data Analysis Narrative</b>
Demographics
By far the largest number of students served by the Art department range in ages from 18-24. It is interesting to note that 18-21 year-olds comprise 61.3% of the Fall 2010 enrollment. The campus enrollment for this same group was only 46.7%. This may reflect the fact that students graduating from high school are looking to fulfill a deficiency in the K-12 art curriculum.
There has been a falling trend in evening class offerings from 2007 to 2010 and a corresponding rising trend in daytime demand. In addition, the percentage of full-time students has grown from 47.2% to 51.9% in contrast to the overall El Camino percentage of 31% in Fall 2010. This appears to indicate that our students are increasingly committed to developing their college education.
In Fall 2010, 87.8% of students taking art courses were high school graduates, which represents an increase of over 6% from Fall 2007 and significantly greater than the overall college percentage of 81.7%. Because the Art department is

primarily serving high school graduates, faculty will need to ensure that the department meets their transfer goals.

In Fall 2007, when asked about their educational goal, 22.4% of art students responded unknown; in Fall 2010, this group increased to 35.5%. This may be further evidence of cuts in the K-12 art curriculum and the need for providing students access to public arts education.

#### Analysis of Success and Retention Rates

From 2007 to 2010 the Art Department average Success Rate was 67.73%, while the average Retention Rate was 83.18%. This compares favorably with the Fine Arts Division overall averages of 69.33% and 83.33% and the College overall averages of 65.03% and 80.38%. The Success Rate for the Department showed a steady upward trend throughout the period, increasing from 66.2% in 2007 to 69.4% in 2010. Retention Rates increased from 79.2% in '07 to 84.0% in '10, however the highest rate of 84.9% occurred in '08.

Relative to the division average, classes with the high success and retention rates occurred across many art disciplines. This indicates that students are succeeding because the Art department offers a wide selection of courses that strengthens individual disciplines, as each student engages with their materials. Repeatability of studio art courses and the opportunity this time permits for more individualized attention from faculty, may also have contributed to the high rates. While no courses taught in the department fell below the college average for every year of the 4-year cycle, Art 12AB showed low Success and Retention rates of in '07, '08, and '09. Averages for this period are 53.03%, Success Rate, and of 57.8% Retention Rate. This may be attributable to the fact that Art 12AB is a 1 unit course and it was offered only once a week on a Friday. The department may wish to consider offering the class at a different time and days to see if it would serve students better.

#### Seat Count and Fill Rate

The Course Fill Rate rose from 73.0% in 2007 to 93.0% in 2010. This notable 20% rise can be attributed to the statewide budget cuts. In 2008, the Department offered 258 sections, and in 2010 the number was reduced to 211. In addition during this time, students from the CSU and UC systems, experiencing their own enrollment restrictions, began to seek classes at the Community Colleges. With fewer class offerings more students are competing for a limited number of seats.

With the reductions in section offerings, the seat count has declined from fall '07 to Fall '10. However, with the fill rate of 93% for the courses offered, the Department is operating at near capacity. Many courses especially foundation courses, are filled beyond capacity and students are being turned away.

Research shows that 40% of students not only sign up for multiple courses in the art department in their time here at El Camino, but that they sign up for multiple courses in the same school year. Students who enroll in one art course are often going to enroll in a second course. This high rate shows evidence of how the department supports students to persist in their college studies. It may also reflect the students' need to develop a portfolio for transfer or the need to acquire professional skills for the marketplace.

## Curriculum

### Curriculum Narrative

The Art Department offers a comprehensive foundation in the history, theory, and practice of art. The Studio Art curriculum includes fifty beginning and advanced classes in Painting, Drawing, Printmaking, Sculpture, Ceramics, Jewelry/Metalsmithing, Design, and Digital Arts. The Art History curriculum is comprised of eleven courses including Art in Modern Life, a three-part History of Western Art survey, a two-part History of Asian Art survey, African Art History, American Art History, Latin American Art History, Cross-Cultural Art and Contemporary Art in World Cultures. The Art Department also offers Certificates of Achievement in Digital Arts (six options), Gallery Management, and Jewelry Design and Fabrication.

Currently, there are sixty art courses offered by the El Camino College Art Department. ART 43, Graphic Design was approved as a new course on 12/15/2008 and has since become a great asset for exposing design students to the business sector as well as to educational institutions such as Art Center College of Design. El Camino College design program students have become the largest recipients of Art Center College scholarship funding. ART 50, "Special Topics in Art" is a non-transferable course designed to explore innovative topics in art not provided in other courses. Although this course is non-transferable, the art faculty would like to retain ART 50 and its flexibility for offering new curriculum.

All active courses are reviewed on a six-year review cycle (please see attachment) consistent with Title 5 regulations, accreditation standards, and the mission of the College. Most courses were last reviewed 2009 - 2011. The review process proceeds from the departmental level to the division level and finally to the college-wide level. Courses approved at the departmental level are prioritized and reviewed based on course review schedules issued by the Division Curriculum Committee and the College Curriculum Committee respectively.

In response to recent regulatory changes to the California Community College System, the art department has proposed an

Associate Degree Transfer Curriculum in studio art and art history consistent with the state developed Transfer Model Curriculum (SB1440). The associate degree transfer curriculum has been developed to ease the transfer process for community college students, increase degree completion rates, and reduce the articulation burdens in California's higher educational institutions. At this time, there is no immediate need to create or delete a degree or certificate. However, the data currently being collected and the adoption of the Associate of Arts Transfer Degrees may ultimately require the revision of existing degrees and certificates. All art courses that are part of a lower division preparation for the major have articulation agreements with the California State University system; at least 90% of the courses transfer to campuses within the University of California system.

The art faculty strives to assure that all courses are consistent with current practice in each respective discipline and are aligned with the respective transfer institutions. However, the art program is undergoing considerable challenges due to regulatory changes that have resulted in the elimination of repeatability (fall 2013) for studio courses and the establishment of new enrollment priorities (fall 2014). One goal of the art department is to produce students of the highest skill and proficiency levels in their chosen fields. With the loss of repeatability, our students will be greatly limited in their ability to achieve the levels of proficiency that were possible with repeatability. Since most four-year transfer institutions and private industry select students based on the strength of their portfolios, the art department is currently exploring the possibility of creating a series of portfolio courses linked to specific studio disciplines. It is our hope that this and other future innovations will ensure that our students remain competitive as they compete for entry into the programs, institutions, and careers of their choice.

Faculty has also expressed a strong commitment to developing and maintaining an inter-disciplinary curriculum that prepares students to succeed in an internationalized, diverse, and global community, and for courses that not only develop fine art sensibilities, but also prepare students to perform in commercial and industrial settings. The art department envisions moving away from a traditional, Bauhaus model to a more integrated curriculum with emphasis on core competencies and foundation skills that include visual, tactile and computer literacy.

## **Assessments of Student Learning (SLO)**

### **Assessment of Student Learning Narrative**

#### Review of Course SLO Reports

In review of the completed SLO reports, two main factors have come to our attention. Due to the fluid nature of the SLO process on campus, there have been multiple methods of tracking SLO reports, none of which were established on a consistent institutional basis until the development of CurricUNET. As a result, and also due to some technical difficulties with the initial use of CurricUNET, several reports which have been completed by faculty have been lost. It is recommended that when a report is uploaded to CurricUNET, lead faculty and the division office would receive an email notification, as well as keep hard copies.

Based on the results of the reports that are currently available, it is clear that more attention needs to be given to the reflection portion of the assessment report in order to support the relationship between assessment and planning. When addressing the issue of resources needed to perform assessments and what changes should be made in the future, faculty have responded vaguely. This reflects a misunderstanding about the role of the assessment reports in the planning process.

With this in mind, a careful review of the existing reports suggests a few significant conclusions. With regards to studio courses and the performed assessments in that area, there was a repeated conclusion that more "hands-on practice time" (Art 144/147) was required. This was echoed in the Art 31 and Art 81 reports as well. Assessment results would be improved with increased studio time. It is therefore recommended that students have access to open lab and studio use.

In the area of art history, the reports generally reflected a need for more specific analysis of individual traits in the rubric as opposed to a synthesis of traits. It is recommended that future reports, including program-level assessments, assess traits separately (e.g. individual scores for form, content, and style).

Also in art history, several reports suggested the need for improving thesis statements, written/spoken critical analysis, and overall comprehension of methodology. It is recommended that more hours be given to the position of art history tutor to assist with writing and/or that faculty load be reduced to four sections taught per semester in order to allow for increased office hours or faculty-lead lab time. It is also recommended that art history curriculum be reviewed with the articulation office to consider dividing some courses into two separate courses which would allow for more detailed coverage of content, but also more time could be given to writing and methods of critical analysis.

A similar conclusion has been found in the analyses of studio classes in that there is an increased need for student-lead critique in the studio. In Art 17/18, results proved that those who repeated the course were more capable of objective analysis of their own drawings. This supports the need for repeatability in studio courses where students have more critique



opportunities and time to practice. Another positive example of student-lead critique takes place in Art 37/38 where students are using Skype to connect with each other outside of class in an effort to give critical feedback. The results have proven to be very successful.

#### Review of Program SLO Assessment Report

The Art Department also completed their first program-level assessment in conjunction with the annual Open House in Spring of 2009. Three groups of students were assessed, grouped according to the number of art courses they have taken. Beginning (1-4 classes), Intermediate (5-10 classes), and Advanced (11+) students all answered the same set of questions to assess the level at which students will be able to comprehend and discuss art works in terms of form, medium, style, and content. Working with Irene Graff in Institutional Research, a stratified random sample was taken of all available evaluations (approximately 200) to ensure adequate representation from each Student Level. The hypothesis was that students who have taken the number of art classes similar to a certificate or AA degree would be able to adequately evaluate an art piece on the four aspects above.

The results show that Beginning students received an average score of 1.8 out of a possible 3 points for their response. Intermediate students received an average score of 2.5 and Advanced students scored a 2.3.

Art Classes (range)	Avg Score	Count
11+ classes	2.3	7
5-10 classes	2.5	17
1-4 classes	1.8	19

The data met our expectations. Students who have taken more art classes are better able to comprehend and discuss artworks in terms of form, medium, style, and content. This demonstrates the art program's success in teaching students to critically apply art terminology outside the classroom, thus fulfilling the college's core competency of critical thinking. The trend is that the more art classes students take, the better the level of comprehension of artworks.

Conclusions for future surveys are as follows:

1. Given the smaller sample of advanced students, we will strive to increase their participation in the next survey. We would also want to use this as an opportunity to better understand our advanced students, i.e. determine when most students are transferring and what percent of our students with a high number of credits completed are continuing in a baccalaureate art program. Future survey questions should address student academic goals, specifically their intention to receive an AA degree, a certificate, or to transfer in art.
2. Faculty recommend that students be evaluated by each individual aspect (medium, form, etc.) in order to have more information on which to base a holistic score.
3. Results may be combined across years in the future to increase the sample size of advanced students.
4. Art majors should answer questions pertaining to their use of student services, specifically how often they have consulted with a counselor per semester, and in which student services' activities have they participated (i.e. transfer fairs or tours).

The results of this survey support the Art Gallery as a continuing fundamental resource to the viability and success of the art department and its students, as was addressed in the Art Department's 2008 Program Review when it stated that the Art Gallery is used "as a laboratory to find practical application to the technical, aesthetic, theoretical, and conceptual issues raised in the classroom." Faculty has agreed that the Art Gallery is an integral constituent of the Art Department whose programs provide support to art curricula as they encourage applied critical thinking beyond the classroom and studio. The results also support the importance of the Open House annual event as a mechanism for the assessment.

#### Participation in the SLO Process

There were several benefits to the program-level SLO assessment in 2009. The planning process opened lines of communication among faculty about the different ways we teach these basic terms, such as the elements and principles of art/design. To faculty, this was the most beneficial aspect of the SLO process and gave us new and unexpected information. This resulted in department-wide adoption of specific terminology to link course objectives across the curricula. Although it has sometimes been frustrating to faculty, we are evolving to a more complete understanding of the SLO process.

Participation in course-level SLO assessment has been successful despite some challenges inherent to the organic nature of SLOs. As a result of the ALC's changing understanding of the most effective way to write and administer SLO assessments, faculty has been at times confused and frustrated, though dedicated to the completion of associated tasks. For example, the Art Department has completed several timelines that include goals for assessment and submission of reports, including the most recent four-year cyclical timeline to be used in perpetuity beginning in the spring semester of 2013 (see attachment 6).

As part of these changing definitions and expectations of assessments, the department has rewritten many of its outcomes. The program-level SLO outcome has been rephrased to better align with the institutional core competencies. As a result,

most of course-level outcomes have also been rewritten to ensure clarity and alignment with the core competencies and the program-level outcome (see document of revised SLO statements attachment 2). Part of the revision of these outcomes is based on our new understanding of separating the assessment mechanism from the outcome statement.

We anticipate the need to revisit the core competency document that outlines the alignment of all programs and courses for the use of the ALC in performing assessments at the college-wide level. The second core competency on critical, creative, and analytical thinking seems appropriate to many of the Art Department's courses. Higher GPAs are linked with creative thinking.

The involvement of adjunct faculty has been an important part of the developmental phase. With leadership from full-time faculty, adjunct faculty has cooperated and is participating in identifying outcomes and completing assessments. Every part-time faculty member that has been approached about participating in assessments or drafting SLO statements has been cooperative and helpful. Faculty is required to include SLO statements on their course syllabi and we have become aware of the need to include discussion of outcomes and assessments in evaluations.

#### Challenges and Improvements to be Made

Moving toward proficiency. Studio faculty work closely with students and intuitively adjust their teaching to improve student learning outcomes. Often, the difficulty arises to slow down this natural process and document it in an SLO format. Several faculty have found that the SLO assessment process has allowed them to see more objectively what their students have accomplished.

There continue to be problems with CurricUNET; 6 reports are visible as of Spring 2012, but 17 were reported. This relates to general problems with tracking progress on a dept/division/institutional level. Communicating suggested changes to faculty is still a problem through CurricUNET. The software could be further developed to be more user-friendly. It is apparent to us that the design of CurricUNET is a hindrance to the successful completion of SLO assessments. We would like the ALC committee to address this topic so that the CurricUNET software serves the purposes it was intended to facilitate.

In addition to changes made to CurricUNET, we foresee the need to reexamine the course relationships to core competencies, specifically to creative thinking.

In order to sustain our proficiency in the SLO process and move to "sustainable continuous quality improvement," the art department requires appropriate resources. Because the gallery is an important site for assessments as well as authentic learning, we recommend increased viewing hours for student use. Likewise, tech support for digital art courses and tutor hours for art history courses are required to maintain a standard of student scholarship/performance.

#### **ACCJC Rubric**

Proficiency

**Describe how well the assessment process works within your program and justify the rating you gave the assessment work in your program.**

SLO PROFICIENCIES (ACCJC Rubric):

1. *Student learning outcomes and authentic assessments are in place for courses, programs and degrees.*

All the art courses and programs have SLO statements on CurricUNET. Specific assessment tools are being developed on an on-going basis.

Most of the full-time faculty have been trained to access the course SLO's on CurricUNET. The department is working to get the adjunct faculty trained.

The faculty are aware of the core competencies and that they may be found on the ECC website on the Faculty and Staff SLO pages.

1. *There is widespread institutional dialogue about the results of assessment and identification of gaps.*

The Art Department has demonstrated its implementation of SLO responsibilities on a department, division, and institutional level.

Within the department, there is frequent discussion of all aspects of the student learning process in an attempt to increase

effectiveness and participation by faculty. This is evidenced by the successful completion of several assessments. Every art department meeting includes an SLO agenda item to address SLO concerns.

Art faculty has and continues to participate and lead in division-wide training and assessment committees, providing support to other departments within the Fine Arts Division.

This effective participation is demonstrated by the fact that the Art Department has two SLO representatives on the division SLO committee, positions currently held by Karen Whitney and Harrison Storms. Professor Storms has also been a participant in the Assessment of Learning Committee since its inception. In 2009 and 2010, results from the art department program-level assessment was shared during a Flex Day breakout session and the SLO Summit respectively. Feedback from both these presentations was positive and generated further discussion among other divisions and was noted by Priya Chaplot of the Research and Planning Group for California Community Colleges.

1. *Decision-making includes dialogue on the results of assessment and is purposefully directed toward aligning institution-wide practices to support and improve student learning.*

While the department has learned from the SLO process and has made changes to assessment plans, surveys, and alignments, there has not been any significant impact on decision-making related to institutional-wide practices to support and improve student learning. In anticipation of acquiring appropriate resources, future course and program-level assessments will indicate direction for fine-tuned and appropriate allocation of funding.

The Art Department has successfully collaborated with the Art Gallery in assessing its Program SLO. This collaboration reinforced the faculty's understanding of the indispensable resource provided to students by the Art Gallery to support their instructional goals.

1. *Appropriate resources continue to be allocated and fine-tuned.*

At this point, faculty are using SLO assessments for self-evaluation of their instructional methods. We are striving for increased awareness of how SLOs can influence the use of resources for their instructional success. For example, instructors have voiced the desire for more open studio time to improve student success and yet these kinds of requests do not appear in the SLO assessment reports. It is recommended that these observations be included in future assessment reports. If these resource recommendations were included in the SLO assessment reports, it would be easier to build a plan for resource allocation. This is an area where more consciousness-raising is needed.

1. *Comprehensive assessment reports exist and are completed and updated on a regular basis.*

The Art Department has a comprehensive timeline to ensure that all of its course SLOs are assessed within a four-year cycle. The implementation of course SLO assessments has been an evolutionary process, improving incrementally as faculty awareness improves.

At this point, it is unclear as to how many assessment reports have been completed. The hardcopy records do not match the records on CurricUNET. There appear to be a number of assessments that are still unaccounted for, which is somewhat demoralizing to the faculty who worked on them. More work will need to be done to get the computer files up to date. Now that assessments are entered directly on CurricUNET, these tracking problems should resolve themselves.

As of Spring 2012, we have evidence that 21 out of 55 courses have been assessed. Of those assessments only a few are as comprehensive as we would like. In addition, in some instances, several courses were combined into one SLO assessment report. In the future, there will be separate reports for each course.

The department SLO representatives are currently working with the Art faculty to make their assessments more authentic by helping them to develop separate course SLO statements, rubrics, and assessments. (See updated list of SLOs attachment 2).

1. *Course student learning outcomes are aligned with degree student learning outcomes*

Our course-level SLOs are aligned with the program outcomes which support several AA degrees and certificates. Among the six core competencies of El Camino College, the Art Program supports student learning primarily in Core Competency II: Critical, Creative, Analytical Thinking. Our Program Assessment in 2009 addressed the critical, creative and analytical thinking skills of our students. Our conclusions echoed the results of the 2011 campus-wide Core Competency assessment which concluded "Analysis of course grades revealed that exiting students demonstrate high performance in success, retention, and GPAs in courses with greater emphasis on critical, creative, and analytical thinking."

Core Competency III on Communication and Comprehension was also addressed in our 2009 Program level assessment. The competency reads "Students effectively communicate in written, spoken or signed, and artistic forms to diverse audiences. Students comprehend and respectfully respond to the ideas of others." The artworks produced for the Annual Student Show as well as student responses and evaluations of those works, reflected effective written and visual communication.

Core Competency I is assessed on the course level because it addresses content knowledge which varies from course to course. For example, Art History courses of different periods and cultures have individual assessments to cover the specifics of each era.

In addition, Core Competency IV (Community and Collaboration) is significant to our Art Program and its relation to the broader community. Our Art Gallery program consists of both the Art Gallery as a resource for all students and the community, as well as the Gallery Management Course (Art 34) which trains students through development of exhibitions at community sites.

1. *Students demonstrate awareness of goals and purposes of courses and programs in they are enrolled.*

Every course syllabus contains an SLO statement which informs students about what they will gain from taking a course.

The program SLO statement is not widely publicized, however. We recommend that the program SLO statement be posted on the Art Department webpage.

There is some information on SLO's on the ECC web page. I have personally discussed with my classes SLO's and the reason for them. The students seem somewhat interested in the topic.

## **Facilities and Equipment**

### **Facilities and Equipment Narrative**

#### **FACILITY NEEDS & EQUIPMENT**

##### **A) Facilities, Equipment and Technology in Use by Program**

The strength of the program is in the diversity the facilities has to offer and the comprehensiveness of its curriculum, attracting students from Los Angeles and Orange counties and earning a reputation as a top-rated program in the region. The facilities used by the program include the basement, first and second floor of the Art Building and an Art Annex where classrooms, offices storage areas, workrooms, exhibition space, and display cases are located. For each area of the program, there are large, designated classrooms with discipline-specific, instructional equipment as well as work stations, tables, desks, display areas, and storage spaces. The program makes effective use of its facilities and equipment, but has seen a reduction of space due to the addition of the photography department in the basement. Additionally, faculty attempts to improve the conditions of and equipment in our printmaking area have met with a series of setbacks. It remains the department's belief that the printmaking area is a vital component of a comprehensive and top-rated institution, and that both the Fine Arts and Commercial applications for printmaking are equally apparent. Upgrading and maintaining the Printmaking studio is a recommendation.

##### **B) Adequacy and Currency of Facilities, Equipment, and Technology**

There are not adequate facilities and equipment available for the program due to the many changes both in facilities and technology. The loss of several classrooms and storage rooms in the basement area, along with the reduction of operating space for the department Art Tech., has created greater challenges.

Due to the many changes wrought by the shift from analog to digital technology, more courses move toward an instructional delivery that includes distance education, hybrid models, student-centered learning, and digital technologies, the current facilities are not keeping up with the demand to retrofit wireless potential, laptops, computer stations, projectors, screens, and visual presenters. Additionally, once the state's present budget issues reside, there will be additional need for classroom space in art history, design, digital arts, and core foundation classes, as there was before in 2009.

##### **C) Immediate Needs** See below.

## DRAWING & PAINTING:

### ***Immediate Need:***

1. Replace two pencil sharpeners each year in all drawing and painting classroom studios on the second floor and one drawing classroom studio in the basement of ARTB.

- Specs: X-acto Ranger 55 Table-Mount/Wall Mount Manual Pencil Sharpener-EP11001
- Two sharpeners per room: ART 203, ART 205, Art 207, ART 209, ART B7
- Ten sharpeners total per year.

2. Purchase new portable lighting fixtures for drawing and painting classroom studios.

Current fixtures are in poor shape including wobbly bolts, loose wires, and faulty mechanisms. Since these are high wattage fixtures they can potentially cause a fire. specs: ALTMAN 1000L, 750 watt bulbs, quantity: ARTB203 4 fixtures, ARTB205 4 fixtures, ARTB207 4 fixtures, ARTB209 4 fixtures, ARTB7 4, total of 16 fixtures.

### ***Long Term:***

1. Upgrade lockers on second floor. Changing out the lockers on the second floor to larger lockers (as specified in Plan Builder), that will accommodate 18 x 24 inch pads and clip boards will allow students to access their materials when the studio classrooms are locked. This change will also create an opportunity to use the space in the drawing studios differently, such as creating permanently installed drawing set ups, including skeletons and classical casts. Cost: \$12,000
2. Upgrade electrical panels in all studios. (In particular the drawing and painting rooms mentioned above. These rooms require multiple lighting fixtures to be used at the same time and also heaters/fans for life models. More power is needed to not trip circuit, and more outlets could be installed.) Estimated cost: \$960,000

## PRINTMAKING:

Due to a lack of a full-time instructor in this area for the last five years, the printmaking studio is in dire need of maintenance and upgrades to include clean/green studio processes and a repurposing of the space to accommodate digital technology for photo based prints.

### ***Immediate Need:***

Finish setting up the computer equipment and set up the exposure unit in 217. Clear out the darkroom in 218 so the sink can be used. If these are completed, students can do everything needed to produce digital/photo based prints without additional purchases.

### Plan of Action (to be completed in the 2012-23 Academic Year):

1. Remove the rest of the display panels.
2. Hook up the printer and scanner to the computer.
3. Add Printmaking to the list of studio areas that will be getting additional shelving. These shelves can be situated in such a way as to section off a part of the room so that the exposure unit can be located there away from the windows and then it can be used (it can be used for several types of printmaking processes, not just screenprinting)
4. Clear out the storage room in Art 106 and move the enlargers from 218 into there.
5. Remove the upper cabinets in the 218 darkroom and install the pressure washers (may need to check plumbing) If pressure washers are too powerful, purchase cheaper hose from hardware store (\$100-150).
6. If we want to go further, put fluorescent lights and plexi on wall above sink for illumination when cleaning screens.

### ***Long Term:***

1. Hook up the dryer (this will require venting, so will need to be connected to existing ventilation ducts).
2. Installation of sinks and a darkroom as specified in Plan Builder, estimated at a cost of \$50,000.

## **TWO –DIMENSIONAL DESIGN:**

### ***Immediate Need:***

1. SERVICE CONTRACTS to maintain and upkeep the printers in rooms ARTB 211, 215, 218 & 5.
2. Cartridges for the several printers currently being used and service contracts for high use printers.

### **DIGITAL:**

#### ***Immediate needs:***

1. Purchase new computers and peripheral equipment in Art 218, purchase work tables with built-in power strips and laptop hubs.
2. Purchase new computers and peripheral equipment in Art 5, purchase work tables with built-in power strips and laptop hubs. Install a white board on the wall opposite the projector screen. Purchase new chairs.
3. Replace projector in TA251B

#### ***Long term needs:***

1. Purchase new computers and peripheral equipment in TA 251.
2. Purchase digital tablets (iPads) for digital publishing (eBook) production and for digital sketching.
3. Locate and equip a room for a photo/lighting studio with digitally controlled lights.
4. Locate a lecture room for the Art 5 computer lab

### **ART HISTORY:**

n/a

### **CERAMICS:**

#### ***Immediate Need (first):***

From Bailey Ceramic Supply 1 800 431-6067

1. 3 L & L Easy Fire Electric Kilns Model e28T-3 208 volt 3 Phase at \$2500.00 each
2. shipping 40 C-170-21 Half round kiln shelves at \$36.00 each Total \$ 1440.00

Order from H & C Weighing Systems 1-800-638-8582

1. 1 Ohaus heavy duty triple beam scale # 1119-DO Total \$1104.75 free shipping

#### ***Immediate Need (second):***

1. 2 DBL 20 Front Loading Natural Draft Kiln At \$18,745.00 Each plus shipping Total \$37,439.00 plus shipping
2. SHELF KIT (12 shelves) From Geil Gas Kiln 1800 887-4345 [geil@kilns.com](mailto:geil@kilns.com)
3. 42 12X24 inch High Alumina Hollow Core kiln Shelves at \$44.00 each
4. Total \$1,848 Plus shipping
5. 25 2X1 inch kiln posts at .85 each
6. 25 2X4 inch kiln posts at 1.22 each
7. 25 2X6 inch kiln posts at 1.46 each
8. 25 2X8 inch kiln posts at 1.88 each

#### ***Long Term:***

Aardvark Clay Supply 714-541-4157

1. North Star NS-960 Jumbo Extruder Package \$775.00 + Shipping
2. 5 #2620 Brute 20 Gallon container
3. 5 #2619 Brute 20 container lid
4. 5 #2640 Brute dolly 5

5. 20 Shimpo Banding Wheels BW-25H \$86.00
6. 2 BRENT WARE CART EX \$549.00 + \$99.00 -
7. 150 C-114-4 14 inch drilled bat @ \$11.66 each Total \$1749.00 + shipping, Total \$ 7,500 plus
8. 15 20 2 C-114-6 18 inch drilled bat @ \$24.60 each Total \$369.00 + shipping C-114-4 20 inch drilled bat @ \$34.36 each C-406-29 29.5 Baltic bat @ \$44.60 each

### **JEWELRY & METALSMITHING:**

#### ***Immediate Need:***

1. Install ventilation system at the workbenches. Estimated cost:\$13,000
2. 3 D printer, computer and software

#### ***Long Term:***

1. Upgrade Heating and Cooling system. Estimated cost:\$150,000

### **THREE-DIMENSIONAL DESIGN:**

Faculty are particularly concerned with maintaining and upgrading these facilities, since 3D Design is a foundation course and part of the transfer model in Studio Art.

#### ***Immediate Need:***

1. L & L Easy Fire Electric Kilns Model e28T-3 208 volt 3 Phase at \$2500.00
2. New overhead projector

#### ***Long Term:***

1. New Electrical power to Vacuum-form area, lost to soda and candy machines. Estimated costs: \$137,000
2. Repair of the VACUME-form Machine
3. Remodel of the "Cage" area in the back of Art 131 to be used as "Damp Room" or student work storage area. Estimated cost: \$35,000
4. New RAKU Kiln
5. New/restored Ventilation system to spray booths. Estimated cost: \$55,000

Upgrade Heating and Cooling system. Estimated Cost: \$185,000

### **SCULPTURE:**

#### ***Immediate Need:***

1. 2 New Furnaces
2. Repair of Electric Kiln
3. Ventilation in the Slurry Room Estimated cost: \$30,000

#### ***Long Term:***

1. Electra I strips along outside area. Estimated cost: \$20,000
2. Small Plasma cutter
3. New Slip caster
4. Small MiG welder

### **OTHER:**

#### ***Immediate Need:***

1. Provide Wi-Fi for Art 122, 125, 131, 133. Estimated cost: \$10,000

**Long Term:**

1. Provide electrical outlets in the Art Patio: Estimated cost: \$10,000

**D) ECC MASTER PLAN**

Should voters say yes to a bond proposal to create funding to replace the Art & Behavioral Science Building, the Art Department faculty will look forward to working with architects and administration to design a new building. It is critical that art faculty be involved so that each discipline can be effectively served, and that no critical mistakes are made that would hinder an areas ability to function SAFELY and EFFICIENTLY, and that Tax payer's money be used to optimum benefit.

**Technology and Software****Technology and Software Narrative****Art History:**

*Current resources:* Lecture rooms are equipped with PC, document camera, digital projector, DVD/VCR, audio/visual control panel/receiver, and Microsoft office suite.

*Future needs:* Maintain currency in hardware, software, internet access, projection, sound & lighting for teaching

**Studio:****Painting and Drawing:**

*Current resources:* The second floor painting/drawing area have acquired three Epson projectors on rolling carts.

*Future needs:* Maintain projectors and install and/or maintain projection screens.

**3D:**

*Current resources:* *Future needs:* Rhino software or the equivalent for Jewelry and Metalsmithing

**Design:**

*Current resources:* Currently not completely installed

*Future needs:* Continual updated software for all lab and classroom computers. (That would include both the ArtB211 and ArtB215 classrooms computers, mobile labs and for teacher laptops, ArtB218, ArtB 5, and TA251).

**Digital Arts:**

*Current resources:* The Digital Arts program has two classroom computer labs of 25 computers each (24 student and one teacher station): the TA251 Windows lab and the Art 5 Mac Lab. Both labs are current, having been upgraded in the last 2 years through CTE funding. Each lab has 2 scanners, a digital projector, and black and white laser printer, and every computer is equipped with a Wacom tablet. The current version of the Adobe Design Suite is installed in Art 5 and the Adobe Master Suite is in TA251. Due to a new licensing agreement with Adobe negotiated in Fall 2011, all computers on campus are licensed under one agreement forgoing the need for individual licenses.

The Art 218 Open Lab and Digital Print Center is where students can go for homework, tutoring, and color printing. The open lab has 15 older and aging Mac computers, one scanner, and no laser printer. The Digital Print Center has an Epson mural size printer, a 13x19 Epson Photo Printer, and a Xerox Fiery color laser printer, and one computer that is connected to all the printers.

We also have an assortment of point and shoot and digital SLR cameras, several tripods, and a portable green screen and lights for check out to Digital Photography students and classes.



*Digital Arts Future needs:*

*1-2 years:*

1. Art 5 lab needs additional RAM, new computer monitors, and modifications to add additional stations or room for laptops.
2. The TA251B lecture room is in need of a new projector. The current one is very old and making double images, as well as using the older more expensive bulbs.
3. The two classroom labs need to be equipped with tables with electrical and network connections for student laptops
4. The Art 218 Open Lab is in need of all new computers, scanners, a black and white laser printer, Wacom tablets, and tables with electrical and network connections for student laptops. Current equipment is old and continually breaking down. Students are hampered by the lack of a laser printer.
5. Software needs should be taken care of with the new Adobe license agreement provided it is renewed by the college. It would be beneficial to extend the agreement to the students so they may purchase the software at extremely discounted prices so they may practice and work outside of class or lab times.

*2-4 years:*

1. All classrooms and open labs will need to be upgraded with current hardware and software to stay relevant to industry
2. Mobile devices such as tablet computers and even smartphones will need to be added to our labs as they are increasingly becoming the delivery method for advertising, digital publishing, apps and games, as well as input devices for photography and drawing.
3. Camera and lighting equipment needs to be updated periodically to maintain currency with industry standards
4. A dedicated lighting studio would be a great instructional advantage to the students

**Art Gallery:**

*The Art Gallery has its own review in Student Services.*

*Future needs:*

Two computers (mac) and Adobe software, and a new video projector and speakers.

## **Staffing**

### **Staffing Narrative**

The art department has identified the following immediate and long-range staffing needs:

**Printmaking (immediate):** The Printmaking area has been without full-time instructor leadership for approximately eight years. The art faculty identified the need for a full-time hire in printmaking as the department's number one recommendation (2011-2012 Plan Builder), but it was denied. Printmaking has enjoyed a resurgence of late with the rise of screen-printed graphics, and 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 is requesting a full-time position in Printmaking with a secondary emphasis in Drawing or Painting. Under the direction of the late Professor Fotis Korkis and more recently, under 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 which 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 screenprinting 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

**Painting & Drawing (immediate):** 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.

**Three-Dimensional Design (long term):** Three Dimensional Design is one of the three foundational studio courses required for transfer, along with Beginning Drawing and Two Dimensional Design. It is the gateway course to all Three Dimensional Media, including, Sculpture, Ceramics and Jewelry. The basic skills set covered in this area apply to all areas of the arts and commercial design that are related to physical objects. Students focusing in the 3D areas can lead to careers in Product Design, Automotive Design, Interior Design and Architecture, etc.

**Jewelry and Metalsmithing (long term):** There will be a need for a full-time hire in Jewelry and Metalsmithing within the next five years due to the projected retirement of Professor Irene Mori.

**Digital Arts (immediate) –** Full time instructor with a specialization in ANIMATION. Assignment would include Art 141, and possibly Art 144, Art 145 or Art 147 depending on the specific expertise of the hire. Long-term plans are revising and updating the Digital Arts curriculum and offerings, with a possibility of adding an option in Computer Game Design. The Digital Arts program is a CTE program offered through the Art Department with 6 different certificate options. From 1997-2009 there were 2 instructors managing this program. In 2009, one passed away; another was hired in 2010, and then terminated in early 2012, leaving the area with only one full-time instructor again. Responsibilities in this area include: overseeing three computer labs and ten sections of classes each semester (7 taught by part-time faculty), writing grants yearly for equipment needed to stay current, and overseeing the implementation of grants awarded. With new requirements for SLOs, course reviews, and bi-annual program reviews, as well as the need to stay current with new developments in the field, another full-time instructor with expertise in time-based media (animation or motion graphics) or web design and multimedia is essential. There have been 26 Digital Arts certificates awarded in the last 5 years (2006-11), out of a total of 56 certificates awarded in the Fine Arts Division. 46% of all the certificates awarded in Fine Arts have been in the Digital Arts program.

**Design: Digital Studio Technology Specialist (immediate):** The Art Department has identified the following immediate and long-range staffing need for a Digital Studio Technology Specialist. This position would maintain classroom & 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. The business of art and thus the art department has become increasingly more digitally based. Even traditional classes such as 2D and 3D Design, Illustration, Advertising Design and Printmaking classes respond to the growing needs of our state and industry standards demanding knowledge of general digital technology. The fine arts program serves not only art majors but through the largest offering general education requirements, Art Appreciation, as well as various other Fine Arts Choices. Distance learning courses including online opportunities and courses in alternative locations are offered through fine arts. The Digital Arts Certificate program offers students opportunities in graphic design, illustration, fashion graphics, various forms of computer-based arts and web design. It has become increasingly more difficult to maintain and upkeep the digital equipment used in the classroom.

**Art History (immediate):** A Part Time Grader is needed to assist the art history faculty in the assessment of student papers. Each 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 is an immediate need.

**Part-Time Studio Technicians (immediate and long term):** Part-time technicians are needed to oversee proposed open studio lab time in the following areas: Drawing/Painting, 2D Design, and 3D Design.

### **Career and Technology Education (CTE)**

#### **How strong is the current occupational demand for the program?**

Students in the Digital Arts program would fall under the California Labor Market categories of either "Graphic Designer" or "Multi-Media Artists and Designers."

Graphic Designers are defined as people who “Design or create graphics to meet a client’s specific commercial or promotional needs, such as packaging, displays, or logos. May use a variety of mediums to achieve artistic or decorative effects.”

Multi-Media Artists and Designers are 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.”

The following statistics are from the California Labor Market Info website.

### **Graphic Designers**

According to statistics for Los Angeles County, in 2008 there were 14,460 jobs for graphic designers with a projected 4.6% increase in job openings by 2018. The hourly mean wage is reported as \$27.29.

### **Multi-Media Artists and Designers:**

According to statistics for Los Angeles County, in 2008 there were 12,910 jobs for multi-media artists and animators, with a projected increase of 8.3% in job openings by 2018. The hourly mean wage is \$37.50.

#### **What is the district's current need for the program?**

The field of Digital Arts is constantly changing due to changes in technology. Computers, tablets, and smart phones are rapidly becoming the preferred delivery methods for advertising and publications. As delivery moves to these devices, demand for designers trained in digital media will continue to increase. Without the Digital Arts program, El Camino College would not be able to adequately train students pursuing 21<sup>st</sup> century careers in the design industry.

#### **What is the state's current need for the program?**

Statistics project growth in the area of Digital Arts in California (see question #1). Programs are needed to train artists in these fields so that employers will have a skilled workforce, and these artists will be able to locate jobs that pay a decent wage.

#### **How does the program address needs that are not met by other similar programs in the area?**

El Camino College is the only community college in the Los Angeles South Bay to have a Digital Arts certificate program. 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.

#### **Are the students satisfied with their preparation for employment? Are the employers in the field satisfied with the level of preparation of our graduates?**

At present, there is no institutional research that tracks graduates beyond their years at ECC, so any information we have is anecdotal. The most successful students appear to be those who transfer to a four-year institution to receive a BA or BFA in their area of specialization, or those that already have a BA before entering the Digital Arts certificate program. The California Labor Market Statistic website notes that most employers in this industry are looking for candidates with a 4-year degree. Many certificate students use their portfolio to gain admission to a four-year institution.

Anecdotal evidence shows that students in web design and animation have been the most successful in finding employment beyond freelance work after receiving their certificate.

#### **What are the completion success and employment rates for the students?**

There have been 26 Digital Arts certificates awarded in the last 5 years (2006-11), out of a total of 56 certificates awarded in the Fine Arts Division. 46% of all the certificates awarded in Fine Arts have been in the Digital Arts program. Overall, certificates awarded in Fine Arts Division have increased 78% over the last 5 years, which reflects a huge increase in success and completion.

#### **What impact does the advisory board have on the program?**

The advisory board has had a great impact on the direction of the Digital Arts Program. We rely on them for advice about current technology requirements in this rapidly changing field, new trends, the continued relevance of foundation art training, the importance of student access to computer labs, and to help shape the curriculum in general. We are particularly proud to have former students now serving on the advisory board in their current capacity as working professionals.

## Part 2: Future Direction

Direction and Vision
<b>Direction and Vision Narrative</b>
<b>DIRECTION AND VISION</b>
<p>The Art Department is in a process of flux as it adapts to the changes being imposed by global, national, statewide, and local initiatives. The California Community College has not experienced such significant shifts since its original Master Plan for education was conceived in 1960. How the Art Department evolves depends on many variables that will impact the program in the near future. These include the following:</p> <ol style="list-style-type: none"><li>1. The state budget crisis, with fewer resources and more student demand.</li><li>2. The Student Success Task Force with its four core missions for community colleges (i.e. GE/Transfer, Basic Skills, CTE/Career Readiness, and Support Services), and its recommendation to focus state resources to meet these goals.</li><li>3. The Board of Governors adoption of new regulations on course repeatability.</li><li>4. SB 1440 requiring that community colleges develop transfer degrees (AA-T) to facilitate student progress toward bachelor level degrees, and the requirement for students to develop education plans as part of their enrollment process.</li><li>5. The ACCJC becoming stricter in enforcing its standards to ensure a process of renewal and continued quality improvement. The ARCC's report publishing indicators of performance for every college as measured by the number of degrees and certificates and other factors.</li><li>6. The ECC Master Plan, calling for replacing the Art &amp; Behavioral Science Building in 8-10 years and the district's request for voter approval for a bond extension, making requests for any modification of the existing building to be prioritized in terms of immediate need and cost-effectiveness.</li></ol> <p>Adapting to these issues while maintaining the integrity of the art program as an inter-disciplinary curriculum that prepares students to succeed in an internationalized, diverse, and global community is paramount. The program will continue to include courses that develop fine art sensibilities, as well as courses that develop and prepare students to perform in commercial and industrial fields. The Art Department will move away from a traditional, Bauhaus model to a more integrated curriculum with emphasis on core competencies and foundation skills that include visual and computer literacy. Since most four-year transfer institutions and private industry select students based on the strength of their portfolios, the Art Department will find innovative ways to help students develop their portfolios to ensure they remain competitive. As funding and opportunity permits, the Art Department will continue to support its diverse program by hiring qualified full-time instructors; reinstate classes that were cut; improve student learning outcomes by expanding support services such as offering open studio labs, employing lab technicians, art history tutors, and teaching assistants; maintain and upgrade its existing facilities in the short term; and if the bond measure receives voter approval, begin consultation with campus administration and architects for the design of the new facilities.</p>

Recommendations
<b>Justification for Prioritization</b>
<p>The Art Department recommends the hire of full-time faculty to fill recent vacancies as its highest priority. Full time faculty leadership and commitment is needed help establish strategies to strengthen the program and ensure continued student success.</p> <p>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.</p> <p>The facilities needs of the Art Department are highly specialized. Therefore, faculty input in the planning and design stages of the new Art building is an imperative.</p> <p>The Art building is scheduled to replacement in 8-10 years, the department recognizes that this will preclude the implementation of many of the recommendations for long term facilities needs. Long term needs in facilities and equipment have been distinguished from immediate needs and are listed as such.</p>

## Recommendations

### ART DEPARTMENT

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)
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)
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)
4. Funding immediate need staffing for a "Digital Studio Technology Specialist." (Staffing)
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)
6. Separate SLO reports for each course. No Cost  
(Assessment of Student Learning)
7. More tutor hours for art history tutoring, including on-line tutoring and tutoring by appointment. (Staffing)
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)
9. Fund immediate need staffing for a PART-TIME GRADER to assist Art History faculty. Cost \$6,000 (staffing)
10. Create a survey on students 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)
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)
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)
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)
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)
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)
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)
17. Revise Art 7, Art History of Mexico, and Central and South America from one to two courses. (Curriculum)
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)

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)
20. Reinstate sections of the following classes that have been cut, as budget permits:
  - DRAWING FUNDAMENTALS (Art 10ab)
  - ART & MODERN LIFE (Art 1)  
(Curriculum)
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)
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).
  - ART 143, DIGITAL DESIGN & PUBLISHING  
(Curriculum)
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)
24. 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
25. Fund Long Term Facilities needs:
  - Upgrade electrical panels in all studios. Estimated cost: \$960,000
  - Upgrade heating and cooling system in Art 133. Estimated cost:\$150,000
  - Upgrade heating and cooling system in Art 131. Estimated cost\$185,000
  - New electrical power in Art 131. Est cost: 137,000
  - Restore ventilation system to spray booths in Art131. Est cost: \$55,000
  - Remodel "Cage area" in Art 131. Est cost:\$35,000
  - New Electrical strips in Art 122. Est cost:\$20,000  
(Facilities and Equipment)

## Attached Files

[Institutional Research Data](#)

### Demographic and Enrollment Characteristics

Fine Arts

Fall 2007 to Fall 2010

Fall 2010      2010 Census

Characteristic	Category	Fall 2007		Fall 2008		Fall 2009		Fall 2010		ECC		ECC District	
		n	%	n	%	n	%	n	%	n	%	n	%
<b>Students</b>	Total	2,223	100.0%	2,350	100.0%	2,501	100.0%	2,321	100.0%	24,775	100.0%	563,522	
<b>Gender</b>	Female	1241	55.8%	1268	54.0%	1393	55.7%	1223	52.7%	12,776	51.6%	287,661	51.0%
	Male	979	44.0%	1081	46.0%	1108	44.3%	1096	47.2%	11,980	48.4%	275,861	49.0%
	Unknown	3	0.1%	1	0.0%	0	0.0%	2	0.1%	19	0.1%	0	0.0%
<b>Ethnicity</b>	African-American	265	11.9%	278	11.8%	310	12.4%	293	12.6%	4,241	17.1%	86,551	15.4%
	Amer. Ind. or Alaskan	16	0.7%	14	0.6%	8	0.3%	16	0.7%	82	0.3%	1,152	0.2%
	Asian	471	21.2%	465	19.8%	497	19.9%	476	20.5%	4,235	17.1%	76,611	13.6%
	Latino	666	30.0%	736	31.3%	840	33.6%	849	36.6%	9,279	37.5%	193,092	34.3%
	Pacific Islander	25	1.1%	21	0.9%	19	0.8%	10	0.4%	177	0.7%	2,724	0.5%
	White	500	22.5%	555	23.6%	523	20.9%	457	19.7%	4,641	18.7%	185,138	32.9%
	Unknown or Decline	280	12.6%	281	12.0%	257	10.3%	140	6.0%	1,432	5.8%	2,017	0.4%
<b>Age/Age Group</b>	Under 17	40	1.8%	44	1.9%	8	0.3%	6	0.3%	186	0.8%	136,146	24.2%
	17	64	2.9%	73	3.1%	61	2.4%	63	2.7%	553	2.2%		
	18	359	16.1%	360	15.3%	421	16.8%	385	16.6%	2,923	11.8%	14,335	2.5%
	19	439	19.7%	400	17.0%	463	18.5%	474	20.4%	3,532	14.3%		
	20	276	12.4%	343	14.6%	345	13.8%	356	15.3%	2,982	12.0%	6,745	1.2%
	21	214	9.6%	208	8.9%	246	9.8%	210	9.0%	2,129	8.6%	6,668	1.2%
	22	123	5.5%	163	6.9%	166	6.6%	142	6.1%	1,649	6.7%	22,175	3.9%
	23	112	5.0%	104	4.4%	108	4.3%	116	5.0%	1,291	5.2%		
	24	80	3.6%	82	3.5%	86	3.4%	78	3.4%	1,023	4.1%		
	25-29	161	7.2%	190	8.1%	240	9.6%	202	8.7%	3,121	12.6%	41,894	7.4%
	30-39	136	6.1%	132	5.6%	141	5.6%	120	5.2%	2,592	10.5%	83,949	14.9%
	40-49	99	4.5%	110	4.7%	87	3.5%	56	2.4%	1,509	6.1%	89,694	15.9%
	50-64	91	4.1%	112	4.8%	106	4.2%	93	4.0%	1,080	4.4%	101,912	18.1%
	65+	29	1.3%	29	1.2%	23	0.9%	20	0.9%	204	0.8%	60,004	10.6%

<b>Class Load</b>	Full-time	1050	47.2%	1111	47.3%	1259	50.3%	1205	51.9%	7,688	31.0%		
	Part-time	1109	49.9%	1188	50.6%	1229	49.1%	1110	47.8%	16,271	65.7%		
	Not enrolled or N/A	64	2.9%	51	2.2%	13	0.5%	6	0.3%	816	3.3%		
<b>Time of Classes*</b>	Daytime	1,912	86.0%	2,040	86.8%	2,253	90.1%	2,130	91.8%	19,023	76.8%		
	Evening	311	14.0%	310	13.2%	201	8.0%	166	7.2%	4,485	18.1%		
	Unknown	0	0.0%	0	0.0%	47	1.9%	25	1.1%	1,267	5.1%		
<b>Academic Level</b>	College degree	199	9.0%	273	11.6%	265	10.6%	206	8.9%	3,288	13.3%		
	HS Graduate	1,814	81.6%	1,902	80.9%	2,138	85.5%	2,037	87.8%	20,232	81.7%		
	Not a HS Grad	32	1.4%	37	1.6%	45	1.8%	27	1.2%	443	1.8%		
	K-12 Special Admit	52	2.3%	63	2.7%	5	0.2%	8	0.3%	346	1.4%		
	Unknown	126	5.7%	75	3.2%	48	1.9%	43	1.9%	466	1.9%		
<b>Educational Goal</b>	Intend to Transfer	818	36.8%	825	35.1%	817	32.7%	711	30.6%	7,513	30.3%		
	Degree/Certif. Only	53	2.4%	72	3.1%	72	2.9%	38	1.6%	1,020	4.1%		
	Retrain/recertif.	97	4.4%	93	4.0%	93	3.7%	69	3.0%	1,387	5.6%		
	Basic Skills/GED	76	3.4%	99	4.2%	99	4.0%	131	5.6%	1,180	4.8%		
	Enrichment	131	5.9%	151	6.4%	151	6.0%	128	5.5%	1,282	5.2%		
	Undecided	551	24.8%	512	21.8%	512	20.5%	420	18.1%	4,675	18.9%		
	Unknown	497	22.4%	598	25.4%	598	23.9%	824	35.5%	7,718	31.2%		

***Additional characteristics available upon request.***



**Course Grade Distribution and Success/Retention Rates**  
**Fall 2007 to Fall 2010**  
**Fine Arts**

**Fall 2007**

Course	A	B	C	P	D	F	I	NP	DR	W	Total Grades	Success Rate	Retention Rate
ART-1	163	192	97	0	30	107	4	0	33	109	735	61.5%	80.7%
	22.2%	26.1%	13.2%	0.0%	4.1%	14.6%	0.5%	0.0%	4.5%	14.8%			
ART-10AB	102	62	47	0	13	16	1	0	20	48	309	68.3%	78.0%
	33.0%	20.1%	15.2%	0.0%	4.2%	5.2%	0.3%	0.0%	6.5%	15.5%			
ART-11ABCD	9	10	4	0	0	2	0	0	0	6	31	74.2%	80.6%
	29.0%	32.3%	12.9%	0.0%	0.0%	6.5%	0.0%	0.0%	0.0%	19.4%			
ART-12AB	5	4	1	0	0	0	0	0	2	9	21	47.6%	47.6%
	23.8%	19.0%	4.8%	0.0%	0.0%	0.0%	0.0%	0.0%	9.5%	42.9%			
ART-141ABCD	52	27	5	0	5	5	1	0	7	18	120	70.0%	79.2%
	43.3%	22.5%	4.2%	0.0%	4.2%	4.2%	0.8%	0.0%	5.8%	15.0%			
ART-142ABCD	15	3	3	0	1	3	0	0	1	4	30	70.0%	83.3%
	50.0%	10.0%	10.0%	0.0%	3.3%	10.0%	0.0%	0.0%	3.3%	13.3%			
ART-143ABCD	9	5	0	0	0	3	4	0	0	1	22	63.6%	95.5%
	40.9%	22.7%	0.0%	0.0%	0.0%	13.6%	18.2%	0.0%	0.0%	4.5%			
ART-144ABCD	12	2	1	0	0	0	0	0	1	4	20	75.0%	75.0%
	60.0%	10.0%	5.0%	0.0%	0.0%	0.0%	0.0%	0.0%	5.0%	20.0%			
ART-146ABCD	12	4	2	0	0	0	2	0	0	2	22	81.8%	90.9%
	54.5%	18.2%	9.1%	0.0%	0.0%	0.0%	9.1%	0.0%	0.0%	9.1%			
ART-147ABCD	12	1	0	0	0	0	0	0	0	1	14	92.9%	92.9%
	85.7%	7.1%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	7.1%			
ART-150	7	4	2	0	2	2	0	0	1	6	24	54.2%	70.8%
	29.2%	16.7%	8.3%	0.0%	8.3%	8.3%	0.0%	0.0%	4.2%	25.0%			
ART-17AB	24	24	7	0	0	1	0	0	3	7	66	83.3%	84.8%
	36.4%	36.4%	10.6%	0.0%	0.0%	1.5%	0.0%	0.0%	4.5%	10.6%			
ART-18ABCD	14	4	0	0	0	0	0	0	0	4	22	81.8%	81.8%
	63.6%	18.2%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	18.2%			
ART-19AB	5	3	3	0	0	0	0	0	0	1	12	91.7%	91.7%
	41.7%	25.0%	25.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	8.3%			

ART-2	48	51	42	0	13	27	4	0	7	48	240	58.8%	77.1%
	20.0%	21.3%	17.5%	0.0%	5.4%	11.3%	1.7%	0.0%	2.9%	20.0%			
ART-20ABCD	4	2	0	0	0	0	0	0	0	2	8	75.0%	75.0%
	50.0%	25.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	25.0%			
ART-22AB	10	22	2	0	0	1	1	0	4	8	48	70.8%	75.0%
	20.8%	45.8%	4.2%	0.0%	0.0%	2.1%	2.1%	0.0%	8.3%	16.7%			
ART-23ABCD	12	3	3	0	0	0	1	0	1	3	23	78.3%	82.6%
	52.2%	13.0%	13.0%	0.0%	0.0%	0.0%	4.3%	0.0%	4.3%	13.0%			
ART-24AB	3	3	0	0	0	0	0	0	0	3	9	66.7%	66.7%
	33.3%	33.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	33.3%			
ART-25ABCD	2	4	0	0	0	0	0	0	0	4	10	60.0%	60.0%
	20.0%	40.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	40.0%			
ART-29AB	5	6	2	0	2	0	0	0	2	3	20	65.0%	75.0%
	25.0%	30.0%	10.0%	0.0%	10.0%	0.0%	0.0%	0.0%	10.0%	15.0%			
ART-3	46	39	18	0	4	10	1	0	3	28	149	69.1%	79.2%
	30.9%	26.2%	12.1%	0.0%	2.7%	6.7%	0.7%	0.0%	2.0%	18.8%			
ART-31ABCD	21	13	5	0	1	1	2	0	0	5	48	81.3%	89.6%
	43.8%	27.1%	10.4%	0.0%	2.1%	2.1%	4.2%	0.0%	0.0%	10.4%			
ART-34AB	14	1	0	0	0	1	0	0	0	1	17	88.2%	94.1%
	82.4%	5.9%	0.0%	0.0%	0.0%	5.9%	0.0%	0.0%	0.0%	5.9%			
ART-37AB	39	3	3	0	0	1	2	0	2	11	61	73.8%	78.7%
	63.9%	4.9%	4.9%	0.0%	0.0%	1.6%	3.3%	0.0%	3.3%	18.0%			
ART-38ABCD	10	1	0	0	0	0	0	0	0	1	12	91.7%	91.7%
	83.3%	8.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	8.3%			
ART-39AB	12	2	2	0	0	7	0	0	1	6	30	53.3%	76.7%
	40.0%	6.7%	6.7%	0.0%	0.0%	23.3%	0.0%	0.0%	3.3%	20.0%			
ART-4	13	30	6	0	0	21	9	0	1	11	91	53.8%	86.8%
	14.3%	33.0%	6.6%	0.0%	0.0%	23.1%	9.9%	0.0%	1.1%	12.1%			
ART-40ABCD	5	0	1	0	0	1	0	0	0	3	10	60.0%	70.0%
	50.0%	0.0%	10.0%	0.0%	0.0%	10.0%	0.0%	0.0%	0.0%	30.0%			
ART-41AB	5	7	4	0	2	1	0	0	3	0	22	72.7%	86.4%
	22.7%	31.8%	18.2%	0.0%	9.1%	4.5%	0.0%	0.0%	13.6%	0.0%			
ART-42ABCD	6	0	0	0	0	1	0	0	0	0	7	85.7%	100.0%
	85.7%	0.0%	0.0%	0.0%	0.0%	14.3%	0.0%	0.0%	0.0%	0.0%			
ART-53AB	7	5	0	0	0	0	0	0	2	3	17	70.6%	70.6%
	41.2%	29.4%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	11.8%	17.6%			
ART-54ABCD	0	0	0	0	0	0	0	0	1	0	1	0.0%	0.0%
	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	100.0%	0.0%			

ART-5A	18	9	1	0	0	1	0	0	1	9	39	71.8%	74.4%
	46.2%	23.1%	2.6%	0.0%	0.0%	2.6%	0.0%	0.0%	2.6%	23.1%			
ART-6	16	14	2	0	0	2	0	0	0	1	35	91.4%	97.1%
	45.7%	40.0%	5.7%	0.0%	0.0%	5.7%	0.0%	0.0%	0.0%	2.9%			
ART-61AB	21	8	4	0	1	4	1	0	4	24	67	49.3%	58.2%
	31.3%	11.9%	6.0%	0.0%	1.5%	6.0%	1.5%	0.0%	6.0%	35.8%			
ART-62ABCD	8	1	1	0	0	0	0	0	0	1	11	90.9%	90.9%
	72.7%	9.1%	9.1%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	9.1%			
ART-63ABCD	5	2	0	0	0	0	0	0	0	0	7	100.0%	100.0%
	71.4%	28.6%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%			
ART-7	10	24	4	0	0	13	3	0	0	20	74	51.4%	73.0%
	13.5%	32.4%	5.4%	0.0%	0.0%	17.6%	4.1%	0.0%	0.0%	27.0%			
ART-73AB	12	11	5	0	2	0	0	0	2	12	44	63.6%	68.2%
	27.3%	25.0%	11.4%	0.0%	4.5%	0.0%	0.0%	0.0%	4.5%	27.3%			
ART-74ABCD	7	3	8	0	0	0	1	0	1	6	26	69.2%	73.1%
	26.9%	11.5%	30.8%	0.0%	0.0%	0.0%	3.8%	0.0%	3.8%	23.1%			
ART-81AB	20	0	1	0	0	0	0	0	3	11	35	60.0%	60.0%
	57.1%	0.0%	2.9%	0.0%	0.0%	0.0%	0.0%	0.0%	8.6%	31.4%			
ART-82ABCD	14	1	0	0	0	0	0	0	0	0	15	100.0%	100.0%
	93.3%	6.7%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%			
ART-83ABCD	17	1	0	0	0	0	0	0	0	0	18	100.0%	100.0%
	94.4%	5.6%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%			
ART-87AB	10	2	2	0	0	0	2	0	0	1	17	82.4%	94.1%
	1.4%	0.3%	0.3%	0.0%	0.0%	0.0%	0.3%	0.0%	0.0%	0.1%			
ART-88ABCD	6	1	2	0	0	0	3	0	1	3	16	56.3%	75.0%
	1.9%	0.3%	0.6%	0.0%	0.0%	0.0%	1.0%	0.0%	0.3%	1.0%			
ART-99ABC	2	0	0	0	0	0	1	0	0	0	3	66.7%	100.0%
	66.7%	0.0%	0.0%	0.0%	0.0%	0.0%	33.3%	0.0%	0.0%	0.0%			
<b>Course Totals</b>	853	611	286	0	76	231	38	0	106	444	2,645	66.2%	79.2%
	32.2%	23.1%	10.8%	0.0%	2.9%	8.7%	1.4%	0.0%	4.0%	16.8%			
<b>Division Total/Avg</b>	3,131	1,769	888	51	249	727	68	24	337	1,328	8,572	68.1%	80.6%
	36.5%	20.6%	10.4%	0.6%	2.9%	8.5%	0.8%	0.3%	3.9%	15.5%			
<b>College Total/Avg</b>	16,247	11,674	8,358	4,788	2,743	5,035	360	1,322	2,566	12,270	65,363	62.8%	77.3%
	24.9%	17.9%	12.8%	7.3%	4.2%	7.7%	0.6%	2.0%	3.9%	18.8%			

**Fall 2008**

Course	A	B	C	P	D	F	I	NP	DR	W	Total Grades	Success Rate	Retention Rate
ART-1	179	173	114	0	35	144	13	0	29	74	761	61.2%	86.5%
	23.5%	22.7%	15.0%	0.0%	4.6%	18.9%	1.7%	0.0%	3.8%	9.7%			
ART-108	5	8	4	0	3	10	0	0	0	3	33	51.5%	90.9%
	15.2%	24.2%	12.1%	0.0%	9.1%	30.3%	0.0%	0.0%	0.0%	9.1%			
ART-10AB	91	66	48	0	11	28	4	0	11	42	301	68.1%	82.4%
	30.2%	21.9%	15.9%	0.0%	3.7%	9.3%	1.3%	0.0%	3.7%	14.0%			
ART-11ABCD	4	5	2	0	0	3	1	0	1	1	17	64.7%	88.2%
	23.5%	29.4%	11.8%	0.0%	0.0%	17.6%	5.9%	0.0%	5.9%	5.9%			
ART-12AB	8	3	0	0	0	0	3	0	1	6	21	52.4%	66.7%
	38.1%	14.3%	0.0%	0.0%	0.0%	0.0%	14.3%	0.0%	4.8%	28.6%			
ART-141ABCD	66	17	9	0	4	13	0	0	6	11	126	73.0%	86.5%
	52.4%	13.5%	7.1%	0.0%	3.2%	10.3%	0.0%	0.0%	4.8%	8.7%			
ART-142ABCD	16	2	2	0	0	0	3	0	3	4	30	66.7%	76.7%
	53.3%	6.7%	6.7%	0.0%	0.0%	0.0%	10.0%	0.0%	10.0%	13.3%			
ART-143ABCD	9	1	0	0	0	0	1	0	1	2	14	71.4%	78.6%
	64.3%	7.1%	0.0%	0.0%	0.0%	0.0%	7.1%	0.0%	7.1%	14.3%			
ART-144ABCD	17	0	0	0	0	1	0	0	0	5	23	73.9%	78.3%
	73.9%	0.0%	0.0%	0.0%	0.0%	4.3%	0.0%	0.0%	0.0%	21.7%			
ART-146ABCD	13	4	2	0	0	0	3	0	0	3	25	76.0%	88.0%
	52.0%	16.0%	8.0%	0.0%	0.0%	0.0%	12.0%	0.0%	0.0%	12.0%			
ART-147ABCD	20	0	0	0	0	0	0	0	0	3	23	87.0%	87.0%
	87.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	13.0%			
ART-150	7	7	5	0	0	4	0	0	1	5	29	65.5%	79.3%
	24.1%	24.1%	17.2%	0.0%	0.0%	13.8%	0.0%	0.0%	3.4%	17.2%			
ART-151AB	4	2	2	0	1	1	0	0	3	1	14	57.1%	71.4%
	28.6%	14.3%	14.3%	0.0%	7.1%	7.1%	0.0%	0.0%	21.4%	7.1%			
ART-17AB	19	23	6	0	0	4	0	0	2	8	62	77.4%	83.9%
	30.6%	37.1%	9.7%	0.0%	0.0%	6.5%	0.0%	0.0%	3.2%	12.9%			
ART-18ABCD	7	7	3	0	0	0	0	0	0	3	20	85.0%	85.0%
	35.0%	35.0%	15.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	15.0%			
ART-19AB	11	12	4	0	1	0	2	0	1	6	37	73.0%	81.1%
	29.7%	32.4%	10.8%	0.0%	2.7%	0.0%	5.4%	0.0%	2.7%	16.2%			
ART-2	85	53	46	0	9	18	3	0	9	41	264	69.7%	81.1%
	32.2%	20.1%	17.4%	0.0%	3.4%	6.8%	1.1%	0.0%	3.4%	15.5%			

ART-20ABCD	2	3	0	0	0	0	0	0	0	1	6	83.3%	83.3%
	33.3%	50.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	16.7%			
ART-22AB	19	22	6	0	0	4	3	0	0	6	60	78.3%	90.0%
	31.7%	36.7%	10.0%	0.0%	0.0%	6.7%	5.0%	0.0%	0.0%	10.0%			
ART-23ABCD	10	4	2	0	0	0	1	0	0	3	20	80.0%	85.0%
	50.0%	20.0%	10.0%	0.0%	0.0%	0.0%	5.0%	0.0%	0.0%	15.0%			
ART-24AB	2	2	2	0	0	1	0	0	0	4	11	54.5%	63.6%
	18.2%	18.2%	18.2%	0.0%	0.0%	9.1%	0.0%	0.0%	0.0%	36.4%			
ART-25ABCD	3	3	0	0	0	0	0	0	0	4	10	60.0%	60.0%
	30.0%	30.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	40.0%			
ART-29AB	5	4	1	0	3	7	0	0	1	3	24	41.7%	83.3%
	20.8%	16.7%	4.2%	0.0%	12.5%	29.2%	0.0%	0.0%	4.2%	12.5%			
ART-3	30	26	14	0	8	28	0	0	4	20	130	53.8%	81.5%
	23.1%	20.0%	10.8%	0.0%	6.2%	21.5%	0.0%	0.0%	3.1%	15.4%			
ART-31ABCD	23	10	7	0	0	7	0	0	2	3	52	76.9%	90.4%
	44.2%	19.2%	13.5%	0.0%	0.0%	13.5%	0.0%	0.0%	3.8%	5.8%			
ART-34AB	10	0	0	0	0	0	0	0	0	2	12	83.3%	83.3%
	83.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	16.7%			
ART-37AB	51	12	1	0	0	5	0	0	0	13	82	78.0%	84.1%
	62.2%	14.6%	1.2%	0.0%	0.0%	6.1%	0.0%	0.0%	0.0%	15.9%			
ART-38ABCD	4	1	0	0	0	4	0	0	0	0	9	55.6%	100.0%
	44.4%	11.1%	0.0%	0.0%	0.0%	44.4%	0.0%	0.0%	0.0%	0.0%			
ART-39AB	23	7	3	0	1	7	0	0	1	2	44	75.0%	93.2%
	52.3%	15.9%	6.8%	0.0%	2.3%	15.9%	0.0%	0.0%	2.3%	4.5%			
ART-4	18	14	9	0	5	20	3	0	1	5	75	54.7%	92.0%
	24.0%	18.7%	12.0%	0.0%	6.7%	26.7%	4.0%	0.0%	1.3%	6.7%			
ART-40ABCD	5	2	0	0	0	0	0	0	0	3	10	70.0%	70.0%
	50.0%	20.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	30.0%			
ART-41AB	14	1	1	0	0	2	0	0	0	2	20	80.0%	90.0%
	70.0%	5.0%	5.0%	0.0%	0.0%	10.0%	0.0%	0.0%	0.0%	10.0%			
ART-53AB	7	4	1	0	2	3	0	0	1	0	18	66.7%	94.4%
	38.9%	22.2%	5.6%	0.0%	11.1%	16.7%	0.0%	0.0%	5.6%	0.0%			
ART-5A	20	10	1	0	1	8	0	0	2	3	45	68.9%	88.9%
	44.4%	22.2%	2.2%	0.0%	2.2%	17.8%	0.0%	0.0%	4.4%	6.7%			
ART-6	11	8	4	0	2	1	0	0	0	3	29	79.3%	89.7%
	37.9%	27.6%	13.8%	0.0%	6.9%	3.4%	0.0%	0.0%	0.0%	10.3%			
ART-61AB	28	6	5	0	0	3	0	2	2	5	51	76.5%	86.3%
	54.9%	11.8%	9.8%	0.0%	0.0%	5.9%	0.0%	3.9%	3.9%	9.8%			

ART-62ABCD	6	4	0	0	1	2	0	0	0	3	16	62.5%	81.3%
	37.5%	25.0%	0.0%	0.0%	6.3%	12.5%	0.0%	0.0%	0.0%	18.8%			
ART-63ABCD	3	2	0	0	0	0	0	0	0	2	7	71.4%	71.4%
	42.9%	28.6%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	28.6%			
ART-7	13	11	5	0	0	19	1	0	1	11	61	47.5%	80.3%
	21.3%	18.0%	8.2%	0.0%	0.0%	31.1%	1.6%	0.0%	1.6%	18.0%			
ART-73AB	12	12	6	0	4	2	0	0	3	2	41	73.2%	87.8%
	29.3%	29.3%	14.6%	0.0%	9.8%	4.9%	0.0%	0.0%	7.3%	4.9%			
ART-74ABCD	10	11	6	0	0	1	1	0	0	2	31	87.1%	93.5%
	32.3%	35.5%	19.4%	0.0%	0.0%	3.2%	3.2%	0.0%	0.0%	6.5%			
ART-81AB	25	10	7	0	0	4	0	0	2	8	56	75.0%	82.1%
	44.6%	17.9%	12.5%	0.0%	0.0%	7.1%	0.0%	0.0%	3.6%	14.3%			
ART-82ABCD	16	0	1	0	0	0	0	0	0	0	17	100.0%	100.0%
	94.1%	0.0%	5.9%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%			
ART-83ABCD	14	3	1	0	0	0	0	0	0	0	18	100.0%	100.0%
	77.8%	16.7%	5.6%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%			
ART-87AB	13	2	0	0	0	4	1	0	1	3	24	62.5%	83.3%
	54.2%	8.3%	0.0%	0.0%	0.0%	16.7%	4.2%	0.0%	4.2%	12.5%			
ART-88ABCD	7	2	0	0	0	0	1	0	0	2	12	75.0%	83.3%
	58.3%	16.7%	0.0%	0.0%	0.0%	0.0%	8.3%	0.0%	0.0%	16.7%			
ART-9	1	3	8	0	0	9	0	0	0	2	23	52.2%	91.3%
	4.3%	13.0%	34.8%	0.0%	0.0%	39.1%	0.0%	0.0%	0.0%	8.7%			
ART-99ABC	4	0	0	0	0	0	2	0	0	0	6	66.7%	100.0%
	66.7%	0.0%	0.0%	0.0%	0.0%	0.0%	33.3%	0.0%	0.0%	0.0%			
<b>Course Totals</b>	962	577	330	0	91	358	45	2	89	331	2,785	67.1%	84.9%
	34.5%	20.7%	11.8%	0.0%	3.3%	12.9%	1.6%	0.1%	3.2%	11.9%			
<b>Division Total/Avg</b>	3,452	1,831	1,021	81	349	1,122	87	44	397	1,093	9,477	67.4%	84.3%
	36.4%	19.3%	10.8%	0.9%	3.7%	11.8%	0.9%	0.5%	4.2%	11.5%			
<b>College Total/Avg</b>	17,999	12,636	9,270	5,700	3,168	6,825	456	1,814	3,058	10,672	71,598	63.7%	80.8%
	25.1%	17.6%	12.9%	8.0%	4.4%	9.5%	0.6%	2.5%	4.3%	14.9%			

**Fall 2009**

Course	A	B	C	P	D	F	I	NP	DR	W	Total Grades	Success Rate	Retention Rate
ART-1	135	202	115	0	55	127	3	0	28	99	764	59.2%	83.4%
	17.7%	26.4%	15.1%	0.0%	7.2%	16.6%	0.4%	0.0%	3.7%	13.0%			
ART-108	4	13	8	0	1	4	0	0	1	3	34	73.5%	88.2%
	11.8%	38.2%	23.5%	0.0%	2.9%	11.8%	0.0%	0.0%	2.9%	8.8%			
ART-10AB	87	72	48	0	14	33	0	0	10	27	291	71.1%	87.3%
	29.9%	24.7%	16.5%	0.0%	4.8%	11.3%	0.0%	0.0%	3.4%	9.3%			
ART-11ABCD	5	7	3	0	1	1	4	0	4	5	30	50.0%	70.0%
	16.7%	23.3%	10.0%	0.0%	3.3%	3.3%	13.3%	0.0%	13.3%	16.7%			
ART-12AB	9	2	2	0	0	0	0	0	3	6	22	59.1%	59.1%
	40.9%	9.1%	9.1%	0.0%	0.0%	0.0%	0.0%	0.0%	13.6%	27.3%			
ART-141ABCD	69	31	12	0	2	10	5	0	8	9	146	76.7%	88.4%
	47.3%	21.2%	8.2%	0.0%	1.4%	6.8%	3.4%	0.0%	5.5%	6.2%			
ART-142ABCD	16	6	1	0	0	2	0	0	0	2	27	85.2%	92.6%
	59.3%	22.2%	3.7%	0.0%	0.0%	7.4%	0.0%	0.0%	0.0%	7.4%			
ART-143ABCD	8	6	0	0	1	1	0	0	4	3	23	60.9%	69.6%
	34.8%	26.1%	0.0%	0.0%	4.3%	4.3%	0.0%	0.0%	17.4%	13.0%			
ART-146ABCD	8	1	2	0	7	8	0	0	0	2	28	39.3%	92.9%
	28.6%	3.6%	7.1%	0.0%	25.0%	28.6%	0.0%	0.0%	0.0%	7.1%			
ART-147ABCD	7	4	2	0	2	1	0	0	1	0	17	76.5%	94.1%
	41.2%	23.5%	11.8%	0.0%	11.8%	5.9%	0.0%	0.0%	5.9%	0.0%			
ART-150	11	6	3	0	4	1	0	0	0	1	26	76.9%	96.2%
	42.3%	23.1%	11.5%	0.0%	15.4%	3.8%	0.0%	0.0%	0.0%	3.8%			
ART-17AB	23	21	7	0	1	6	0	0	3	3	64	79.7%	90.6%
	35.9%	32.8%	10.9%	0.0%	1.6%	9.4%	0.0%	0.0%	4.7%	4.7%			
ART-18ABCD	5	4	1	0	0	1	0	0	0	1	12	83.3%	91.7%
	41.7%	33.3%	8.3%	0.0%	0.0%	8.3%	0.0%	0.0%	0.0%	8.3%			
ART-19AB	2	3	4	0	0	1	1	0	1	4	16	56.3%	68.8%
	12.5%	18.8%	25.0%	0.0%	0.0%	6.3%	6.3%	0.0%	6.3%	25.0%			
ART-2	87	64	37	0	18	23	8	0	13	28	278	67.6%	85.3%
	31.3%	23.0%	13.3%	0.0%	6.5%	8.3%	2.9%	0.0%	4.7%	10.1%			
ART-20ABCD	3	1	0	0	0	0	0	0	0	0	4	100.0%	100.0%
	75.0%	25.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%			
ART-22AB	22	19	8	0	1	1	1	0	4	5	61	80.3%	85.2%
	36.1%	31.1%	13.1%	0.0%	1.6%	1.6%	1.6%	0.0%	6.6%	8.2%			

ART-23ABCD	14	6	2	0	0	0	0	0	1	2	25	88.0%	88.0%
	56.0%	24.0%	8.0%	0.0%	0.0%	0.0%	0.0%	0.0%	4.0%	8.0%			
ART-24AB	3	4	0	0	0	0	0	0	0	1	8	87.5%	87.5%
	37.5%	50.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	12.5%			
ART-25ABCD	3	1	0	0	0	0	0	0	1	3	8	50.0%	50.0%
	37.5%	12.5%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	12.5%	37.5%			
ART-29AB	14	7	3	0	0	3	0	0	0	1	28	85.7%	96.4%
	50.0%	25.0%	10.7%	0.0%	0.0%	10.7%	0.0%	0.0%	0.0%	3.6%			
ART-3	50	42	23	0	6	15	0	0	6	14	156	73.7%	87.2%
	32.1%	26.9%	14.7%	0.0%	3.8%	9.6%	0.0%	0.0%	3.8%	9.0%			
ART-31ABCD	25	9	9	0	0	1	0	0	0	10	54	79.6%	81.5%
	46.3%	16.7%	16.7%	0.0%	0.0%	1.9%	0.0%	0.0%	0.0%	18.5%			
ART-34AB	11	1	0	0	0	0	0	0	0	3	15	80.0%	80.0%
	73.3%	6.7%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	20.0%			
ART-37AB	42	13	7	0	2	5	3	0	4	11	87	71.3%	82.8%
	48.3%	14.9%	8.0%	0.0%	2.3%	5.7%	3.4%	0.0%	4.6%	12.6%			
ART-38ABCD	7	4	1	0	0	1	0	0	0	0	13	92.3%	100.0%
	53.8%	30.8%	7.7%	0.0%	0.0%	7.7%	0.0%	0.0%	0.0%	0.0%			
ART-39AB	7	10	3	0	0	12	0	0	1	4	37	54.1%	86.5%
	18.9%	27.0%	8.1%	0.0%	0.0%	32.4%	0.0%	0.0%	2.7%	10.8%			
ART-4	25	23	12	0	6	20	1	0	6	10	103	58.3%	84.5%
	24.3%	22.3%	11.7%	0.0%	5.8%	19.4%	1.0%	0.0%	5.8%	9.7%			
ART-40ABCD	6	3	1	0	0	2	0	0	0	1	13	76.9%	92.3%
	46.2%	23.1%	7.7%	0.0%	0.0%	15.4%	0.0%	0.0%	0.0%	7.7%			
ART-41AB	11	4	2	0	2	0	0	0	5	0	24	70.8%	79.2%
	45.8%	16.7%	8.3%	0.0%	8.3%	0.0%	0.0%	0.0%	20.8%	0.0%			
ART-43ABCD	13	6	2	0	0	0	0	0	2	5	28	75.0%	75.0%
	46.4%	21.4%	7.1%	0.0%	0.0%	0.0%	0.0%	0.0%	7.1%	17.9%			
ART-53AB	5	8	1	0	0	2	0	0	2	5	23	60.9%	69.6%
	21.7%	34.8%	4.3%	0.0%	0.0%	8.7%	0.0%	0.0%	8.7%	21.7%			
ART-54ABCD	2	0	0	0	0	0	0	0	0	0	2	100.0%	100.0%
	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%			
ART-5A	14	20	5	0	2	4	0	0	1	6	52	75.0%	86.5%
	26.9%	38.5%	9.6%	0.0%	3.8%	7.7%	0.0%	0.0%	1.9%	11.5%			
ART-6	11	22	4	0	0	0	2	0	1	1	41	90.2%	95.1%
	26.8%	53.7%	9.8%	0.0%	0.0%	0.0%	4.9%	0.0%	2.4%	2.4%			
ART-61AB	20	24	7	0	2	8	0	0	3	13	77	66.2%	79.2%
	26.0%	31.2%	9.1%	0.0%	2.6%	10.4%	0.0%	0.0%	3.9%	16.9%			



ART-62ABCD	10	6	1	0	0	0	1	0	0	3	21	81.0%	85.7%
	47.6%	28.6%	4.8%	0.0%	0.0%	0.0%	4.8%	0.0%	0.0%	14.3%			
ART-63ABCD	2	0	0	0	0	0	0	0	0	1	3	66.7%	66.7%
	66.7%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	33.3%			
ART-7	8	17	12	0	3	15	1	0	5	3	64	57.8%	87.5%
	12.5%	26.6%	18.8%	0.0%	4.7%	23.4%	1.6%	0.0%	7.8%	4.7%			
ART-73AB	11	23	9	0	2	1	7	0	4	13	70	61.4%	75.7%
	15.7%	32.9%	12.9%	0.0%	2.9%	1.4%	10.0%	0.0%	5.7%	18.6%			
ART-74ABCD	6	8	5	0	0	0	0	0	0	2	21	90.5%	90.5%
	28.6%	38.1%	23.8%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	9.5%			
ART-81AB	26	11	10	0	0	2	0	0	9	7	65	72.3%	75.4%
	40.0%	16.9%	15.4%	0.0%	0.0%	3.1%	0.0%	0.0%	13.8%	10.8%			
ART-82ABCD	20	1	0	0	0	0	0	0	0	0	21	100.0%	100.0%
	95.2%	4.8%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%			
ART-83ABCD	19	0	1	0	0	0	0	0	1	1	22	90.9%	90.9%
	86.4%	0.0%	4.5%	0.0%	0.0%	0.0%	0.0%	0.0%	4.5%	4.5%			
ART-87AB	23	4	7	0	0	1	0	0	1	3	39	87.2%	89.7%
	59.0%	10.3%	17.9%	0.0%	0.0%	2.6%	0.0%	0.0%	2.6%	7.7%			
ART-88ABCD	5	5	1	0	0	0	0	0	0	1	12	91.7%	91.7%
	41.7%	41.7%	8.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	8.3%			
ART-9	7	4	9	0	4	8	0	0	2	11	45	44.4%	71.1%
	15.6%	8.9%	20.0%	0.0%	8.9%	17.8%	0.0%	0.0%	4.4%	24.4%			
ART-99ABC	1	0	0	0	0	0	0	0	0	0	1	100.0%	100.0%
	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%			
<b>Course Totals</b>	887	735	373	0	132	311	37	0	132	318	2,925	68.2%	84.6%
	30.3%	25.1%	12.8%	0.0%	4.5%	10.6%	1.3%	0.0%	4.5%	10.9%			
<b>Division Total/Avg</b>	3,708	2,109	1,071	10	356	1,015	60	1	441	1,099	9,870	69.9%	84.4%
	37.6%	21.4%	10.9%	0.1%	3.6%	10.3%	0.6%	0.0%	4.5%	11.1%			
<b>College Total/Avg</b>	18,868	13,261	9,888	5,559	3,193	5,916	368	1,548	3,044	9,939	71,584	66.5%	81.9%
	26.4%	18.5%	13.8%	7.8%	4.5%	8.3%	0.5%	2.2%	4.3%	13.9%			

**Fall 2010**

Course	A	B	C	P	D	F	I	NP	DR	W	Total Grades	Success Rate	Retention Rate
ART-1	134	211	109	0	32	85	13	0	15	69	668	68.0%	87.4%
	20.1%	31.6%	16.3%	0.0%	4.8%	12.7%	1.9%	0.0%	2.2%	10.3%			
ART-108	4	13	8	0	5	7	0	0	0	9	46	54.3%	80.4%
	8.7%	28.3%	17.4%	0.0%	10.9%	15.2%	0.0%	0.0%	0.0%	19.6%			
ART-10AB	87	70	42	0	7	16	2	0	13	40	277	71.8%	80.9%
	31.4%	25.3%	15.2%	0.0%	2.5%	5.8%	0.7%	0.0%	4.7%	14.4%			
ART-11ABCD	8	11	3	0	0	1	0	0	0	5	28	78.6%	82.1%
	28.6%	39.3%	10.7%	0.0%	0.0%	3.6%	0.0%	0.0%	0.0%	17.9%			
ART-141ABCD	55	31	13	0	8	10	0	0	15	20	152	65.1%	77.0%
	36.2%	20.4%	8.6%	0.0%	5.3%	6.6%	0.0%	0.0%	9.9%	13.2%			
ART-142ABCD	18	2	6	0	0	1	0	0	1	0	28	92.9%	96.4%
	64.3%	7.1%	21.4%	0.0%	0.0%	3.6%	0.0%	0.0%	3.6%	0.0%			
ART-146ABCD	4	2	4	0	3	6	0	0	0	10	29	34.5%	65.5%
	13.8%	6.9%	13.8%	0.0%	10.3%	20.7%	0.0%	0.0%	0.0%	34.5%			
ART-147ABCD	11	4	1	0	0	2	0	0	1	2	21	76.2%	85.7%
	52.4%	19.0%	4.8%	0.0%	0.0%	9.5%	0.0%	0.0%	4.8%	9.5%			
ART-150	6	9	4	0	1	0	0	0	3	5	28	67.9%	71.4%
	21.4%	32.1%	14.3%	0.0%	3.6%	0.0%	0.0%	0.0%	10.7%	17.9%			
ART-17AB	22	15	5	0	3	1	0	0	0	12	58	72.4%	79.3%
	37.9%	25.9%	8.6%	0.0%	5.2%	1.7%	0.0%	0.0%	0.0%	20.7%			
ART-18ABCD	17	5	0	0	0	0	0	0	1	4	27	81.5%	81.5%
	63.0%	18.5%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	3.7%	14.8%			
ART-2	55	67	38	0	10	31	4	0	18	24	247	64.8%	83.0%
	22.3%	27.1%	15.4%	0.0%	4.0%	12.6%	1.6%	0.0%	7.3%	9.7%			
ART-22AB	28	23	12	0	2	2	1	0	4	5	77	81.8%	88.3%
	36.4%	29.9%	15.6%	0.0%	2.6%	2.6%	1.3%	0.0%	5.2%	6.5%			
ART-23ABCD	20	6	0	0	1	0	0	0	1	0	28	92.9%	96.4%
	71.4%	21.4%	0.0%	0.0%	3.6%	0.0%	0.0%	0.0%	3.6%	0.0%			
ART-29AB	5	9	3	0	1	3	0	0	1	6	28	60.7%	75.0%
	17.9%	32.1%	10.7%	0.0%	3.6%	10.7%	0.0%	0.0%	3.6%	21.4%			
ART-3	36	41	34	0	16	13	0	0	4	13	157	70.7%	89.2%
	22.9%	26.1%	21.7%	0.0%	10.2%	8.3%	0.0%	0.0%	2.5%	8.3%			
ART-31ABCD	37	10	5	0	2	2	0	0	0	1	57	91.2%	98.2%
	64.9%	17.5%	8.8%	0.0%	3.5%	3.5%	0.0%	0.0%	0.0%	1.8%			

ART-34AB	12	0	0	0	0	0	0	0	0	3	15	80.0%	80.0%
	80.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	20.0%			
ART-37AB	27	12	10	0	6	5	0	0	2	16	78	62.8%	76.9%
	34.6%	15.4%	12.8%	0.0%	7.7%	6.4%	0.0%	0.0%	2.6%	20.5%			
ART-38ABCD	3	3	0	0	2	0	0	0	0	2	10	60.0%	80.0%
	30.0%	30.0%	0.0%	0.0%	20.0%	0.0%	0.0%	0.0%	0.0%	20.0%			
ART-39AB	13	13	8	0	2	10	0	0	2	7	55	61.8%	83.6%
	23.6%	23.6%	14.5%	0.0%	3.6%	18.2%	0.0%	0.0%	3.6%	12.7%			
ART-4	16	25	13	0	3	19	7	0	8	15	106	50.9%	78.3%
	15.1%	23.6%	12.3%	0.0%	2.8%	17.9%	6.6%	0.0%	7.5%	14.2%			
ART-40ABCD	2	1	0	0	0	0	1	0	0	0	4	75.0%	100.0%
	50.0%	25.0%	0.0%	0.0%	0.0%	0.0%	25.0%	0.0%	0.0%	0.0%			
ART-41AB	6	1	6	0	4	5	0	0	1	3	26	50.0%	84.6%
	23.1%	3.8%	23.1%	0.0%	15.4%	19.2%	0.0%	0.0%	3.8%	11.5%			
ART-43ABCD	7	6	4	0	1	3	0	0	2	5	28	60.7%	75.0%
	25.0%	21.4%	14.3%	0.0%	3.6%	10.7%	0.0%	0.0%	7.1%	17.9%			
ART-53AB	11	6	4	0	0	1	0	0	2	5	29	72.4%	75.9%
	37.9%	20.7%	13.8%	0.0%	0.0%	3.4%	0.0%	0.0%	6.9%	17.2%			
ART-54ABCD	2	2	0	0	0	0	0	0	0	0	4	100.0%	100.0%
	50.0%	50.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%			
ART-5A	18	8	8	0	3	8	2	0	2	5	54	63.0%	87.0%
	33.3%	14.8%	14.8%	0.0%	5.6%	14.8%	3.7%	0.0%	3.7%	9.3%			
ART-6	22	7	0	0	0	3	0	0	1	4	37	78.4%	86.5%
	59.5%	18.9%	0.0%	0.0%	0.0%	8.1%	0.0%	0.0%	2.7%	10.8%			
ART-61AB	29	31	10	0	2	4	0	0	4	4	84	83.3%	90.5%
	34.5%	36.9%	11.9%	0.0%	2.4%	4.8%	0.0%	0.0%	4.8%	4.8%			
ART-62ABCD	8	0	0	0	1	2	0	0	0	1	12	66.7%	91.7%
	66.7%	0.0%	0.0%	0.0%	8.3%	16.7%	0.0%	0.0%	0.0%	8.3%			
ART-63ABCD	5	0	0	0	0	0	0	0	2	0	7	71.4%	71.4%
	71.4%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	28.6%	0.0%			
ART-7	14	19	10	0	1	5	1	0	1	12	63	68.3%	79.4%
	22.2%	30.2%	15.9%	0.0%	1.6%	7.9%	1.6%	0.0%	1.6%	19.0%			
ART-73AB	10	13	8	0	3	3	1	0	1	6	45	68.9%	84.4%
	22.2%	28.9%	17.8%	0.0%	6.7%	6.7%	2.2%	0.0%	2.2%	13.3%			
ART-74ABCD	8	17	6	0	0	0	1	0	1	1	34	91.2%	94.1%
	23.5%	50.0%	17.6%	0.0%	0.0%	0.0%	2.9%	0.0%	2.9%	2.9%			
ART-81AB	17	13	8	0	0	1	0	0	7	6	52	73.1%	75.0%
	32.7%	25.0%	15.4%	0.0%	0.0%	1.9%	0.0%	0.0%	13.5%	11.5%			

ART-82ABCD	18	2	0	0	0	0	0	0	0	0	20	100.0%	100.0%
	90.0%	10.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%			
ART-83ABCD	18	2	0	0	0	0	0	0	0	3	23	87.0%	87.0%
	78.3%	8.7%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	13.0%			
ART-87AB	12	4	3	0	4	1	0	0	1	1	26	73.1%	92.3%
	46.2%	15.4%	11.5%	0.0%	15.4%	3.8%	0.0%	0.0%	3.8%	3.8%			
ART-88ABCD	3	3	0	0	0	0	0	0	0	1	7	85.7%	85.7%
	42.9%	42.9%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	14.3%			
ART-9	6	8	13	0	2	4	0	0	2	9	44	61.4%	75.0%
	13.6%	18.2%	29.5%	0.0%	4.5%	9.1%	0.0%	0.0%	4.5%	20.5%			
<b>Course Totals</b>	834	725	398	0	125	254	33	0	116	334	2,819	<b>69.4%</b>	<b>84.0%</b>
	29.6%	25.7%	14.1%	0.0%	4.4%	9.0%	1.2%	0.0%	4.1%	11.8%			
<b>Division Total/Avg</b>	3,298	2,002	1,081	18	342	633	94	10	331	1,090	8,899	<b>71.9%</b>	<b>84.0%</b>
	37.1%	22.5%	12.1%	0.2%	3.8%	7.1%	1.1%	0.1%	3.7%	12.2%			
<b>College Total/Avg</b>	15,859	12,145	8,816	4,464	2,772	4,452	427	1,232	2,375	9,029	61,571	<b>67.1%</b>	<b>81.5%</b>
	25.8%	19.7%	14.3%	7.3%	4.5%	7.2%	0.7%	2.0%	3.9%	14.7%			

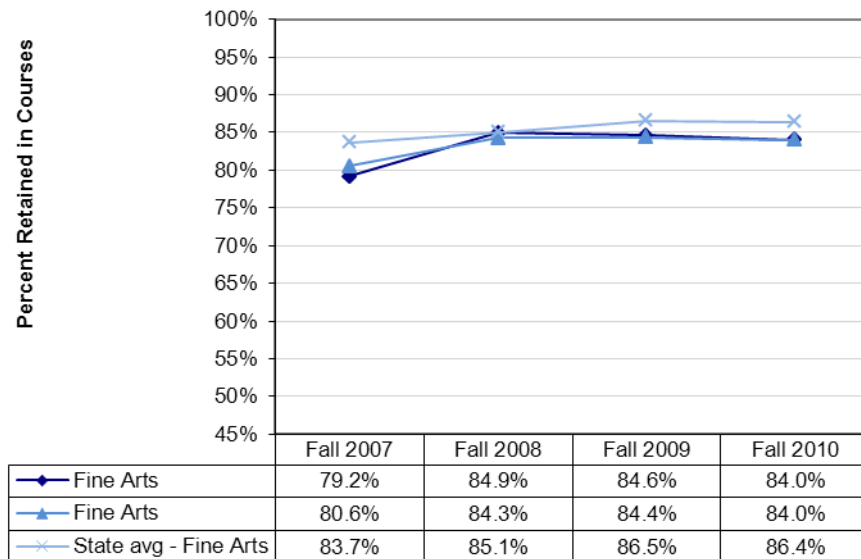
## Fine Arts Retention Rates

	Fall 2007	Fall 2008	Fall 2009	Fall 2010	
Fall 2007 to Fall 2010					
Fine Arts	79.2%	84.9%	84.6%	84.0%	
Fine Arts	80.6%	84.3%	84.4%	84.0%	
State avg - Fine Arts		83.7%	85.1%	86.5%	86.4%

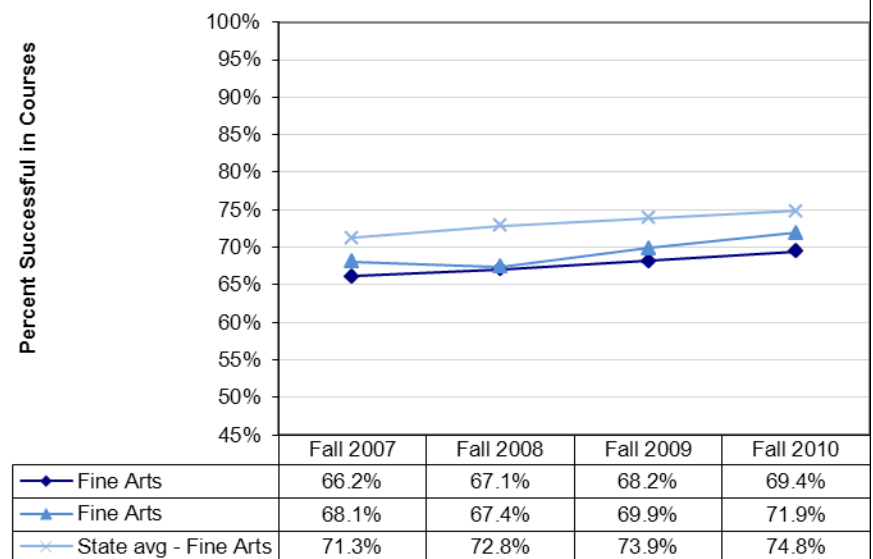
## Fine Arts Success Rates

	Fall 2007	Fall 2008	Fall 2009	Fall 2010	
Fall 2007 to Fall 2010					
Fine Arts	66.2%	67.1%	68.2%	69.4%	
Fine Arts	68.1%	67.4%	69.9%	71.9%	
State avg - Fine Arts	71.3%	72.8%	73.9%	74.8%	

**Fine Arts Retention Rates**  
Fall 2007 to Fall 2010



**Fine Arts Success Rates**  
Fall 2007 to Fall 2010

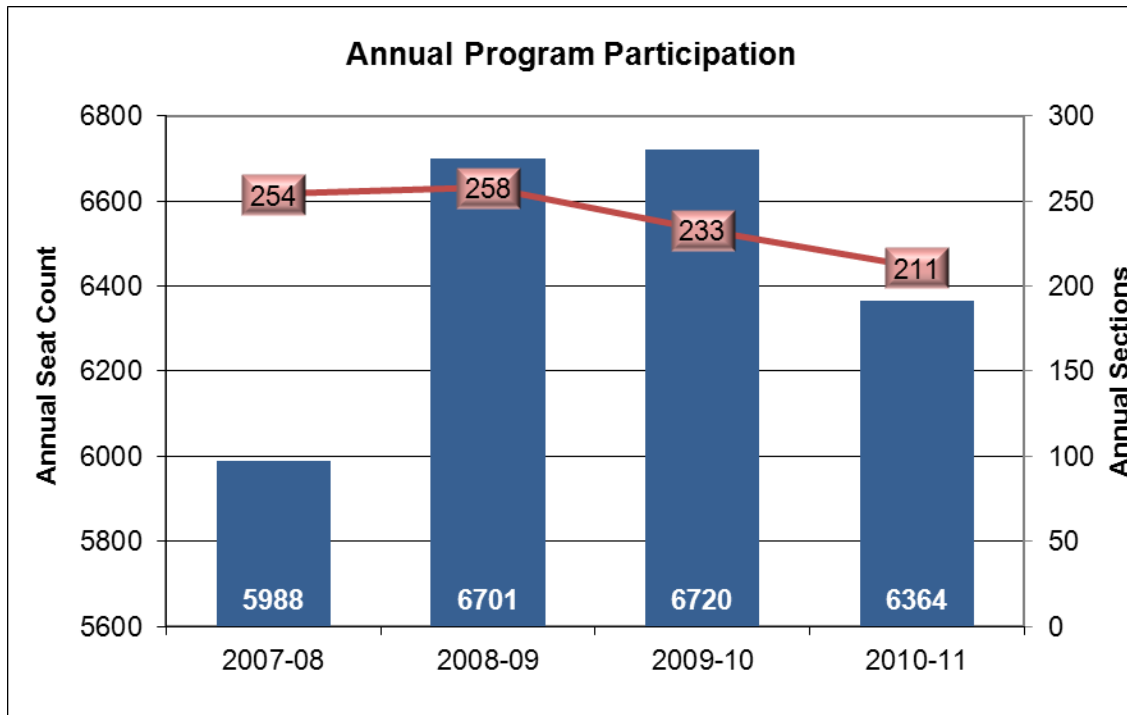


### Total Annual Program Participation (4-year Trend)

Years: 2007-08 to 2010-11

Fine Arts

	2007-08	2008-09	2009-10	2010-11	4 Yr Average
Annual Seat Count	5988	6701	6720	6364	6443.25



### Course, Section, Seat Counts

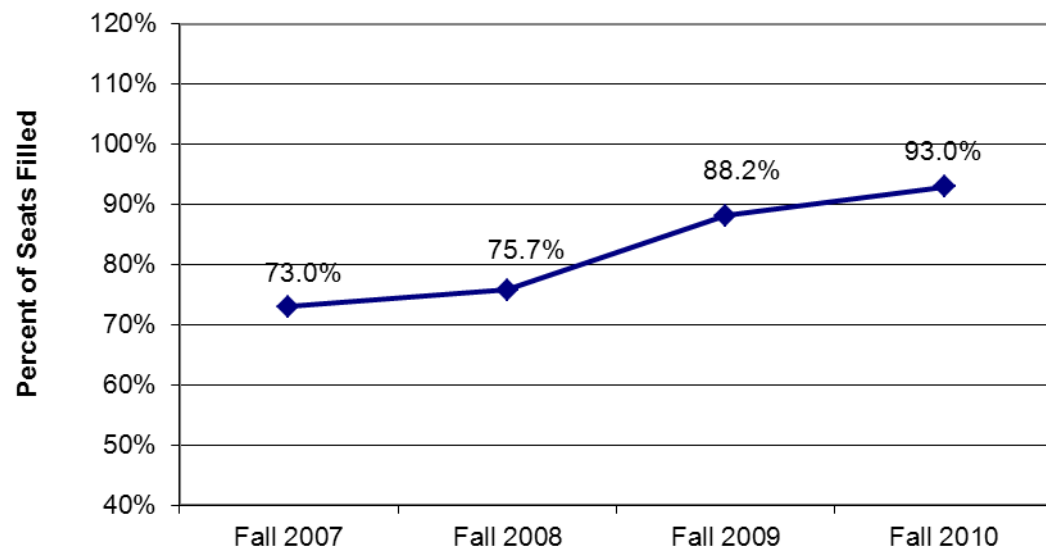
Years: 2007-08 to 2010-11

	2007-08	2008-09	2009-10	2010-11
Sections	254	258	233	211
Seats	5988	6701	6720	6364
Students	4270	4715	4664	4485
Seats/Students	1.4	1.4	1.4	1.4

### Course Fill Rates

	Fall 2007	Fall 2008	Fall 2009	Fall 2010
	73.0%	75.7%	88.2%	93.0%

**Course Section Fill Rates**



## **Glossary of Terms**

This page provides a few definitions for terms used in this data set. Feel free to copy and paste definitions into your program review document as needed.

### **Students**

The number of individual students enrolled in at least one program course after census date. Individuals are counted only once.

### **Gender, Ethnicity, Academic Level, Educational Goal**

Student reported data from the admissions application.

### **Age/Age Group**

Age of student calculated at the beginning of the term.

### **Class Load**

Full time status indicated for students with 12+ units enrolled for the semester.

### **Time of Classes**

Student is Daytime if attempting at least one weekday course between 8 am and 4:30 pm. Evening students are enrolled only after 4:30 pm. Unknown students are either enrolled fully online or on weekends.

### **Success Rate**

The percentage of students who receive a C/P or better as a final course grade.

There are two different success rates used at the college, each with a different denominator:

- a. Success of *Only Completers* excludes students from the formula who withdrew/received a W or DR.
- b. Success rate of *All Students* includes all students who were enrolled at census date. \*

\* The California Community College Chancellor's Office uses only the second (b.) rate, so comparisons with other colleges or with statewide averages must use this rate.

### **Retention Rate**

The percentage of students who remain enrolled through the end of a course out of all students enrolled at census date. In essence, it is the percentage of students who *did not withdraw or drop*.

### **Seat Count**

Total enrollments for a given period. Individuals can be counted more than once.

### **Seats/Students**

Ratio showing the average number of sections each student attempts in the program.

### **Course Fill Rate**

The number of seats taken in a course section divided by the capacity of the section (multiplied by 100).





## Six-Year Course Review Cycle Worksheet

Division: Fine Arts		Department: Art				Faculty: Lucy Alamillo				Date: 2/2010		Semester/year of next Program Review:			13/14
Total # of Courses:	61	Courses Requiring CCC Blanket Approval: (Special Topics, CWEE, and Independent Study courses)													
Course	Last Course Review	YEAR 1		YEAR 2		YEAR 3		YEAR 4		YEAR 5		YEAR 6			
		FA 10	SP 11	FA 11	SP 12	FA 12	SP 13	FA 13	SP 14	FA 14	SP 15	FA 15	FA 15	SP 16	
ART-1	2007-2008			X				P	P						
ART-100	2007-2008			X				P	P						
ART-108	2006-2007		X					P	P						
ART-109	2008-2009					X		P	P						
ART-10ab	2008-2009			X				P	P						
ART-11abcd	2008-2009			X				P	P						
ART-12ab	2009-2010							P	P				X		
ART-141abcd	2003-2004							P	P					X	
ART-142abcd	2006-2007		X					P	P						
ART-143abcd	2009-2010							P	P		X				
ART-144abcd	2009-2010							P	P	X					
ART-145abcd	2009-2010							P	P	X					
ART-146abcd	2009-2010							P	P		X				
ART-147abcd	2008-2009							P	P	X					
ART-150	2006-2007	X						P	P						
ART-151ab	2006-2007	X						P	P						
ART-17ab	2008-2009	X						P	P						
ART-18abcd	2008-2009	X						P	P						
ART-195ab	2009-2010		X					P	P						

Course	Last Course Review	YEAR 1		YEAR 2		YEAR 3		YEAR 4		YEAR 5		YEAR 6		
		FA 10	SP 11	FA 11	SP 12	FA 12	SP 13	FA 13	SP 14	FA 14	SP 15	FA 15	FA 15	SP 16
ART-19ab	2009-2010			X				P	P					
ART-2	2009-2010							P	P				X	
ART-20abcd	2009-2010			X				P	P					
ART-22ab	2009-2010				X			P	P					
ART-23abcd	2009-2010				X			P	P					
ART-24ab	2009-2010						X	P	P					
ART-25abcd	2009-2010						X	P	P					
ART-29ab	2009-2010							P	P				X	
ART-3	2009-2010						X	P	P					
ART-31abcd	2003-2004							P	P					X
ART-34ab	2004-2005							P	P					X
ART-37ab	2009-2010							P	P	X				
ART-38abcd	2009-2010							P	P	X				
ART-39ab	2009-2010							P	P		X			
ART-4	2009-2010						X	P	P					
ART-40abcd	2009-2010							P	P		X			
ART-41ab	2009-2010					X		P	P					
ART-42abcd	2009-2010					X		P	P					
ART-43abcd	2008-2009				X			P	P					
ART-50	2008-2009	B	B	B	B	B	B	P	P	B	B		B	B
ART-52abcd	2008-2009					X		P	P					
ART-53ab	2009-2010				X			P	P					
ART-54abcd	2009-2010				X			P	P					
ART-5A	2009-2010							P	P				X	
ART-5B	2009-2010							P	P				X	
ART-6	2009-2010							P	P		X			
ART-61ab	2005-2006		X					P	P					
ART-62abcd	2009-2010						X	P	P					
ART-63abcd	2009-2010						X	P	P					
ART-7	2009-2010	X						P	P					

Course	Last Course Review	YEAR 1		YEAR 2		YEAR 3		YEAR 4		YEAR 5		YEAR 6		
		FA 10	SP 11	FA 11	SP 12	FA 12	SP 13	FA 13	SP 14	FA 14	SP 15	FA 15	FA 15	SP 16
ART-73ab	2005-2006		X					P	P					
ART-75abcd	2009-2010					X		P	P					
ART-74abcd	2009-2010					X		P	P					
ART-81ab	2003-2004	X						P	P					
ART-82abcd	2009-2010				X			P	P					
ART-83abcd	2009-2010							P	P	X				
ART-87ab	2009-2010							P	P					X
ART-88abcd	2009-2010							P	P					X
ART-89abcd	2009-2010							P	P					X
ART-9	2009-2010		X					P	P					
ART-96abcd	2008-2009	B	B	B	B	B	B	P	P	B	B		B	B
ART-99abc	2009-2010	B	B	B	B	B	B	P	P	B	B		B	B



# **El Camino College Curriculum Committee** **Six-Year Review Cycle by Course** **Report Form**

**Division:** Fine Arts

**Department:** See Table Below

**Faculty Leader:** Jason Davidson

**Email:**  
j davidson@elcamino.edu

**Total # of Courses for Full Course Review:** 229

**Semester and Year of Next Program Review:**  
See Table

**Courses Requiring CCC Blanket Approval:** 14

Program	YEAR 1		YEAR 2		YEAR 3		YEAR 4		YEAR 5		YEAR 6	
	Fall 2010	Spring 2011	Fall 2011	Spring 2012	Fall 2012	Spring 2013	Fall 2013	Spring 2014	Fall 2014	Spring 2015	Fall 2015	Spring 2016
Art	6	6	6	6	6	6	P	P	6	5	5	6
Comm Studies	2	2	2	2	2	2	2	1	0	0	P	P
Dance	2	3	4	5	3	3	5	2	2	5	P	P
Film	2	2	2	2	2	2	2	1	P	P	0	0
Music	P	P	6	5	7	8	8	9	8	8	8	8
Photography	0	2	2	3	P	P	2	2	0	0	2	2
Theatre	7	2	0	0	0	1	5	5	P	P	0	11
<b>TOTALS:</b>	19	17	22	23	20	22	24	20	16	18	15	27
	36		45		42		44		34		42	
	YEAR 1		YEAR 2		YEAR 3		YEAR 4		YEAR 5		YEAR 6	

[Attachment 2--Revised SLO statements](#)

**ART PROGRAM SLO:**

After completing coursework to fulfill requirements towards an AA degree, a certificate, or transfer curriculum in art, students will demonstrate the ability to comprehend and critique art works in terms of form, medium, style, content, and the creative process.

*(email revised SLO's to harrisonstorms3@mac.com)*

**Examples of revised Course SLO Statements**

**Art 1: Art and Visual Culture in Modern Life**

Students will demonstrate their knowledge of art terminology and methodology by analyzing an appropriate example from art or visual culture including a description of subject matter and iconography, an analysis of form and style, and a comprehensive interpretation of its overall meaning(s) in relation to context.

**Art 2: History of Western Art-Prehistoric to Gothic**

Students will demonstrate their knowledge of art terminology and methodology by analyzing an appropriate example from prehistoric through gothic art including a description of subject matter and iconography, an analysis of form and style, and a comprehensive interpretation of its overall meaning(s) in relation to context.

**Art 3: History of Western Art-Proto Renaissance to 19 Century**

Students will demonstrate their knowledge of art terminology and methodology by analyzing an appropriate example from renaissance through eighteenth-century art including a description of subject matter and iconography, an analysis of form and style, and a comprehensive interpretation of its overall meaning(s) in relation to context.

**Art 4: History of Western Art- 19 Century to Contemporary Times**

Students will demonstrate their knowledge of art terminology and methodology by analyzing an appropriate example from nineteenth and twentieth-century art including a description of subject matter and iconography, an analysis of form and style, and a comprehensive interpretation of its overall meaning(s) in relation to context.

**Art 5a: History of Asian Art and Southeast Asia**

Students will demonstrate their knowledge of art terminology and methodology by analyzing an appropriate example from Indian or Southeast Asian art including a description of subject matter and iconography, an analysis of form and style, and a comprehensive interpretation of its overall meaning(s) in relation to context.

**Art 5b: History of Asian Art and Southeast Asia**

Students will demonstrate their knowledge of art terminology and methodology by analyzing an appropriate example from Chinese, Japanese, or Korean art including a description of subject matter and iconography, an analysis of form and style, and a comprehensive interpretation of its overall meaning(s) in relation to context.

**Art 6: Cross-Culture Art**

Students will demonstrate their knowledge of art terminology and methodology by analyzing an appropriate example from cross-cultural art including a description of subject matter and iconography, an analysis of form and style, and a comprehensive interpretation of its overall meaning(s) in relation to context.

**Art 7: Art History of Mexico and Central and South America**

Students will demonstrate their knowledge of art terminology and methodology by analyzing an appropriate example from Latin American art including a description of subject matter and iconography, an analysis of form and style, and a comprehensive interpretation of its overall meaning(s) in relation to context.

**Art 9: History of African Art**

Students will demonstrate their knowledge of art terminology and methodology by analyzing an appropriate example from African art including a description of subject matter and iconography, an analysis of form and style, and a comprehensive interpretation of its overall meaning(s) in relation to context.

**Art 108: History of American Art**

Students will demonstrate their knowledge of art terminology and methodology by analyzing an appropriate example from American art including a description of subject matter and iconography, an analysis of form and style, and a comprehensive interpretation of its overall meaning(s) in relation to context.

**Art 109: Contemporary Art in World Cultures**

Students will demonstrate their knowledge of art terminology and methodology by analyzing an appropriate example from global contemporary art including a description of subject matter and iconography, an analysis of form and style, and a comprehensive interpretation of its overall meaning(s) in relation to context.

**Art 10ab Drawing Fundamentals**

A student will demonstrate an ability to draw observationally, appropriately applying an understanding of line, value, volume, proportion, and perspective in a unified composition.

**Art 11abcd – Drawing Fundamentals II**

Upon successful completion of this course, students will be able to demonstrate image manipulation techniques necessary to deconstruct, reformulate, and translate single and groups of objects into effective compositions employing asymmetry, scale variation, rhythm, repetition, abstract patterning, line types, fusion, negative/positive shapes, overlapping and transparency, and invented textures, tones, and patterns.

**Art 12 Perspective**

A student will demonstrate an ability to draw theoretically, appropriately applying the principles and techniques of linear perspective, including one, two and three point perspective.

**Art 17ab Life Drawing I**

A student will demonstrate an ability to draw the human figure observationally, appropriately applying an understanding of basic drawing skills, gesture, proportion, and artistic anatomy.

**Art 18ab Life Drawing II**

A student will demonstrate an ability to draw the human figure observationally, appropriately applying advanced applications of basic drawing skills, gesture, proportion, foreshortening, and artistic anatomy.

**Art 19ab - Watercolor Painting I**

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 in combination with basic color principles such as hue, value, temperature, intensity, complementary, analogous, and split-complementary.

**Art 20abcd - Watercolor Painting II**

Upon successful completion of this course, students will be able to describe and interpret geometric and organic forms within a representational and improvisational context while emphasizing a limited palette of colors, value contrasts, cool/warm relationships, atmospheric effects, and creative invention.

**Art 22ab – Painting Fundamentals I**

Upon successful completion of this course, students will be able to layout, compose, and paint natural and manufactured forms correctly applying color principles, paint manipulation techniques, value, volume, spatial relationships, composition, and chiaroscuro.

**Art 23abcd – Painting Fundamentals II**

Upon successful completion of this course, students will be able to demonstrate appropriate visual exploration and invention strategies, the ability to invent contextual and environmental elements consistent with selected themes, adapt various color harmonies, and incorporate hue, value, intensity, mood, light, and space.

**Art 24 Life Painting I (Bloomberg)**

A student will demonstrate an ability to paint the human figure observationally, appropriately applying an understanding of anatomy, volume, chiaroscuro, color, space, and composition.

**Art 24ab – Life Painting I (Brownlee)**

Upon successful completion of this course, students will be able to demonstrate correct anatomical proportion, the use of value to emphasize mass and volume, the application of color principles to create the illusion of light, space, and form, figure/ground relationships, and the synthesis of model, props, and environment.

**Art 25 Life Painting II (Bloomberg)**

A student will demonstrate an ability to paint the human figure observationally, appropriately applying the advanced applications of anatomy, volume, chiaroscuro, color, space, and composition.

**Art 25abcd – Life Painting II (Brownlee)**

Upon successful completion of this course, students will be able to interpret, improvise, and synthesize live-model poses in combination with related environmental elements, costumes, and props through the creation of quick and sustained paintings.

**Art 29ab Fundamentals of Color**

A student will have a foundational understanding of the basic elements of color and demonstrate an ability to compose chromatically, appropriately applying an understanding of value, hue, intensity, temperature and contrasts.

**Art 31 Three-dimensional design**

A student will demonstrate a foundational understanding of three-dimensional design by appropriately applying basic

fabrication skills, design, tools, craftsmanship, and functional considerations.

**Art 37ab Two-Dimensional Design I**

Student will demonstrate an understanding of the principles and elements of design and the ability to use the formal vocabulary.

**Art 38abcd Two-Dimensional Design II**

Student will 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.

**Art 39ab Advertising Design I**

The student will be able to demonstrate proficiency in the use basic elements of design and diverse materials in the creation of advertising designs.

**Art 40abcd Advertising Design II**

The student will be able to demonstrate proficiency in the use of use basic elements of design, research, diverse materials and practices in the creation of an advertising portfolio.

**Art 41ab Lettering and Typography**

Student will understand the development of the basic typographical and layout concepts of hierarchy, the basic vocabulary of type, legibility, readability and the use of grids.

**Art 42abcd Lettering II**

Students will analyze problems and possible solutions using typography and designing with type and become familiar with using contrast, proximity, alignment, and repetition in the communication of meaning.

**Art 43abcd Graphic Design**

Students will demonstrate an understanding of how to appropriately plan a design project according to a client's needs.

**Art 52abcd Rendering**

A student will demonstrate an ability to draw representationally, appropriately applying an understanding of basic perspective, form analysis, light logic, and surface rendering techniques.

**Art 53ab Illustration**

A student will be able to effectively communicate visual ideas, narratives and opinions appropriately applying various applications of drawing techniques, design strategies, narrative value role, and viewer expectations.

**Art 54abcd Illustration 2**

A student will be able to effectively communicate visual ideas, narratives and opinions appropriately applying various advanced applications of drawing techniques, design strategies, narrative value role, and viewer expectations.

**Art 61 Beginning Ceramics**

Students will demonstrate a basic understanding of the use of ceramic tools, techniques, and equipment to create a variety of pre-determined ceramic forms.

**Art 62 Intermediate Ceramics**

Students will effectively demonstrate a basic understanding of the use of ceramic tools, techniques, and equipment to create ceramic forms of their own design.

**Art 63 Advanced Ceramics**

Students will effectively demonstrate an advanced understanding of the use of ceramic tools, techniques, and equipment to create forms of their own design.

**Art 73a Introduction to Jewelry and Metalsmithing**

A student will demonstrate a foundational understanding of Jewelry and Metalsmithing fabrication by appropriately applying basic fabrication skills, design, tools, craftsmanship and functional considerations.

**Art 74 Jewelry Fabrication**

A student will demonstrate a foundational understanding of Jewelry and Metalsmithing fabrication by appropriately applying advanced fabrication skills, design, tools, craftsmanship.

**Art 75 Jewelry Casting**

A student will demonstrate a foundational understanding of Jewelry and Metalsmithing casting by appropriately applying basic casting skills, design, tools, craftsmanship and functional considerations.

**Art 81 Beginning Sculpture**

A student will demonstrate a foundational understanding of sculpture by appropriately applying basic fabrication skills, modeling, design, tools, craftsmanship, and functional considerations.

**Art 82 Life Sculpture**

A student will demonstrate a foundational understanding of life sculpture by appropriately applying basic fabrication skills, modeling, design, tools, craftsmanship, and functional considerations.

**Art 83 Bronze Casting**

A student will demonstrate a foundational understanding of bronze casting by appropriately applying basic casting skills, design, tools, craftsmanship, and functional considerations.

**Art 141abcd Digital Art**

A student will demonstrate the ability to use digital illustration software to draw a vector path and use it in combination with raster information, and to prepare a file with the appropriate output specifications for both print and screen.

**Art 142abcd Digital Photography**

A student will demonstrate the ability to use digital photography software to draw a vector path and use it in combination with raster information, and to prepare a file with the appropriate output specifications for both print and screen.

**Art143abcd Digital Design and Publishing**

A student will demonstrate the ability to use digital publishing software to integrate vector and raster information with typography in single and multi-page publications, and to prepare a file with the appropriate output specifications for both print and screen.

**Art 144abcd Three-Dimensional Computer Animation**

The student will be able to model, texture and animate a 3D character of their design.

**ART 145 Multimedia Design**

The student will be able to demonstrate an understanding of interactive software, digital media and other production techniques appropriate to multimedia design.

**ART 146 Designing for the World Wide Web**

The student will be able to demonstrate technical proficiency in the use of software applications and digital media for web development.

**Art 147abcd Motion Graphics**

A student will demonstrate the ability to use vector and raster information in a time-based project, and use proper compression, screen size , resolution, color mode, frame rate, and audio output.


**ART 150 The Art of Digital Photography**

The student will critique and discuss the production and role of commercial, fine art, photojournalism, documentary and portrait photography in contemporary civilization.

**151ab The Art of Photography Digital Laboratory**

A student will demonstrate the ability to use digital photography software to draw a vector path and use it in combination with raster information, and to prepare a file with the appropriate output specifications for both print and screen.



	<b>EL CAMINO COLLEGE</b> <b>FINE ARTS DIVISION</b>
<b>DIVISION STUDENT LEARNING OUTCOMES (SLO) COMMITTEE</b>	

**SLO and Assessment Timeline: Four-Year Cycle**

Program	ART	
Calendar Year	Semester	Course # (Faculty Member)
<b>2013</b> <b>YEAR 1</b> ▼ <b>COURSE</b> <b>SLO</b> <b>ASSESSMENTS</b>	<b>Spring</b> <b>2013</b>	Art 4, 7 (Ahmadpour) Art 10,12 (Bloomberg) Art 52 (Ewing) Art 31 (McMillin/Huth) Art 39, 40, (41, 42), (Willcocks) Art 144 (Dallal) Art 87,88,89 (Printmaking)
	<b>Fall</b> <b>2013</b>	Art 2, 5a (Alamillo) Art 11 (Brownlee) Art 17, 18 (Storms) Art 34 (Miller) Art 109 (Ahmadpour) Art 1 (Ahmadpour/ Whitney) Art 53, 54 (Ewing) Art 141, 142, 143 (Dallal)
<b>2014</b> <b>YEAR 2</b> ▼ <b>COURSE</b> <b>SLO</b> <b>ASSESSMENTS</b>	<b>Spring</b> <b>2014</b>	Art 6, 5b (Alamillo) Art 22, 23, (19, 20) (Brownlee) Art 24, 25 (Hayden) Art 43 (Micallef) Art 75 (Mori) Art 29 (Ewing) Art 61, 62, 63 (Ceramics) Art 145 (Willcocks)
	<b>Fall</b> <b>2014</b>	Art 3, 108, 9 (Whitney) Art 73, 74 (Mori) Art 146, 147 (Willcocks) Art 37,38 (Micallef) Art 81, 82, 83 (McMillin) Art 150 (Dallal/Einstein), Art 151, 195? (Dallal)
<b>2015</b> <b>YEAR 3</b>	<b>PROGRAM SLO ASSESSMENT</b>	
<b>016</b> <b>YEAR 4</b>	<b>PROGRAM REVIEW</b>	



El Camino College

## **Art 2012 Program Review Curriculum Addendum**

Submitted Fall 2013

The Art Department is actively evolving its curriculum and facilities plans in response to many variables that have impacted the program recently. This semester the studio arts curriculum was greatly affected by the Board of Governors adoption of new regulations on course repeatability. The department is complying with SB 1440 requiring that community colleges develop transfer degrees. Courses continue to be impacted by student demand with not enough seats or courses that are not offered frequently enough, delaying students' educational goals. The department is working to fulfill the four core missions established by the Student Success Task Force (i.e. Basic Skills/Transfer, CTE, Career Readiness and Support Services). The department is developing curriculum and open lab opportunities that will keep students competitive in their preparation of portfolios for transfer into BFA programs. And finally in response to the ECC Master Plan, the Art Department is envisioning a new or renovated facility with the passing of Measure E.

### **Curriculum**

The loss of repeatability has limited students' ability to prepare an adequate portfolio for transfer. Since most of the studio art courses had sections that were severely cut due to repeatability restrictions, it is necessary to create new courses and/or modify course sequencing to meet course objectives, better serve students, and meet the four core missions. Art programs at other local community colleges were not impacted by the loss of repeatability due to the way their courses were numbered.

### **New Art History Discipline/AAT degrees**

The new discipline in Art History and addition of the AAT degrees in Art History and Studio Art will necessitate continued oversight and evaluation to ensure a streamlined pathway to transfer. Courses may need to be revised to align with transfer requirements.

### **AA degrees**

In Studio Art, it needs to be clear that the AAT degree is for transfer into a BA program, but the AA degree needs to be the guideline for BFA transfer. To this end, the AA degree needs to be re-evaluated to ensure adequate preparation for portfolio requirements.

### **Open Studio and Lab**

The Art Department needs to offer students the opportunity for uninstructed but supervised open studio and lab time. Space restrictions, specialized equipment, and the lack of funding for part-time studio technicians are the biggest obstacles. The goal is to

make sure we are adequately preparing our often under-prepared students to successfully meet course objectives and compete in the transfer process.

### **Gallery Management class and certificate**

The Gallery Management class and certificate are under review and will not be offered until rewritten. A need has been identified to help guide students at the beginning of their educational program and to help them with transfer and career issues towards the end of their program at ECC. The Art 194 Gallery Management class along with the Art 195 Portfolio Preparation class in combination with the Art 99 independent study course, are all being examined as possibly satisfying these needs with some revisions to the existing course outlines.

\*\*\*\*\*

### ***Drawing, Painting & Printmaking***

The loss of repeatability has limited students' ability to prepare an adequate portfolio for transfer. Since many of the studio art courses offered in painting, drawing and printmaking had sections that were cut, it is necessary to modify course numbers and sequencing to meet course objectives to better serve students intending to transfer.

Other community colleges in our geographic area with comparable art courses were not affected by the restrictions of repeatability because of the way their courses are numbered:

#### Santa Monica College

ART 20A, Drawing I  
ART 20B, Drawing II  
ART 21A, Drawing III  
ART 21B, Drawing IV

#### Pasadena City College

ART 20A, Painting I  
ART 20B, Painting II  
ART 20C, Painting III  
ART 21, Painting IV

#### Los Angeles City College

ART 204, Life Drawing I  
ART 205, Life Drawing II  
ART 206, Life Drawing III  
ART 207, Life Drawing IV

In addition to the current offering of levels I and II sections, we are proposing to add level III & IV sections. This would include beginning, intermediate, advance, and portfolio level courses. All levels would be conducted in multi-section classes.

This curriculum expansion is imperative to the continued success of student learning outcomes since course objectives on record were created with repetition in mind (in some cases up to ten times). It would also fulfill the Student Success Task Force core missions.

An example of this new course sequencing could be:

ART 217A, Life Drawing I beginning  
ART 217B, Life Drawing II intermediate  
ART 218A, Life Drawing III advanced  
ART 218B, Life Drawing IV portfolio development

- Portfolio Development

Although students who achieve the AA-T degree are guaranteed admittance into a Cal State University, they are not guaranteed admittance into a BFA program.

Admittance into art department programs at CSU, UC and private art colleges are highly competitive and based on student portfolios. The level III and IV class is intended to help students prepare such portfolios. Since studio art is practice-based, these additional course opportunities will keep our students competitive. Without these opportunities, students are forced to either audit ECC classes (if space is available and not FTE funded) or seek classes at other area schools.

The following courses would also include expanded level sections:

Painting  
Life Painting  
Watercolor  
Printmaking

- Printmaking

The faculty continues to support its Printmaking program. Course offerings have been greatly reduced for several reasons: there is no full-time printmaking instructor to spearhead the area (the last full time instructor retired in 2006); delays in installing new equipment and upgrading the facility; budget-cuts; and the loss of repeatability. This past spring semester, printmaking offered three classes that included 10 repeatable sections. As of this fall, the program offers only three sections. There are plans to link Printmaking with Fashion Design and a CTE program. In addition contemporary printmaking is expanding with digital technology. Other area community colleges have maintained their printmaking curriculum, offering up to six printmaking courses.

Santa Monica College

ART 60, Introduction to Printmaking  
ART 60B, Introduction to Digital Printing  
ART 61A, Etching  
ART 61B, Advanced Etching  
ART 62, Serigraphy (Silkscreen)  
ART 63, Lithography

Los Angeles City College

ART 60, Introduction to Printmaking  
ART 60B, Introduction to Digital Printing  
ART 61A, Etching  
ART 61B, Advanced Etching  
ART 62, Serigraphy (Silkscreen)  
ART 63, Lithography

\*\*\*\*\*

***Sculpture***

The sculpture area is in a good position with which to grow and expand.

Enrollments have been strong throughout the last 5-10 years, and with continued offerings of Two Beginning Sculpture Courses per semester, Art 181, and an continued offering of Life Sculpture and Bronze Casting students are exposed of large number of sculptural skills, diverse Materials and methods of construction, as well as a some historical and contemporary art concepts. Students are also given instruction in applied applications of this experience for use in art related fields such as; industrial and product design, prop making and fabrication.

Additional course offerings are underway or consideration in areas such as:

- Intermediate Sculpture
- Prop Making
- Ceramic Sculpture

\*\*\*\*\*

***Three-Dimensional Design***

This area has great potential for growth, base largely to its inclusion as one of the three foundational transfer requirements for art majors throughout the state. Already, there has been a long overdue increase of the course offerings from two per semester to three. Now that it is on a par with Drawing Fundamentals and Two Dimensional Design, we can expect to see even a larger demand for the course, potentially to four course offerings per semester within a few terms.

*Potential New Course Offerings:*

With the New Focus on the Three Dimensional Area, some more advanced courses could be included related to this “Area of Concentration”.

- Industrial/Product Design
- Crafts: A Material and Methods Course
- Toy Design
- Introduction to the Arts: Like Art 1, for non-art majors, but with a studio focus.

\*\*\*\*\*

***Ceramics***

As we look to the next five years, I propose that the ceramics courses be aligned with the CSU system to facilitate transfer. In the CSU system the basic ceramics courses are structured as follows:

- Beginning Wheel
- Intermediate Wheel
- Advanced Wheel
- Beginning Hand Building
- Intermediate Hand Building
- Advanced Hand Building

At El Camino College, and many other community colleges, beginning ceramics is a class combining wheel throwing and hand building. You will not find a class like that in the CSU system. Though it transfers as a beginning level course it does not really match. In the past it has worked out for transfer students due the fact that repeatability allowed students to gain the necessary skills in the areas of wheel throwing and hand building. Now that students are allowed to take beginning ceramics only once, they will no longer have the skills needed to enter and compete for spots in CSU or other art programs. Students will only have an introduction to ceramics without specific skills in the two important areas of ceramics art: wheel throwing and hand building. I would like to see the beginning ceramics class split into two classes as in the CSU system. In the past, when ceramics courses were being developed at the community college, they were not structured primarily for transfer. Rather, they were developed to introduce ceramics as an art form to students and community folks. The result was a class that covered a broad range of ceramics practices. It, in fact became a survey of ceramics of a sort. It has stayed this way for many years for no intended reason. As we move into a new century with new modes of education and an emphasis on transfer, we have to look at the basic structure of the beginning ceramics course and make changes that reflect the needs of the students today. I suggest the following courses for the ceramics area at El Camino College:

- Art 161 a Beginning Wheel

- Art 161 b Beginning Hand Building
- Art 262 a Intermediate Wheel
- Art 262 b Intermediate Hand Building

This would allow students to develop focused skills in both the wheel and hand building area of ceramics that the current course structure does not allow.

\*\*\*\*\*

### ***Jewelry and Metalsmithing***

Update current courses to reflect the loss of repetition and trends in the field

New course ideas:

- A Portfolio development course specifically for the area
- 3D modeling and manufacturing course
- 3D media course with an emphasis on material design and function (formally known as Crafts)
- Professional skills and gemology course designed for students seeking to enter the commercial fine jewelry field.

\*\*\*\*\*

### ***Digital Arts***

No courses have been added to the certificates in the last 4 years. Some additional advanced level courses have been written but are not yet listed in the certificate sequences. Art 151 The Art of Photography Lab was inactivated due to administrative request as part of institutional accreditation. There are no distance education courses offered at this time.

According to the 2013 ECC CTE Employment Outcomes Survey:

91% of respondents were satisfied or very satisfied with their training

Respondents overall reported a 26% increase in their hourly wage after completing certificate studies at ECC

38% of respondents indicated they had transferred to a 4-year institution to pursue a Bachelor's Degree.

75% of respondents are employed for pay.

In the last 4 years (2008-12), 21 Digital Arts certificates have been awarded out of a total



of 52 certificates awarded in the Fine Arts Division. 40% of all Fine Arts certificates awarded have been in the Digital Arts. 2012 saw a drop in the number of certificates awarded, very likely due to reductions in course offerings in response to budget limitations. Some required courses were reduced to being offered only once per year for several years in a row, severely impacting students' ability to complete the program. There are no licensing exams.

The certificates need to be re-examined in light of the many changes in the Digital Arts field since the inception of the program. Although the current level of completions is quite good, they would increase if students could complete the program within 2 years. To do this, all necessary courses would need to be offered more than once per year, or the pattern of offerings would need to be adjusted to allow a student to take all the courses within 2 years. This could be achieved by offering more courses, especially CCE courses, in the summer sessions.

#### *Curriculum Recommendations:*

- Add new courses and options, rename and rewrite courses to address changes in the field

Design is delivered more and more frequently through online and mobile platforms rather than print. Interactivity, animation, and multimedia are increasingly employed in designs. Social media and mobile applications have become a platform for advertising and marketing. Computer gaming has increased in popularity. Students need to be skilled in all these areas in order to be marketable in this rapidly evolving field. In response to these changes, additional courses may need to be added to adequately prepare students. However, it is essential that a strong foundation in traditional design training be maintained in order for students to produce effective work no matter what the platform.

- Add advanced and portfolio courses in each certificate area

The certificates have been severely impacted by the loss of repeatability. Students need time and practice to attain proficiency in the software and achieve a high level of work in their portfolio in order to compete for jobs as well as for transfer into digital arts majors. Therefore, advanced level and portfolio courses need to be added in all areas. These could be offered combined with the lower level classes in the same area.

- Provide support for non-traditional students

In addition to upper level courses, a need has been identified for extra support before entering the program for students unfamiliar with digital platforms. These students are typically older and seeking retraining, or disadvantaged students who have not had much exposure to digital media. These students require more practice and

repetition to retain the new skills they are learning. In the past, these students could retake the beginning class (Art 141) up to four times until they were comfortable with the material but now these students have to choose to fail the class in order to retake it. Clearly this is not a good option and an alternative needs to be developed. Tutoring, open lab support, an introductory computer class are all possible solutions.

- Create leveled certificates

Investigate the possibility of creating a foundation certificate that would be required before entering a more advanced and focused sequence of classes leading to a professional portfolio in a specific area. This would attract more students focused on upgrading existing skills.

- Offer CCE courses in the summer

Internships are particularly effective in helping CTE students gain employment and there are more internship opportunities during the summer months. Students would complete the program faster and be better positioned to get a job if they could do a summer internship.

- Investigate new certificate options to prepare students for additional careers involving the digital arts

The digital arts classes attract students from a variety of backgrounds interested in pursuing careers in fields such as fashion, architecture, gaming, product design, advertising, and marketing. Many careers in these areas depend on strong skills in design and digital media. There may be opportunities to collaborate with other departments in new certificate offerings to address these needs.

\*\*\*\*\*

### ***Design and Visual Communication***

The Design and Visual Communication team has made the observation that an increased number of students are coming with a below proficient or basic understanding of the art of visual communications. It is our intent to bring all of our students up to a proficient level so that they can have success in our program and continue their personal/professional pathway in the arts.

We intend to do this by making the recommendation to follow a prescribed pathway. There is the strong feeling by the team, that do to the loss of repeatability, if classes are followed in a recommended sequence, students will have more success. Within this pathway all the instructors have agreed to emphasize the design process. The team feels that if students can learn to emphasize the creative process first, mastery of tools will follow. It is the demonstration of the creative process in a portfolio that allows our students to get accepted at prestigious art colleges, be admitted to visual arts programs at

the CSU level, and attain professional internships. Two hundred level intermediate class offerings and a Portfolio class will assist students in the development of a competitive portfolio.

The team has also committed to the support of common core practices in our classes and emphasizing the importance of cross---curricular education. The use of common core practices helps students build their own personal methodology of the creative process. It is their command of language, understanding of the world, and use of logic that gives them the raw materials from which to build their design process.

We are giving them the tools to synthesize that knowledge into visual communication solutions.

Our certificate proposal is aimed at the changing make up of our student body. A recent demographic study shows a shift in age groups with a decreasing percentage of K---12 age groups (less potential new students) and an increasing number of older adults who may be seeking retraining. We will be working with the design and visual communications schedule to move or add evening classes for courses that fulfill requirements of our CTE certificate as another priority for growth. This is in addition to the already established priorities for classes that fulfill Gen Ed courses, major and degree requirements.

*Our new class proposals are as follows;*

- Portfolio--- In discussion The need for some sort of repeatable portfolio development class is imperative for students to be accepted into graphic design/visual arts BFA degree programs and not just the BA degree programs at the CSU level. It would also give students earning certificates for career development the necessary tools with which to successfully enter the workplace.

Among the course proposals listed below would be a revised Portfolio class that more effectively fulfills the needs of students transferring to state colleges and universities, private universities and art schools and the achievement of certificate programs for career development.

These new classes would add breadth to the offerings we are able to use to attract older students looking to return to school for retraining in our certificate program. They also offer transfer students additional coursework they are able to complete that will be accepted at the state college and university systems. Graphic Design 2 is currently in the approval process on curricunet. Below is a justification and comparable course listings for the new class; Introduction to Visual Thinking.

- Introduction to Visual Thinking---3 Units – Transferrable to Cal State University

and University of California

Two hours of lecture and four hours of studio per week. An introduction to the language, processes and media of visual art. Course work will be organized around lectures and studio problems that will introduce students to the nature of art making and visual thinking.

### *Rationale*

Introduction to Visual Thinking is a course that prepares students in pursuing a career in art through instruction in the language, processes and media of visual art. Ideation, developing an effective process and crafting work with an eye towards use of media and presentation will assist students in getting the most benefit from their coursework at El Camino.

Similar courses are required lower division curricula at CSU and UC art programs and our course offering would be constructed to be transferrable to those college and university systems. Making this class available to El Camino students gives them the opportunity to complete an important lower division course for transfer, learn how to develop conceptual content and utilize an effective process for creative problem solving. The aim of the course is for students to learn to question and think about their own artistic production and provides them the tools with which to do so.

In preparing for transfer to the CSU and UC systems as well as private universities and art schools, students have limited opportunities to develop an effective portfolio for admission due to the termination of repeatability. Establishing a class that students may complete at the beginning of their time at El Camino that teaches them to develop strong concepts and processes will give them a platform from which to get the most out of their education. As a result, students will develop a discipline that will help increase productivity and the overall quality of their work, enabling them to more successfully transfer to state college and university art programs, compete for grant and scholarship funding and successfully apply to private universities and art schools.

### *Comparable Courses*

California State University Los Angeles

II



## ART 220 - Concept Development

(3)

Prerequisites: ART 103, 159. Introduction to the processes, tools, and theories related to the development of visual and conceptual ideas for graphic design and visual communication. Activity 6 hours.

California State University Northridge

Cal Poly San Louis Obispo

UC Berkeley

### ART 200. Art, Media and Visualization (3)

Practical study of the way art, technology and theories in visual representation shape contemporary visual practice.

### ART 203. Art Theory and Practice.

4 units

Prerequisite: ART 101 and ART 106, or consent of instructor.

Contemporary issues in art and design, linking "ideas" to development of concepts. Emphasis on individual creative process, and problem solving. Focus on contemporary critical thinking regarding aesthetics, techniques, and vocabulary. 3 lectures, 1 laboratory.

UC Berkeley  
dept art  
of practice

PROGRAMS & COURSES ONLINE GALLERY PEOPLE ADMINISTRATION FACILITIES & RESOURCES

–Programs & Courses  
–Graduate program  
–Undergraduate program  
–Courses  
–History

CALENDAR  
NEWS

## LOWER DIVISION SPRING 2013

### Art Practice 8 (4 units)

#### Introduction to Visual Thinking

One hour of lecture and six hours of studio per week. A first course in the language, processes, and media of visual art. Course work will be organized around weekly lectures and studio problems that will introduce students to the nature of art making and visual thinking.

#### Course requirements

Required.

- Visual Communications Certificate  
To bring the Graphic Design Certificate more in line with CTE guidelines, we propose a revised/ separate certificate in Visual Communications. This certificate would have the advantage of cross disciplinary class selections including class options in Computer Science, Business, Communications, Architecture, Photography, Journalism and Fine Arts so as to allow students

to customize their certificate for entry level positions in either, web, print, advertising or environmental graphics. The newly proposed courses above would be included in the new Design/Visual Communications certificate program and therefore would need to be approved before the new Design/Visual Communications certificate moves forward.

#### Visual Communications (Graphic Design) Certificate

Students must receive a B or better in all courses to receive certificate•  
Recommended that students take no more than 2 courses per semester if working and attending college, no more than 3---4 classes if attending school full time.• Intended time of completion for full time students is three semesters, part time students in 6 semesters.

- Art 130\_2D Design
- Art 141\_Digital Art
- Ideation/process class
- Art 131\_Lettering and Typography
- Art 132\_Advertising Design
- Art 133\_Graphic Design
- Art 146\_Designing for the World Wide Web

#### **Color code pathways to career in**

•print •web/aps •advertising •entertainment

#### **Choose one from the following (3 units):**

- Art 231\_Lettering and Typography2
- Art 232\_Advertising Design2
- Art 233\_Graphic Design2
- Art 133\_Digital publishing
- Art 145\_Multimedia Design

#### **Choose one from the following (3 units):**

- environmental graphics
- Communication Studies 1\_Public Speaking
- Business 12\_ Advertising
- Business 14\_ Marketing
- Business 24\_ Introduction to Small Business Entrepreneurship
- Computer Info Systems 133 Mashup JavaScript, jQuery and AJAX
- Computer Info Systems 30 Introduction to eCommerce
- Art 153\_Illustration
- Art 147\_ Motion Graphics
- Architecture 170\_ Architectural Graphic Techniques
- Art 142\_Digital Photography
- Art 144\_ 3D Computer Animation
- Art 129\_Color

- Journalism 6 or Photography 10\_ Basic Photo Journalism

**Capstone Course:**

- Portfolio Needs to be rewritten
- Art 99\_Independent Study
- Art 96\_ Cooperative Career Education
- One additional course from the above list

**27---30 total units**