Program Review Summary Page
For Instructional Programs

Program or Area(s) of Study under Review: Studio Arts

Term/Year of Review: Fall 2019

Summary of Program Review:

A. **Major Findings**
   1. **Strengths:**

> The Studio Arts program is a healthy, stable well attended program. We believe in reaching as many students as we can with the creative and cultural enriching practices associated with Studio Art. Further, we are currently focused on becoming more visible while appealing more directly to our local high schools and the community. These efforts are outlined in our 17-18 and 18-19 unit plans and are in progress.
>
> The Studio Arts Program has strong Faculty members in both the fulltime and adjunct ranks. Adjunct Professors like Jason Perry, Amber Keig, and Aidia Gamez who teach effectively, challenge and support our students to achieve are a big part of this program's success. We have just welcomed back two of our Full-time faculty members Erik Shearer (Studio Arts) and Amanda Badgett (Art History 2 core classes for Studio Arts) from administrative and reassigned assignments. Further, we have added May Jong as our Studio Art and Digital Design full time faculty to replace Fain Hancock who retired in Spring of 16. Professor Jong has been a marvelous addition as she brings a strong commitment to students, fresh ideas and new perspective.
>
> We are finally operating with an appropriate compliment of support staff. The addition of an in-building admin assistant M'Kormik Hamilton and a 2D studio Arts IA Chadwick Herrera have been a tremendous boost to teaching and learning throughout this program.
>
> Studio Arts is the place for our students to tap into their creative selves. We stress mastery of materials and techniques, visual language in both written and oral formats and the act of creating. As students work toward these outcomes we have noticed that ultimately creative problem-solving is a need common to employers looking to fill creative positions and for the practice of developing strong meaningful Art and Design.

   2. **Areas for Improvement:**

> We are currently focused on becoming more visible while appealing more directly to our local high schools and community at large. These efforts are outlined in our 17-18 and 18-19 unit plans and are in progress. As we strive to reach more students we will improve accessibility by more requesting more class sections over the coming academic years.
>
> As evidenced from our assessment cycles we are working to more systematically address creative problem-solving related outcomes for students across our programs.

3. **Projected Program Growth, Stability, or Viability:**

The Studio Arts Program is a well-attended program. We have offered fewer sections over the last 6 semesters and roughly maintained an above average fill rate. We believe a well thought out reintroduction of these sections will be successful over the long haul.

B. **New Objectives/Goals:**.

We are currently focused on becoming more visible while appealing more directly to our local high schools and community at large. These efforts are outlined in our 17-18 and 18-19 unit plans and are in progress. This work is not done. As often we are asked to continually make new plans and goals before completing existing plans and goals a current goal is thus to finish this work.

We are working to more systematically address creative problem-solving related outcomes for students across our programs.

Update our PLOs to strengthen their natural alignment with CLOs and ultimately ILOs.

Continue to strengthen promote and encourage the AAT in studio Arts. Investigate the possibility of the institution auto awarding degrees.

Consider the creation of Studio Arts Certificates particular to specific media / disciplines.

Figure out a way to get continued traction on scheduled maintenance in the Visual Arts Area while realizing facilities is continually understaffed.

This report covers the following program, degrees, certificates, area(s) of study, and courses (based on the Taxonomy of Programs on file with the Office of Academic Affairs):

Program	Studio Arts	
Area of Study	2-D	3-D
Degrees / Certificates	Studio Arts: AA-T Studio Arts-Painting and Drawing: AA Studio Arts-Ceramics: AA	
Courses	ARTS 100	ARTS 102
	ARTS 101	ARTS 140
	ARTS 105	ARTS 141
	ARTS 110	ARTS 145
	ARTS 111	ARTS 150
	ARTS 112	ARTS 240
	ARTS 120	ARTS 241
	ARTs 130	ARTS 244
	ARTS 199	ARTS 245
	ARTS 210	ARTS 246
	ARTS 220	ARTS 247
	ARTS 260	ARTS 248
		ARTS 249
		ARTS 261

Taxonomy of Programs, July 2019

I. PROGRAM DATA

A. Demand

1. Headcount and Enrollment

	2016-2017	2017-2018	2018-2019	Change over 3-Year Period
Headcount				
Within the Program	478	474	406	-15.1%
Across the Institution	8,930	8,843	8,176	-8.4%
Enrollments				
2D	430	377	346	-19.5%
ARTS-100	185	139	130	-29.7%
ARTS-101	42	35	32	-23.8%
ARTS-105	15	6	18	20.0%
ARTS-110	95	98	94	-1.1%
ARTS-111	20	26	22	10.0%
ARTS-112	25	23	24	-4.0%
ARTS-120	31	32	14	-54.8%
ARTS-130	6	9	--	--
ARTS-199	--	1	--	--
ARTS-210	--	8	--	--
ARTS-220	3	--	9	200%
ARTS-260	8	--	3	-62.5%
3D	190	202	163	-14.2%
ARTS-102	41	31	12	-70.7%
ARTS-140	59	55	38	-35.6%
ARTS-141	52	54	38	-26.9%
ARTS-145	10	10	13	30.0%
ARTS-150	9	--	--	--
ARTS-240	1	--	8	700%
ARTS-241	9	15	16	77.8%
ARTS-244	--	5	--	--
ARTS-246	--	--	9	--
ARTS-247	--	--	13	--
ARTS-248	--	--	16	--
ARTS-249	9	--	--	--
ARTS-261	--	22	--	--
Within the Program	620	579	509	-17.9%
Across the Institution	36,525	36,115	32,545	-10.9%
Source: SQL Enrollment Files Concurrent courses are reported separately.				

RPIE Analysis: The number of students enrolled (headcount) in the Studio Arts Program decreased by 15.1%, while headcount across the institution decreased by 8.4%.

Similarly, enrollment within the program decreased by 17.9%, while enrollment across the institution decreased by 10.9%.

Enrollment in the following courses changed by more than 10% (±10%) between 2016-2017 and 2018-2019:
  Courses with enrollment increases:
  - *ARTS-240 (700%)*
  - *ARTS-220 (200%)*
  - *ARTS-241 (77.8%)*
  - *ARTS-145 (30%)*
  - *ARTS-105 (20%)*
  - *ARTS-111 (10%)*
  Courses with enrollment decreases:
  - *ARTS-102 (-70.7%)*
  - *ARTS-260 (-62.5%)*
  - *ARTS-120 (-54.8%)*
  - *ARTS-140 (-35.6%)*
  - *ARTS-100 (-29.7%)*
  - *ARTS-141(-26.9%)*
  - *ARTS-101 (-23.8%)*

Enrollment across the following Areas of Study decreased by more than 10%:
  - *2D Area (-19.5%)*
  - *3D Area (-14.2%)*

*Note: While enrollments among concurrent courses are reported separately (at the course level) in Section I.A.1, concurrent courses are reported as one (joint) observation in Section I.A.2.

Program Reflection:

The Studio Arts program is a healthy, stable well attended program. We believe in reaching as many students as we can with the creative and cultural enriching practices associated with Studio Art. Further, we are currently focused on becoming more visible and appealing more directly to our local high schools and community at large. These efforts are outlined in our 17-18 and 18-19 unit plans and in progress. The data above and below offer important information regarding this program, however it is important to understand the root causes and effects associated with this data. Looking at our head count from above and total sections offered from below we can see 30 sections = a 478 head-count, 29 sections = a 474 head-count and 24 sections a 406 head-count for 16-17,17-18 and 18-19 respectively. We see a direct correlation to head-count and sections offered. While working through the scheduling of less sections, and toward reaching as many students as we can. we have made a concerted effort to begin a campaign to better market our programs. We are seeing more and more students straight out of high school making Napa Valley College their first choice. In our 2017, 2018 unit plans we outlined several ideas to reinvigorate our students find more prospective students and to change the focus from cutting sections to better promoting what we already have going on in Studio Arts.

2. Average Class Size

	2016-2017		2017-2018		2018-2019		Three-Year	
	Sections	Average Size	Sections	Average Size	Sections	Average Size	Average Section Size	Trend
2-D	21	20.5	21	18	17	20.4	19.5	-0.6%
ARTS-100	7	26.4	6	23.2	5	26	25.2	-1.6%
ARTS-101	2	21	2	17.5	2	16	18.2	-23.8%
ARTS-105	1	15	1	6	1	21	14	-40.0%
ARTS-110	5	19	5	19.6	5	18.8	19.1	-1.1%
ARTS-111	1	20	1	26	1	22	22.7	-10.0%
ARTS-112	1	25	1	23	1	24	24	-4.0%
ARTS-120	2	15.5	2	16	1	14	15.4	-9.7%
ARTS-130	1	6	1	9			7.5	
ARTS-199			1	1			1	
ARTS-210			1	8			8	
ARTS-220	1	11			1	9	10	-18.2%
3-D	8	23.8	9	22.4	7	23.3	23.1	-2.0%
ARTS-102	2	20.5	2	15.5	1	12	16.8	-41.5%
ARTS-140	3	31.7	4	25.8	3	25.3	27.4	-20.0%
ARTS-141	2	18	2	19	1	24	19.6	33.3%
ARTS-145					1	29	29	
ARTS-150	1	18					18	
ARTS-241			1	30			30	
ARTS-246					1	22	22	
Program Average*	29	21.4	30	19.3	24	21.2	20.6	-0.8%
Institutional Average*	1,474	24.8	1,406	25.7	1,313	24.8	25.1	1.2%

Source: SQL Enrollment and Course Sections Files

*Average Section Size across the three-year period for courses, and both within academic years and across the three-year period for the program and institutional levels is calculated as:

$$\frac{\text{Total \# Enrollments}}{\text{Total \# Sections}}$$

It is not the average of the three annual averages.
Concurrent courses are reported as one observation.
ARTS-105/260 is reported as one observation associated with ARTS-105.
ARTS 140/141, ARTS-140/248, ARTS 140/249, and ARTS-140/261 are reported as one observation associated with ARTS-140.
ARTS-141/145 and ARTS-141/240 are reported as one observation associated with ARTS-141.
ARTS-145/241 is reported as one observation associated with ARTS-145.
ARTS-150/241 is reported as one observation associated with ARTS-150.
ARTS-220/260 is reported as one observation associated with ARTS-220.
ARTS-241/244 is reported as one observation associated with ARTS-241.
ARTS-246/247 is reported as one observation associated with ARTS-246.

RPIE Analysis: Over the past three years, the Studio Arts Program has claimed an average of 20.6 students per section. The average class size of 25.1 students per section across the institution has exceeded the average class size within the program during this period. The average class size in the Studio Arts Program decreased by 0.8% over the past three years. Average class size at the institutional level increased by 1.2% over the same period.

Average class size in the following courses changed by more than 10% (±10%) between 2016-2017 and 2018-2019:

        Course with increase in average class size:
- *ARTS-141 (33.3%)*

        Courses with decreases in average class size:
- *ARTS-102 (-41.5%)*
- *ARTS-101 (-23.8%)*
- *ARTS-140 (-20%)*

Program Reflection:

The outreach and marketing efforts mentioned above will help us maintain and even increase our average class size. We are truly stable when it comes to our average class size, as we have only declined less than 1 percent over the last 3 years. We have little concern about our average class size as the cap for our classes is 25 and our average across 3 academic years is 20.6. So, we are four fifths full or 80 percent full on average. The only outliers here that are not related to how the classes are scheduled and/or counted in this analysis are Arts 102 and Arts 101. We have recently established better communication with counseling regarding Students with high aptitudes and or interest in Studio Arts beginning by engaging in our core classes like Arts 101 and 102.

3. **Fill Rate and Productivity**

Fill Rate*			
	Enrollments	**Capacity**	**Fill Rate**
2016-2017	598	690	86.7%
2017-2018	541	665	81.4%
2018-2019	472	550	85.8%
Three-Year Program Total	1,611	1,905	84.6%
Institutional Level	94,614	117,777	80.3%
Productivity*			
	FTES	**FTEF**	**Productivity**
2016-2017	103.0	8.3	12.4
2017-2018	95.8	7.8	12.2
2018-2019	83.1	7.8	10.7
Three-Year Program Total	281.9	23.9	11.8
Source: SQL Enrollment and Course Sections Files			
Crosslisted and concurrent courses are reported as one observation.			

RPIE Analysis: Fill rates within the Studio Arts Program tend to be higher than fill rates at the institutional level. [Compare program-level rate of 84.6% to institution-level rate of 80.3% over the past three years.] Between 2016-2017 and 2017-2018, enrollments decreased at a higher rate than capacity, resulting in a

decrease in fill rate. Between 2017-2018 and 2018-2019, capacity decreased at a higher rate than enrollments, resulting in an increase in fill rate.

Productivity decreased from 12.4 to 10.7 over the three-year period. The three-year program productivity of 11.8 is lower than the target level of 17.5, which reflects 1 FTEF accounting for 17.5 FTES across the academic year. (This target reflects 525 weekly student contact hours for one full-time student across the academic year.) Productivity has not been calculated at the institutional level.

*Note: Fill rates and productivity reported in the table do not include 6 Studio Arts course section offered during summer terms over the past three years. As a result, the enrollment figures reported here might differ from those reported in Section I.A.1.

Program Reflection:

As we work to better publicize the Studio Arts program we hope to maintain and increase our fill rates. Further, we have begun a process of better communication with counseling. We have developed an ideal sequencing chart for the Studio Arts Program and shared it with counseling as subsequent efforts with prerequisites have been too restrictive and affected enrollments and student access. A new list of careers/jobs which can be accessed with training in the visual arts has been published in the catalog. Due to an approximate course cap of 25 we will never attain a 17.5.ful time equivalent students to one full time equivalent faculty. Further, we see an adverse effect in our productivity as the multiplier for faculty hours teaching a Studio Arts class was changed from .8 x hours to 1 x hours. Thus, above we see the same full time equivalent faculty number of 7.8 FTEF when we went from 29 sections in 17-18 to 24 sections in 18-19. So, it is obvious that with a reduction of 5 sections had the FTEF number been figured with the same .8 multiplier from the other years the FTEF number would roughly be at 6.5. Further, this FTEF being the denominator in "productivity" equation the result would be well above 12.

4. **Labor Market Demand**

This section does not apply to the Studio Arts Program, as it is not within the Career Technical Education Division.

B. **Momentum**

1. **Retention and Successful Course Completion Rates**

Level	Retention Rates (Across Three Years)			Successful Course Completion Rates (Across Three Years)		
	Rate	Course Rate vs. Program Rate		Rate	Course Rate vs. Program Rate	
		Above	Below		Above	Below
2D	91.0%		X	84.4%		X

Course						
ARTS-100	92.1%	--	--	86.3%	--	--
ARTS-101	*83.5%*		X	*76.1%*		X
ARTS-105	*84.6%*		X	82.1%		X
ARTS-110	91.6%	--	--	*81.5%*		X
ARTS-111	95.6%	X		*95.6%*	X	
ARTS-112	93.1%	--	--	86.1%	--	--
ARTS-120	88.3%		X	84.4%		X
ARTS-130	100%	X		93.3%	X	
ARTS-199	100%	X		100%	X	
ARTS-210	100%	X		100%	X	
ARTS-220	83.3%		X	*66.7%*		X
ARTS-260	90.9%		X	81.8%		X
3D	*95.7%*	X		*88.8%*	X	
ARTS-102	95.2%	X		88.1%	X	
ARTS-140	92.8%	--	--	84.9%	--	--
ARTS-141	*97.2%*	X		*92.4%*	X	
ARTS-145	97.0%	X		93.9%	X	
ARTS-150	100%	X		88.9%	X	
ARTS-240	100%	X		88.9%	X	
ARTS-241	92.5%	--	--	90.0%	X	
ARTS-244	100%	X		100%	X	
ARTS-246	100%	X		88.9%	X	
ARTS-247	100%	X		92.3%	X	
ARTS-248	100%	X		87.5%	X	
ARTS-249	100%	X		100%	X	
ARTS-261	95.5%	X		*72.7%*		X
Program Level	92.5%			85.8%		
Institutional Level	89.8%			75.1%		

Source: SQL Enrollment Files
-- Indicates a value that is within 1% of the program level value.
Bold italics denote a statistically significant difference between the course-level rate and the program-level rate.
Bold denotes a statistically significant difference between the program-level rate and the institutional rate.
Concurrent courses are reported separately.

RPIE Analysis: Over the past three years, the retention rate for the Studio Arts Program was significantly higher than the rate at the institutional level. The retention rates in ARTS-101 and ARTS-105 were significantly lower than the program-level rate. Other Studio Arts courses (highlighted in table) and the 3D Area of Study had retention rates that were significantly higher than the program-level rate. The retention rate for Studio

Arts falls in the 66th percentile among program-level retention rates (across 59 instructional programs, over the past three years).

Over the past three years, the successful course completion rate for the Studio Arts Program was significantly higher than the rate at the institutional level. The successful course completion rates in ARTS-101, ARTS-110, ARTS-220, and ART-261 were significantly lower than the program-level rate. Other Studio Arts courses (highlighted in table) and the 3D Area of Study had successful course completion rates that were significantly higher than the program-level rate. The successful course completion rate for Studio Arts falls in the 81st percentile among program-level successful course completion rates (across 59 instructional programs).

Over the past three years, the difference between retention and successful course completion at the program level (6.7%) was lower than the difference at the institutional level (14.7%). This figure represents the proportion of non-passing grades assigned to students (i.e., grades of D, F, I, NP). The following Studio Arts courses claim differences (between retention and successful course completion) exceeding 10%:
- *ARTS-261 (22.7%)*
- *ARTS-220 (16.7%)*
- *ARTS-248 (12.5%)*
- *ARTS-150 (11.1%)*
- *ARTS-240 (11.1%)*
- *ARTS-246 (11.1%)*
- *ARTS-110 (10.1%)*

Program Reflection:

While maintaining rigor in studio practice and content retention and course completion rates have been consistent high across this program. There are a few outliers in the relationship between retention and completion. Most of these are in higher level classes where rigor in creative problem solving and studio practice is vastly increased. We are already working to stress the importance of the creative problem solving and conceptual content in our core classes such as Arts 101 and 102 to prepare students for these advanced courses. Ironically however because creative problem solving and conceptual content are a top or near the top level of thinking and learning Arts 101 and 102 are close to being on this outlier list as well. Courses like Arts 150 sculpture and 110 fundamentals of drawing appear here as well as there are levels of conceptual thought and creative problem solving that are both taught and applied in these studio art classes. Better communication with counseling regarding ideal sequencing has been made and may have a positive effect here. However, creative problem solving, conceptual thought and the application of these practices is challenging and the lack of completion may be a result of this rigor and a student behavior when confronted with these challenges.

2. **Student Equity**

	Retention Rates (Across Three Years)		Successful Course Completion Rates (Across Three Years)	
	Program Level	Institution Level	Program Level	Institution Level
Black/African American	84.0%	85.8%	70.0%	64.2%
Hispanic			85.5%	72.9%

First Generation			84.7%	73.9%

<u>RPIE Analysis</u>: *This analysis of student equity focuses on the three demographic groups with significantly lower retention and/or successful course completion rates found at the institutional level (vs. the corresponding rates among all students) over the past three years. Tests of statistical significance were conducted to compare program-level and institution-level rates among the three groups listed above.*

Within the Studio Arts Program, successful course completion rates tended to exceed the rates at the institutional level for all three groups. Program-level retention rates for Black/African American students were lower than the institutional-level rate. The differences between program-level and institution-level rates are not statistically significant.

This pattern deviates from the findings from the comparison of retention and successful course completion at the program vs. institutional level (as the program-level rates were significantly higher than the institutional-level rates). (See Section I.B.1 above).

Program Reflection:

The Studio Arts program is a great opportunity to celebrate diversity as many works of Art and Artists from different cultures and the processes associated with them both historic and contemporary are referenced explored and practiced. As we look at the data above we need to do a better job as although we are still better than the institutional level our program rates for these students are not as high as they could be.

3. **Retention and Successful Course Completion Rates by Delivery Mode (of Courses Taught through Multiple Delivery Modes, i.e., In-Person, Hybrid, and Online)**

This section does not apply to the Studio Arts Program, as courses associated with the program were not offered through multiple delivery modes within the same academic year between 2016-2017 through 2018-2019.

C. **Student Achievement**

1. **Program Completion**

	2016-2017	2017-2018	2018-2019
Degrees			
Studio Arts: AA-T	2	3	5
Studio Arts-Ceramics: AA	--	--	2
Studio Arts-Painting: AA	1	--	--
Institutional: AA-T Degrees	**118**	**144**	**144**
Institutional: AA Degrees	**88**	**51**	**58**

Average Time to Degree (in Years)+			
Studio Arts: AA-T	*	*	*
Studio Arts-Ceramics: AA	*	*	*
Studio Arts-Painting: AA	*	*	*
Institutional: AA	**4**	**5**	**4**
Institutional: AA-T	**4**	**3**	**4**

Source: SQL Award Files
*Time to degree/certificate within the program reported among cohorts with at least 10 graduates within the academic year. Asterisk indicates that data have been suppressed.
+Average time to degree/certificate was calculated among students who completed a degree/certificate within 10 years (between first year of enrollment at NVC and award conferral year). Among 2018-2019 completers, the average time to degree/certificate was calculated among students who enrolled at NVC for the first time in 2009-2010 or later.

RPIE Analysis: The number of AA-T degrees conferred by the Studio Arts Program increased by 150% between 2016-2017 and 2018-2019. Over the same period, the number of AA-T degrees conferred by the institution increased by 22%. Studio Arts accounted for 1.7% of the AA-T degrees conferred in 2016-2017 and 3.5% of those conferred in 2018-2019.

The number of AA degrees conferred by the Studio Arts Program increased by 100% (from 1 to 2) between 2016-2017 and 2018-2019. Over the same period, the number of AA degrees conferred by the institution decreased by 34.1%. Studio Arts accounted for 1.1% of AA degrees conferred in 2016-2017 and 3.4% of those conferred in 2018-2019.

Program Reflection:

We will continue to make our degrees more visible and accessible. As part of our Unit Plan initiative "Art Reach" we are having an information screen installed in the Art Center Gallery that will highlight information regarding our transfer degree. Further we have entered discussion about creating certificates for the specific areas of study and tabling the AA degrees with the concentrations in 3d/2d areas. As a program we would advocate for auto updates to students who are close to qualifying for a degree in our area and potentially for the auto awarding of degrees to students who have passed all the required classes yet not submitted to be awarded the degree.

2. **Program-Set Standards: Job Placement and Licensure Exam Pass Rates**

This section does not apply to the Studio Arts Program, as the discipline is not included in the Perkins IV/Career Technical Education data provided by the California Community Colleges Chancellor's Office, and licensure exams are not required for jobs associated with the discipline.

II. **CURRICULUM**

a. **COURSES**

Subject	Course Number	Approval Date	Has Prerequisite* Yes/No	In Need of Revision Indicate Non-Substantive (NS) or Substantive (S)	To Be Archived (as Obsolete, Outdated, or Irrelevant)	No Change
ARTS	100	8/1/12	NO	NS Spring 2020		
ARTS	101	8/12/19	NO			X
ARTS	102	8/11/13	NO	NS Spring 2020		
ARTS	105	12/6/11	NO	NS Spring 2020		
ARTS	110	8/11/13	NO	NS Spring 2020		
ARTS	111	8/11/14	NO	NS Spring 2020		
ARTS	112	8/10/09	NO	NS Fall 2020		
ARTS	120	8/11/14	NO	NS Fall 2020		
ARTS	130	8/11/14	NO	NS Fall 2020		
ARTS	140	8/11/14	NO	NS Fall2020		
ARTS	141	8/11/14	NO	NS Fall 2020		
ARTS	145	8/11/14	NO	NS Fall 2020		
ARTS	150	8/11/14	NO	NS Fall 2020		
ARTS	199	8/11/14	NO	NS Fall 2020		
ARTS	210	8/11/14	NO	NS Spring 2020		
ARTS	220	8/11/14	NO	NS Fall 2020		
ARTS	240	8/11/14	NO	NS Fall 2020		
ARTS	241	8/11/14	NO	NS Spring 2021		
ARTS	244	8/11/14	NO	NS Spring 2021		
ARTS	245	8/11/14	NO		X	
ARTS	246	8/11/14	NO	NS Spring 2021		
ARTS	247	8/11/14	NO	NS Spring 2021		
ARTS	248	8/11/14	NO	NS Spring 2021		
ARTS	249	8/11/14	NO	NS Spring 2021		
ARTS	260	1/13/17	NO			X
ARTS	261	8/11/14	NO	NS Spring 2021		

*As of fall 2018, prerequisites need to be validated (in subsequent process) through Curriculum Committee.

b. DEGREES AND CERTIFICATES[+]

Degree or Certificate & Title	Implementation Date	Has Documentation Yes/No	In Need of Revision+ *and/or* **Missing Documentation**	To Be Archived* *(as Obsolete, Outdated, or Irrelevant)*	No Change
Studio Arts AAT	2013	yes			x
Studio Arts: Ceramics emphasis AA	2013	yes			x
Studio Arts: Painting and drawing emphasis AA	2013	yes			x

*As of fall 2018, discontinuance or archival of degrees or certificates must go through the Program Discontinuance or Archival Task Force.

[+]Degrees and Certificates cannot be implemented until the required courses in them are approved and active.

Program Reflection:

> While there is much to do within our curriculum over the next few semesters almost all is non-substantive. As we move forward revising curriculum and better supporting CLOs within our classes we will be linking to PLOs and ultimately ILOs. Although much of this linkage already exists clarity, correlation and coordination to guided pathways will be addressed. The degrees above are not currently in need of revision but may be revised as a result of this work that will be undertaken.

III.   LEARNING OUTCOMES ASSESSMENT

A. Status of Learning Outcomes Assessment
Learning Outcomes Assessment at the Course Level

	Number of Courses with Outcomes Assessed		Proportion of Courses with Outcomes Assessed	
Number of Courses	Over Last 4 Years	Over Last 6 Years	Over Last 4 Years	Over Last 6 Years
26	23	23	89%	89%

Learning Outcomes Assessment at the Program/Degree/Certificate Level

Degrees	Number of Outcomes*	Number of Outcomes Assessed		Proportion of Outcomes Assessed	
		Over Last	Over Last	Over Last	Over Last

		4 Years	6 Years	4 Years	6 Years
Studio Arts AA-T	7	4	5	57%	71%
Studio Arts-Ceramics AA Degree	6	3	3	50%	50%
Studio Arts-Painting and Drawing AA Degree	6	3	3	50%	50%

Program Reflection:

Moving forward we are focused on streamlining the process of correlation between our CLOS and PLOs. Our current model is a bit cumbersome and less than intuitive. Through on-going discussions with Arts faculty, we would like to radically simplify our PLOs in to 2 major categories that almost all CLOs will directly map to. Visual Literacy and Portfolio Development are the 2 major areas we would like our program to focus on. Continued discussion on this topic and relation to ILOs is ongoing. Further, we have observed the need for greater focus on creative problem solving. We have consistently witnessed good skill building in our students. Ultimately however, fortifying the methods by which they utilize, implore and create solutions to problems with these skills will provide our students with success as they move forward. To achieve this, we must support all students in our programs while simultaneously teaching to the highest level.

B. Summary of Learning Outcomes Assessment Findings and Actions

As a result of analysis of CLOs and PLOs we believe the levels of thinking that need to be most addressed in our programs are at the highest level of blooms taxonomy. The Evaluative and Creative levels.

While we push to increase student aptitude in the PORTFOLIO DEVELOPEMENT area we must make sure we are supporting all students in this endeavored despite their skill level. We have started to address this in our introductory courses Arts 101 and 102. Our studio assignments are moving to be more 'Studio Problem" based. Where a student uses newly acquired or recently honed skills to create a solution to an assignment, presented as a "Studio Problem" they must solve.

Further, this level of creative thought and problem solving will be pushed in our student's literal development as we work to improve their VISUAL LITERACY. Whether in written or oral formats we will endeavored students to make creative observations comparisons and evaluations of works of Art and Design. Although this area is rooted in language it is very similar and integral to Portfolio development. The more each student sees, reads and interacts with historic and contemporary works the more "Skills", "visual vocabulary" and context they will have. This will allow them to make these creative insights comparisons and evaluations.

Below is a change we are still considering regarding our PLOs that will help us address the above goals

CURRENT ARTS PLO
1.Visual Literacy: Describe, analyze, interpret, and evaluate artwork in cultural context.
2.Oral Communication: Evaluate and critique artwork and receive criticism from others.
3.Written Communication: Express artistic intents, concepts, and practices in writing.
4.Portfolio Development: Present finished artwork for peer, professional, or academic review.
5.Creative Practices: Create art that skillfully engages and builds on historical and contemporary practices, theories, and materials.
6.Conceptual Development: Translate concepts and visual experiences into images or tactile forms.

7.Safety: Safely handle and maintain materials, studio facilities, and equipment.

New working draft of PLO structure:
1. **Visual Literacy:**

Describe, analyze, interpret, and evaluate artwork in cultural context.

Evaluate and critique artwork and receive criticism from others.

Express artistic intents, concepts, and practices in writing.

2. **Portfolio Development:**

Create art that skillfully engages and builds on historical and contemporary practices, theories, and materials.

Translate concepts and visual experiences into images or tactile forms.

Present finished artwork for peer, professional, or academic review.

Program Reflection:

As we look at increasing student exposure to creative problem solving we will strengthen and or highlight existing course content such as composition development, the translation of ideas into images or forms and the ability to articulate these processes. We have also identified a need to strengthen our student's interaction with the figure. A more consistent offering of Figure drawing and intermediate figure drawing will increase our student's observation skills. As well this is a natural place for students to spontaneously address composition and content almost without knowing it as they simultaneously work with creative intent and purpose. The creative problem solving part of Studio Arts so informed by true learned observational skills and specific technique and material skills exists in the simplest and most complex works of Art and design. Most of the data working toward increasing our student's abilities to creative problem solve points toward students making Art and design decisions "on the fly" reflecting on these developments in subsequent critique and thus learning to pre-intend these core developments in their work.

IV.   PROGRAM PLAN

Based on the information included in this document, the program is described as being in a state of:

- ⭕   Viability
- ⭕   **Stability**
- ⭕   **Growth X**

*Please select ONE of the above.

This evaluation of the state of the program is supported by the following parts of this report:

> Modest enrollment changes relate primarily to cutbacks in the number of sections offered; returning fulltime faculty and enrollment management strategies are expected to result in stabilization.

Complete the table below to outline a three-year plan for the program, within the context of the current state of the program.

Program: _STUDIO ARTS_____
Plan Years: _19-20 to 21-22_____

Strategic Initiatives Emerging from Program Review	Relevant Section(s) of Report	Implementation Timeline: Activity/Activities & Date(s)	Measure(s) of Progress or Effectiveness
Complete work from 17-18 and 18-19 unit plans	throughout	On going	Increase head count
Creative problem solving across the curriculum.	throughout	On going	Better achievement of students in the evaluative and creative realm of CLOs
Continue focus of live figure study across program. Increase focus on live figure study across the curriculum. 2-4 live model sessions per all drawing and painting sections. Approx. 8 per semester so 16 per academic year. Approx. 52 model sessions to cover figure drawing in fall and spring combined. Total 68 section	Throughout & Section 3	Beginning fall 2020	Increase head count, increase student observation skills and "on the fly" creative problem solving

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Describe the current state of program resources relative to the plan outlined above. (Resources include: personnel, technology, equipment, facilities, operating budget, training, and library/learning materials.) Identify any anticipated resource needs (beyond the current levels) necessary to implement the plan outlined above.

Note: Resources to support program plans are allocated through the annual planning and budget process (not the program review process). The information included in this report will be used as a starting point, to inform the development of plans and resource requests submitted by the program over the next three years.

Description of Current Program Resources Relative to Plan:

The new MOU with bay area Models Guild which budgets for approximately 100 live model hours will only support 33 class meetings. We are thus requesting an increase to support the 68 sections we are referencing above.

V.   PROGRAM HIGHLIGHTS

A.   Recent Improvements

Here again I would like to remark on the consistency of the Studio Arts Program. The recent completion of previous Unit Plan staffing requests make Studio Arts a much-improved program. With M'Kormik Hamilton as our in-house admin assistant and Chadwick Herrera as our new 2d IA we now together with existing IAs in photo and the 3d areas we have the support staff to better achieve Student Success. A Strong group of core Adjunct Faculty that continue to improve as we also effectively build our adjunct pool are consistently teaching effectively. Recent improvements in flooring and lighting make the art center safer and more inviting.
Continued outreach with entities like the college foundation on projects like the Faculty Art Scholarship sale continue success. Providing for approximately 7 thousand dollars of scholarships raised over the last 4 years primarily by the sale of Faculty Art. As the community graces, us with their support in these efforts 100 percent of their Art purchasing dollars have gone directly to the students. As well this event has been supported by the VWT program and provided them a venue.
The progression of our students is the highlight. The team working here and what we are able to do in supporting students is constantly improving. As stated earlier in the report approaching appropriate staffing levels will allow us to better engage in outreach activities like the scholarship sale mentioned above.

B.   Effective Practices

In the Studio Arts Program, we teach our students to create, evaluate, assess and then create again with the knowledge and understanding they have gained each time they embark on the creative process. This cadence or rhythm associated with the improvement of each student's creative process is inherently

rooted in the development of each student's critical thinking skills. These very same elements and principles associated with this expanse of critical thought and subsequent improvement outline our best practices as they relate to teaching and learning within the Studio Arts Program.

As we have observed ourselves and our students within our program we have responded by making changes to improve our efforts and our student's success. As there are measures and demands that arise outside of our program our best practice has been to respond to these requirements, but remain focused on the direction that bubbles up from the interactions with our students. This interaction between students and learning is core to our mission. A sustainable cadence of evaluation and improvement of this teaching and learning process has been our goal. In the past, some of our processes that bubble down from administration and the chancellor's office helped create a frenetic nonproductive pace wrought with reaction as opposed to response. Our best practice has been to honor these requirements but remain more present and focused on our mission as described above. We have worked to implore the very critical thinking skills and process we teach to our students to better the Studio Arts Program.

Many recent simplifications by the office of Academic Affairs and Planning have allowed for a more sustainable pace and thus a more present and effective Faculty. These improvements born of clear observation ultimately allow for better focus on our students, as this is our mission. As we observe our operations within the Studio Arts Program we work toward improvement in a sustainable, mindful, mission oriented way.

Feedback and Follow-up Form

Completed by Supervising Administrator:

Robert Van Der Velde, Senior Dean, Arts & Sciences

Date:

11/15/2019

Strengths and successes of the program, as evidenced by analysis of data, outcomes assessment, and curriculum:

The strength of the Visual Arts program is a very strong faculty dedicated to the craft of teaching. Student retention and success rates are good, and the program data indicate that the program contributes to student success across a diverse range of students.

Areas of concern, if any:

Recent enrollment decreases, tied to reducing the number of sections offered, are of some concern, and fill rates could be stronger.

Recommendations for improvement:

Scheduling of the appropriate number of sections, offered at times that are responsive to student needs, should be carefully monitored.
Continued outreach activities are essential.

Anticipated Resource Needs:

Resource Type	Description of Need (Initial, Including Justification and Direct Linkage to State of the Program)
Personnel: Faculty	
Personnel: Classified	
Personnel: Admin/Confidential	
Instructional Equipment	
Instructional Technology	
Facilities	Establish maintenance schedule for 3700 building
Operating Budget	Increase budget for models to accommodate figure drawing every semester
Professional Development/ Training	
Library & Learning Materials	