



ART

PROGRAM REVIEW

SELF-STUDY

2015-2016



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1.1 Introduction. Introduce the program. Include the program’s catalogue description, its mission, the degrees and certificates offered, and a brief history of the program. Include the number and names of full-time faculty, adjunct faculty, and classified staff. Discuss any recent changes to the program or degrees (limit to 2-3 pages max).

The study of art is necessarily holistic: the successful graphic designer, sculptor, printmaker, painter or ceramicist must understand how his or her practice fits within the rich context of art history, just as one cannot fully understand art history without a practical knowledge of art-making. In the contemporary art world, boundaries are blurring among the various media and fields of artistic study. Students must learn about traditional art tools, as well as contemporary forms of art-making. For example, today’s printmaker must be well-versed in computer-aided design—just as the graphic designer must be as comfortable handling a printing press as an iMac.

Given the at-once diversified and highly-integrated nature of art study, the Solano Art Department offers six degrees, yet the requirements for each degree are built on the same footing. This ground-work is two-fold. First, it consists of key courses, “Foundation Courses,” which ensure that all our art students gain necessary skills in visual literacy. Second, all degrees are based on the same pedagogical foundation, one that emphasizes multicultural visual literacy and global citizenship. Students are challenged to consider the role of *community* in the creation and interpretation of artwork, and use problem-solving and aesthetic skills to analyze and apply classroom concepts, both in and *beyond* the class. Our goal is to train students not just in *making things*; studying art comes with a responsibility to make a difference: to see the world differently, to become part of something bigger and broader than one’s immediate concerns, and to speak up with an empowered visual voice.

The catalog descriptions of the degrees offered by the Art Department all follow the same template. A sentence or two outlines the program; the degree is defined as an Associate in Arts Degree (AA) or an Associate in Arts for Transfer Degree (AA-T); and the Program Outcomes are listed. To emphasize the interconnected nature of the Art Department and its offerings, all degrees share the same Program Outcomes:

1. Students will analyze, apply and integrate diverse visual experiences.
2. Students will develop and articulate with proficiency an understanding of visual and multi-cultural literacy.
3. Students will work independently and cooperatively to solve creative problems, applying critical thinking skills.

Further, all courses offered by the Art Department share the same “ART” prefix before the course number.

Following are the specific degrees offered (no certificates are offered at this time):

Art—Two-Dimensional, Associate in Arts Degree
Art—Three-Dimensional, Associate in Arts Degree
Art History, Associate in Arts Degree
Associate in Arts in Art History for Transfer
Graphic Design & Illustration, Associate in Arts Degree
Associate in Arts in Studio Arts for Transfer

In the 1990s, the Art Department consisted of three full-time faculty members. Two faculty members, Kate Delos and Marc Pandone, taught two-dimensional studio courses. Today, Kate is a professor emeritus and teaches part-time. Marc teaches 2-D design (one of the Foundation Courses), drawing, and some painting. Marc Lancet teaches three-dimensional studio courses, including the Foundations course in 3-D design. In 2002, the department expanded with the hiring of a full-time Art History professor, Ferdinanda Florence, to teach the art appreciation and art history courses, and develop the AA degree in Art History. Kate's full-time replacement, Jeanne Lorenz, was hired in 2008 to teach printmaking, painting, and the Foundations course in color theory. In 2008, a longstanding goal to hire an Art Lab Technician was finally realized, and Kathy Kearns transitioned from part-time ceramics faculty to full-time Lab Tech. Finally, in 2012, the Department added a full-time, tenure-track Graphic Arts position, as our Graphic Arts professor, Rachel Smith teaches all the Graphics courses and is currently updating the major and classes. All five full-time faculty members have supported the college outside of classroom teaching duties, volunteering for committees, acting as representatives, etc. As practicing artists who maintain active ties to the professional art world, and as active members of their communities, Art Department faculty members contribute to student success, both in and beyond the classroom (see section **4.2, *Current Staffing***).

The Art Department has enjoyed extensive support from adjunct faculty. Currently, adjunct professors Rick Deragon, Linda Grebmeier, James Kleckner, Carol Levy, Jason Perry, Lisa Reinertson, and Abigail Rubenstein are responsible for teaching many of our 2-D classes. Teaching many 3-D classes are adjunct professors Rod Guyer, Pam Peck, Lisa Reinertson, and Juan Santiago. Adjunct professor Teri Brunner teaches several Art History classes.

For many years, the Art Department has had the honor of “hosting” the Dean of Liberal Arts (formerly the Dean of Fine and Applied Arts and Behavioral Sciences) in the art building. This proximity has granted the Art Department faculty fortuitous access to the very heart of the School/Division, administrative assistants Donna Meyer and Leigh Anne Jones, and Dean Neil Glines, for which we are very grateful.

The Art Department sorely missed our central location during the two years we were relocated in the 1100 Portable Buildings swing space, while the 1300 Art Building was renovated with Measure G funds. Unfortunately, the move coincided with a precipitous drop in enrollment campus-wide; in Fall 2011, the first semester of our relocation, we were over-enrolled in many classes. In Summer 2012, due to budget concerns, the college cancelled summer school, and courses were further trimmed in Fall 2012. Students saw Building 1300 under construction, and assumed that there were no art classes (and perhaps no art program). State-wide mandates, such as the elimination of repeatability for almost all courses, further impacted enrollment. The Department returned to a beautifully-remodeled 1300 building in Fall 2013, fully equipped with new technologies, including a state-of-the-art Mac lab, as well as new DSP-compliant spaces and equipment, and student-friendly furniture. Studios were remodeled with innovative display spaces, ready to show student work, and the grand glass doors to the spacious new gallery were opened wide to embrace a regrettably small but enthusiastic student body.

Faced with the challenge of sustaining momentum through many changes over the past four years—including the move from the old building to swing space to the new building, fluctuations in leadership (including three different deans over a five-year period) and school reorganizations, and sharp declines in enrollment and budget—the Art Department faculty and staff have rededicated themselves to outreach. We are seeking new students from previously unaddressed

venues, such as local high schools; reaching out to current students to better gauge their needs; and seeking input beyond the college to address our fiscal, curricular, and pedagogical concerns. These efforts will be discussed in detail throughout the Self-Study. The most visible result of our efforts is the addition of two degrees for transfer (AA-T degrees), to bring the college in compliance with the Chancellor's Office SB 1440 mandate, as noted above: one in art history, and one in studio arts. Both degrees were added to the 2013-2014 catalog. This is an ongoing process, however, as faculty continue to update courses to align course descriptions, units, objectives, etc. with the "course descriptors" set by the Transfer Model Curricula. Further, faculty members have modified the existing AA degrees to make them more compatible with the AA-T degrees. For example, a student who earns an AA in Art History will now qualify for the AA-T degree in Art History, without having to take additional courses. Similarly, a student who has taken all the courses required for the AA degree in Art—Two-Dimensional or Art—Three-Dimensional will automatically qualify for the AA-T degree in Studio Arts. For more extensive discussion, see section 2.8, *Course Offerings*.

The Art Department faculty members are dedicated to providing a rich and diverse educational experience for our art students, yet we recognize the need to lay a clear pathway for students to follow—especially given the new statewide mandates that give priority registration to students who have declared a major. To that end, we are revising our current program descriptions, to make them clearer and more informative. We are considering some certificate options, and will assess the usefulness of reducing the number of degrees we offer, and adding concentrations (see **Table 7, Short-Term Goals**). As we make our assessments, we are focused on providing the best options for our students' needs. For example, the Art History AA degree is a bit more rigorous than the state-mandated AA-T degree, but perhaps not enough to warrant keeping both degrees. Conversely, there are no guarantees that the Art History AA-T will stay in its current form; if future revisions at the state level were to weaken the degree, having an alternate degree in the catalog would be imperative for students seeking to transfer to a UC art history program. The AA-T degree in Studio Arts is far too weak for our standards, and for the standards of the UC system. Therefore, eliminating our studio AA degrees is not an option; instead, we might fold some or all of our studio degrees into a single Studio Arts AA degree with a concentration component.

***1.2 Relationship to College Mission and Strategic Goals.* Describe the program's relationship to the overall mission of the college: "Solano Community College educates an ethnically and academically diverse student population drawn from our local communities and beyond. We are committed to help our students to achieve their educational, professional and personal goals centered on thoughtful curricula in basic skills education, workforce development and training, and transfer level education. The College accomplishes this three-fold mission through its dedicated teaching, innovative programs, broad curricula, and services that are responsive to the complex needs of all students."**

The Art Department is dedicated to educating "a culturally and academically diverse student population drawn from our local communities and beyond." To serve this mission, the Art Department of SCC is focused on expanding students' understanding of what it means to be a responsible global citizen, with programs that challenge students to analyze, apply and integrate diverse visual experiences; develop and articulate with proficiency an understanding of visual and multicultural literacy; and work independently and cooperatively to solve creative problems, applying critical thinking skills. These goals are clearly stated in the Art programs' Program Level Outcomes (PLOs). All the art programs demand the development and application of critical thinking skills, supporting students' goals both professionally and academically. Faculty

are dedicated to the concept that art can truly transform students’ lives; for the art department, this is more than the college’s slogan—it is the essence of quality art education.

Using the matrix provided in Table 1, describe which of SCC’s Strategic Directions and Goals the program supports. Address only the goals relevant to the program. *Limit evidence to one paragraph per objective.*

Table 1. SCC’s Strategic Directions and Goals

Goal 1: Foster Excellence in Learning
<p>Obj. 1.1 Create an environment that is conducive to student learning <i>Program Evidence:</i> Students thrive in an environment that is safe, welcoming, and supportive. Student survey results (from both face-to-face and online classes) clearly indicate that students feel free to express themselves, and consider the art department safe and supportive (see Appendix C: Survey Results). In most art classes, students are further supported by eCompanions (through the Canvas Learning Management System/LMS), making available lectures, assignment examples, links, and other resources. The newly-remodeled and ADA-compliant art building provides a physical environment conducive to learning, with new furniture, equipment, and spaces designed for optimum student use. Faculty utilized Distance Education resources to Close-Caption nearly a hundred videos and video clips used in online and face-to-face classes. Guest lecturers expand students’ horizons, giving them a greater understanding of how course content and “local learning” related to the broader professional world (see Appendix D: Art Department Events).</p>
<p>Obj. 1.2 Create an environment that supports quality teaching <i>Program Evidence:</i> Faculty use interactive teaching techniques and continually-updated approaches to foster critical-thinking skills and ensure active learning. Student survey results indicate that most students feel challenged in class; they are learning as much or more than they had expected (see Appendix C: Survey Results). Field trips to local museums expand the teaching environment, so that students come face-to-face with the broader art world and connect classroom learning, studio practice, and local, national, and international art. Indeed, students are encouraged to consider their entire world as an art classroom.</p>

Obj. 1.3 Optimize student performance on Institutional Core Competencies

Program Evidence: Art-making is one of human-kind's earliest forms of expression; therefore, the entwined fields of art practice (studio art) and art history address all the core competencies: communication (I), critical thinking (II), global awareness (III), and personal and professional responsibility (IV). Both art history and studio art students are required to read about art and artists, analyze the readings, and write papers based on their analyses (IA, IB, IIA, IIC). Readings, lecture material, field trips to area museums, and guest artists provide exposure to social diversity and artistic variety; students demonstrate through their writings and artwork their understanding of cultural differences in art expression (IIIB, IIIC). In group critiques, studio art students are required to present their work, listen to classmates, and respond with constructive, thoughtful comments (IC, ID, IVB)—a process that builds self-awareness and self-assessment skills (IVA). In studio classes, group projects and portfolio reviews reinforce workplace skills (IVC).

Goal 2: Maximize Student Access & Success

Obj. 2.1 Identify and provide appropriate support for underprepared students

Program Evidence: Both studio art and art history classes maintain high standards for students, who are expected to read, write, and use critical-thinking skills to analyze artwork, assess their own work, and make improvements. Many of our students are underprepared, lacking reading, writing, and critical-thinking skills, as well as the self-awareness needed to accurately assess their own skills, strengths, and weaknesses. As one might expect, a wide range of skill levels exists in a single class; some students may be confident and adept, while others are unsure how to use a ruler, hold a paintbrush, or gather the required materials for class. Most students are underprepared in some respect; therefore, faculty ensure, first and foremost, that students are made to feel welcome and supported (see Obj. 1.1 above) and an environment is provided that is conducive to learning (see Obj. 1.2 above). In addition to email and eCompanion messages, chat and conferencing, faculty make themselves available in person to work with students one-on-one. The iMac lab is open outside of class time for students needing to build their skills; the Art Department hopes to expand these hours, with the support of additional personnel (see **Table 7: Long-Term Goals**). In art history, faculty have developed workbook/readers with scaffolded assignments directly linked to the readings, to encourage greater retention and success rates. Students are often directed to the Writing Lab, and the hours are posted every semester. Audio books, supplemental reading material, textbooks and seminar books on library reserve at the Fairfield campus and both centers, and loaned textbooks and supplies are just some of the ways faculty help students bridge personal, financial, and academic gaps. Faculty in the Graphics Department are currently planning an introductory Graphics course for students with limited computer skills (see **Table 7: Short-Term Goals**).

Obj. 2.2 Update and strengthen career/technical curricula

Program Evidence: As the Graphics Art Program is a CTE program, the Art Department is glad to have added a full-time, tenure-track Graphic Arts position (as noted in 1.1 Introduction). The new faculty member has been active in inviting a diverse array of guest lecturers who are well-regarded in their fields (see **Appendix D: Art Department Events**). The program has already been updated through changes to curriculum; for example, ART 052 (Lettering and Layout) will be ART 045C (Typography) effective Fall 2016. Further modifications to courses, new courses, and revised program requirements are planned (see **Table 7: Short-Term Goals**).

Obj. 2.3 Identify and provide appropriate support for transfer students

Program Evidence: To support students seeking to transfer to a California State University (CSU), the Department developed two Associate Degrees for Transfer (AA-T), Studio Art AA-T and Art History AA-T, as noted above in 1.1 Introduction. The Foundation Courses and 2-D degree were embraced by the Art Department of the University of California—Berkeley as an exemplary model. While conducting portfolio reviews, faculty identify students who are seeking to transfer, and customize feedback based on the student's stated goals. Faculty regularly meet with Curriculum Committee members and the Articulation Officer to ensure that the ART degrees are in full compliance with current (and ever-shifting) AA-T standards and that articulation agreements for all art courses are up-to-date. One example of faculty's responsiveness to transfer students' needs can be found in the Graphic Arts program. Faculty discovered that many Graphic Arts students were seeking to transfer to UC—Davis, but the courses they had taken at SCC did not articulate; in response, faculty have renumbered the Graphic Arts classes (from the 50s to the 40s) and revised course outlines in order to secure UC-transferability.

Obj. 2.4 Improve student access to college facilities and services to students

Program Evidence: Faculty often direct students to college facilities and services; indeed, faculty regularly walk students personally from the Art Building to the facility or service that best fits the student's immediate need. This is the single, most effective and personal way to ensure that students get the help they require. Sometimes our students are in crisis, and the Art Department provides a safe space for students with pressing needs. As the School of Liberal Arts office is located in the Art Building, faculty often encounter non-Art students who are confused or in distress. Students are regularly guided to counseling; the nurse's office; the Office of Administration and Records; the Veterans Affairs office; Disability Services; and the library. The eCompanions offer an excellent platform to direct students to many of the college's support facilities and services; several ART eCompanions provide links to the relevant websites, so that college services are just a click away.

Obj. 2.5 Develop and implement an effective Enrollment Management Plan

Program Evidence: The Art Department has long maintained an enrollment management plan focused on student needs, minimizing the risk of scheduling conflicts for studio art and art history majors; for example, faculty have made sure that studio art majors taking a required art history course in the morning can then take an afternoon studio course with just a short break between classes. Faculty developed an online ART 010 (Art Appreciation) course to meet a growing student demand for online courses. Faculty have been attentive to how often a course required for a major is offered, and whether students have the opportunity to take required courses at night. Programs have been modified to give students greater flexibility in which courses they can take. For example, ART 011 (Modern Art) was once a requirement for all Studio Art majors, but was not regularly offered due to low enrollment; now, students can take ART 011 or ART 012 (Diverse Artists) to fill the requirement (ART 012 is also included in the Ethnic Studies major, and is more routinely offered). Faculty plan to develop an online ART 011 course to further enrollment flexibility (see **Table 7: Short-Term Goals**). Survey results show no particular trends in student preference for times of day or days of the week for course offering. Some students have noted their desire to take studio courses at the Vallejo and Vacaville Centers; however, there are insufficient facilities at Vacaville for studio classes, and the Vallejo facilities are sub-standard (see section **4.4, Facilities**). Decisions regarding how many courses to offer have been difficult to

manage in recent years, given the fluctuations of enrollment addressed in 1.1 Introduction. The Art Department is currently adjusting its enrollment management plan to mesh with the College's new block scheduling plan, to be implemented in the Summer/Fall 2016 semesters.

Goal 3: Strengthen Community Connections

Obj. 3.1 Respond to community needs

Program Evidence: Art faculty have responded to community needs both inside and outside the department. Faculty regularly invite guest artists from the local and regional community to lead workshops and give lectures (see **Appendix D: Art Department Events**). ART 030B, a course in mural painting, was developed specifically to train students in assessing and addressing community needs. In its initial offering, students created a mural for the Juvenile Detention Center in Fairfield; in its second offering, students at the MIT Academy in Vallejo created a mural for their own community. Faculty have designed logos and printed T-shirts for College clubs and programs. They regularly serve as judges for the Solano County Fair and Fairfield Visual Arts yearly show. The Department plans to offer workshops and "summer camp" to help bring the arts to prospective students who would otherwise not have that experience (see **Table 7: Short-Term Goals**).

Obj. 3.2 Expand ties to the community

Program Evidence: As noted in the 1.1 Introduction, the Art Department has recently focused our efforts on community outreach (see **Appendix D: Art Department Events**). Students from local high schools and elementary schools have visited our facilities, and created art in the Printmaking and iMAC labs. For example, in Spring 2011, faculty participated in the Dixon May Fair, which featured an art auction of Solano students' work and an event in which relief prints were created with a steam roller acting as a printing press. In October 2014, faculty participated in a weekend outreach event at the Solano Town Center, signing up prospective students, and creating handkerchiefs and buttons as promotional give-away items. Ceramics faculty and the Art lab technician participate yearly in the California Conference for the Advancement of Ceramic Art, which is well-attended by fine artists and gallery owners. Through CCACA, faculty share student work with a broad and important audience while in turn exposing students to the larger art community.

Goal 4: Optimize Resources

Obj. 4.1 Develop and manage resources to support institutional effectiveness

Program Evidence: The Art Department faculty and staff are charged with managing a variety of resources from multiple sources. Faced with fluctuating and sometimes opaque funding from the District, the Department routinely meets to assess the varying needs of each program and each class (for example, money must be set aside to pay models for figure painting, figure sculpture, and life drawing classes). The Art Lab Technician works with faculty to decide what to buy through open Purchase Orders (P.O.s). Faculty donate their time and effort to generate income for the Friends of Art fund (through ceramic and print sales, for example). Community members often contact faculty to donate artwork, paints, books and other supplies, and faculty routinely assess the value of the donation, weighing the potential benefit to students against the cost of fixing, maintaining and/or storing the items.

Obj. 4.2 Maximize organization efficiency and effectiveness

Program Evidence: The Art Department depends on a strong partnership with Facilities and IT to ensure that students are working in a safe and well-maintained environment. Faculty make facilities requests in a timely manner, so that issues such as clogged drains are addressed quickly, before greater damage can occur. Whenever possible, the faculty seek energy-saving alternatives in replacing older equipment; for example, burned out halogen lights in the gallery were replaced with LED lights. Ongoing problems with Smartclassroom technology in the Art lecture room were resolved after extensive dialogue between faculty and IT.

Obj. 4.3 Maintain up-to-date technology to support the curriculum and business functions

Program Evidence: As noted in Obj. 4.2 above, faculty are attentive to software and hardware issues as they arise, submitting prompt HelpDesk tickets whenever troubleshooting or routine maintenance is required. The iMAC lab has the most up-to-date software, along with a new 3-D printer which will inform future Graphic Arts, 2-D and 2-D curricula. The Department worked with IT, the Distance Education Coordinator, and the Utelogy company to install state-of-the-art technology in the Art lecture room, including software-driven projector controls; a ceiling-mounted document camera; and a cabinet filled with ten laptop computers for student use in class. Students can now work in groups to conduct in-class research on the computer, while the instructor can switch seamlessly from various audio-visual sources during lecture and discussion. The Department hopes to include lecture-capture technology in the room in the future (see **Table 7: Long-Term Goals**).

1.3 Enrollment. Utilizing data from Institutional Research and Planning (ITRP), analyze enrollment data. In table format, include the number of sections offered, headcounts, the full-time equivalent enrollment (FTES), and the WSCH for each semester since the last program review cycle. If data is available for the number of declared majors in the discipline, please include as well. Compare the enrollment pattern to that of the college as a whole, and explain some of the possible causal reasons for any identified trends.

The following table shows **enrollment data for all students taking art classes offered since Summer 2008**. The table includes total enrollment numbers, total number of sections, FTES, and WSCH per semester.

SemesterDe..	Total Census Enroll	Section Count	Total FTES	WSCH
Summer 2008	212	9	25	760
Fall 2008	681	30	100	3,003
Spring 2009	756	31	110	3,304
Summer 2009	254	10	30	912
Fall 2009	733	30	108	3,240
Spring 2010	816	30	124	3,720
Summer 2010	213	8	29	861
Fall 2010	784	29	120	3,591
Spring 2011	840	34	123	3,689
Summer 2011	183	6	20	615
Fall 2011	693	29	106	3,171
Spring 2012	751	29	115	3,453
Fall 2012	637	25	97	2,905
Spring 2013	699	32	112	3,363
Summer 2013	130	9	17	518
Fall 2013	647	32	105	3,144
Spring 2014	616	30	104	3,118
Summer 2014	153	7	18	531
Fall 2014	583	28	94	2,818
Spring 2015	624	27	101	3,037
Summer 2015	148	8	18	544
Fall 2015	643	30	101	3,017
Spring 2016	0	34	0	0

Spring enrollment tends to be more robust than Fall enrollment, according to the above data; about 70 more chairs are filled in the Spring, on average. However, even accounting for the expected Spring-to-Fall semester enrollment decline, we find a noticeable drop in the number of students enrolled in art classes in Fall 2012, following the cancellation of classes campus-wide in Summer 2012. In Fall 2011, census numbers in art classes totaled 693; that number rose to 751 in the Spring, but dropped to 637 in Fall 2012. We gained some enrollment in 2013, but experienced a second enrollment drop in 2014. Fortunately, our 2015 enrollment numbers are on the rise once again, but we have not yet returned to pre-2012 enrollment figures.

The chart below shows **Fall enrollment data for the college as a whole since 2008....**



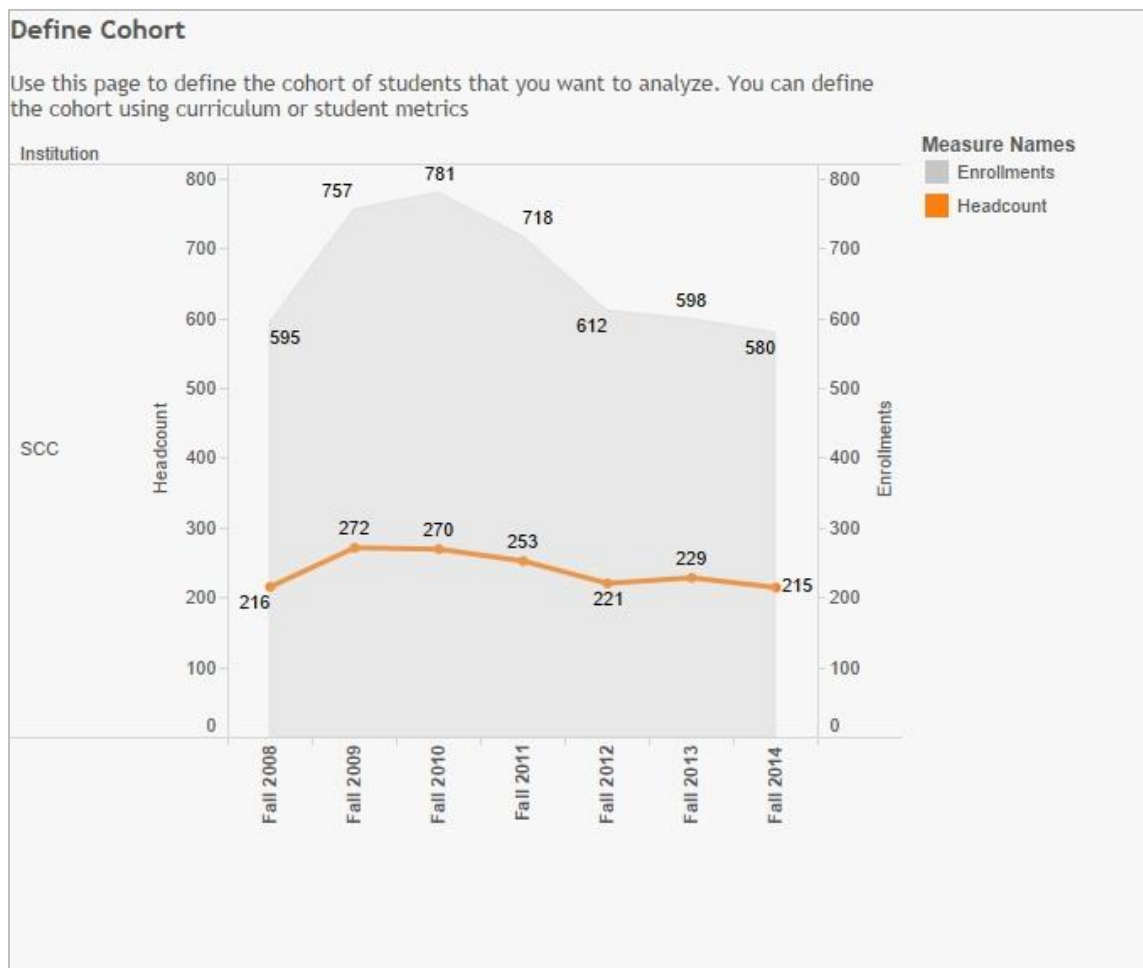
...and the following chart shows **enrollment in art classes** for the same period:



Together, the charts show that the art department's loss of FTES mirrors the college as a whole following the Summer-school cancellation in 2012; however, our second enrollment dip in 2014 does not parallel the college-wide numbers. It is possible that the newly-remodeled art building fueled a temporary spike in enrollment, as faculty had heavily promoted the department's return to 1300, reaching out to former students and entreating them to take advantage of the new facilities.

Enrollment drops are also likely related to the loss of repeatability for art classes, a mandate from the Chancellor's Office that became effective in 2013. Studio art courses that were once repeatable up to three times became off-limits to students who would otherwise seek to refine their skills through course repetition. The Department had anticipated that, once effective, the loss of repeatability would have definite (though not necessarily immediate) enrollment repercussions, but could not predict when the effects would be felt, and how impactful they might be; the second drop in enrollment numbers by Fall 2014 might well reflect those repercussions. If so, the slight rise in enrollment in 2015 is perhaps a sign that the worst of this mandate's effects have already been felt.

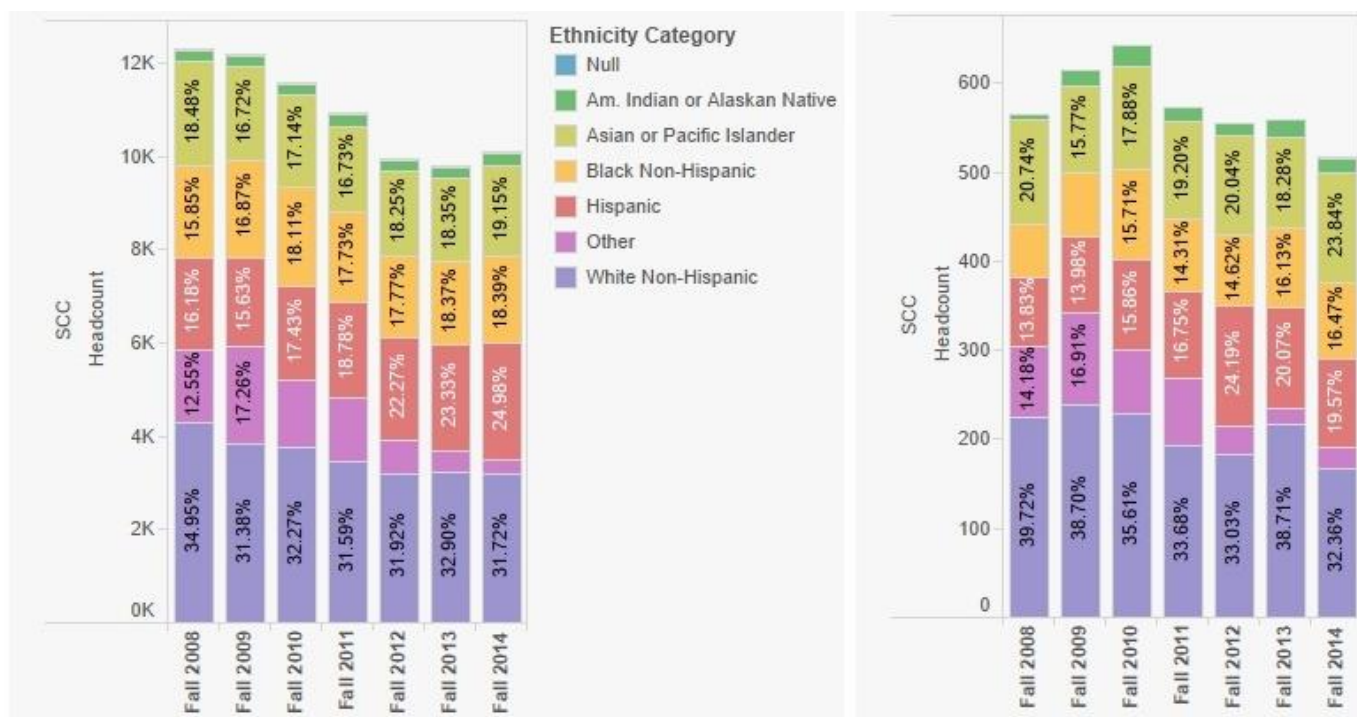
The following chart shows **Fall enrollment information for declared art majors only**. The headcount arc (in orange) mirrors the data discussed above.



1.4 Population Served. Utilizing data obtained from Institutional Research and Planning, analyze the population served by the program (gender, age, and ethnicity) and discuss any trends in enrollment since the last program review. Explain possible causal reasons for these trends, and discuss any actions taken by the program to recruit underrepresented groups.

The Art Department is proud of the diversity of its student body. We strive to provide a supportive, fair, and academically-challenging environment for all our students—and are deeply sensitive to the role of art in the pursuit of social justice.

The following two bar charts (at the top of the next page) show, on the left, the **ethnic diversity of the college as a whole** (using Fall semester data) since 2008, and on the right, the **diversity of students taking art classes** during the same period:

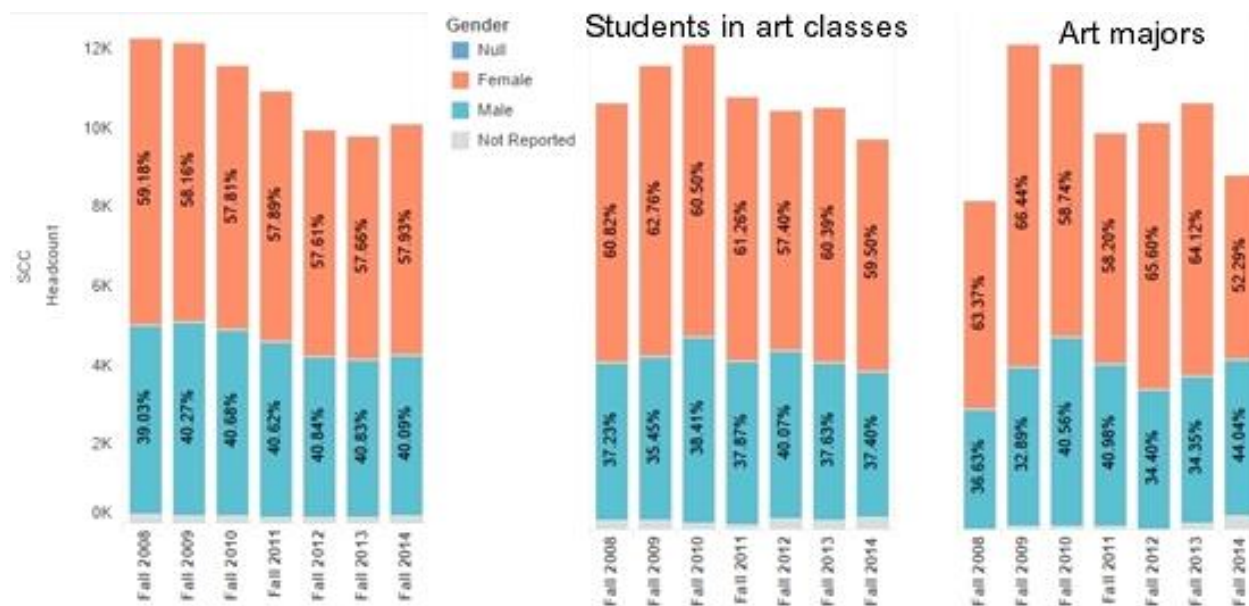
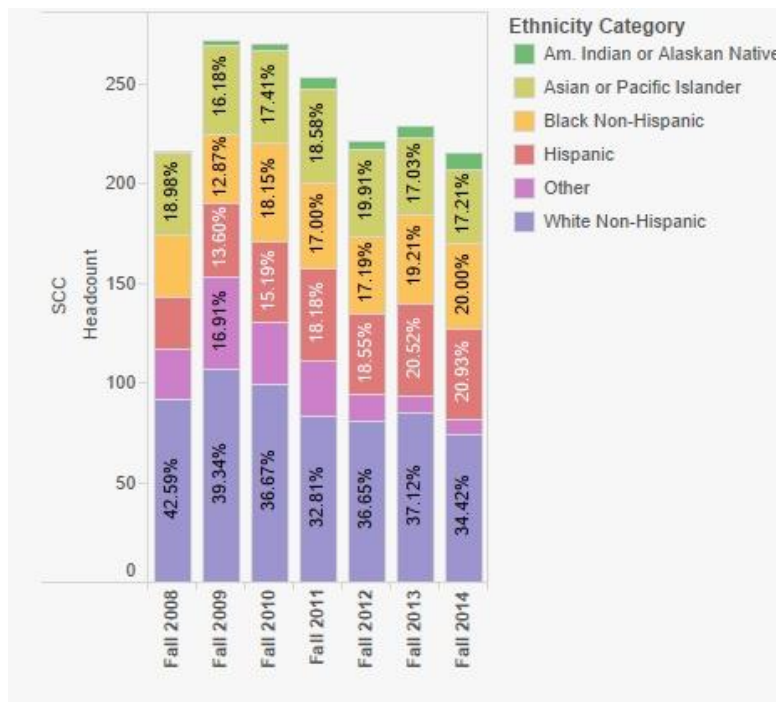


The data shows that the ethnic diversity of students taking art classes reflects the diversity of the college as a whole. The growing percentage of Hispanic students since 2008 demands particular attention. The course Art 3B, Arts of Africa, Oceania, and the Americas, was created in part to allow deeper study of the arts of the Americas. However, more attention is needed to ensure substantive discussion of Latino artists in other art and art history classes (see **Table 2: Educational Master Plan, Project 1**).

The chart at right focuses on the **ethnic diversity of Art majors**. Again, the Art Department data reflects the ethnic diversity of the college as a whole.

The charts below compare enrollment by gender: on the left, the **gender diversity of the college as a whole** (using Fall semester data) since 2008; center, the **gender of students taking art classes**; and right, the **gender of art majors**.

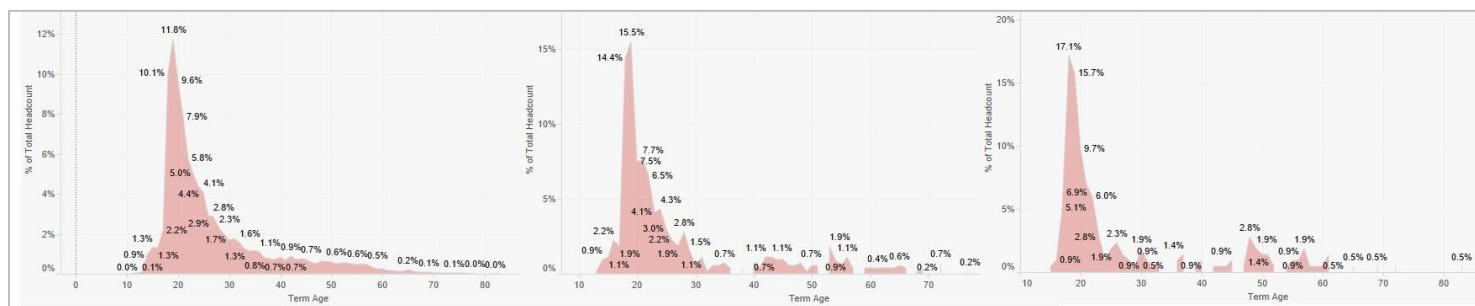
Again, enrollment in the art classes is consistent with the 40/60 male-to-female gender ratio found in the college as a whole. Two features stand out in the data. First, there is a



small spike in the percentage of male students in Fall 2014; however, the percentage drops to 37.5% in Spring 2015, so no trend can be inferred here.

Another standout feature seen the charts above is the rising percentage of “not reported” among students taking art classes and majoring in art. Campus-wide, the percentage of “not reported” was a consistent 1.5% until Fall 2013, when the percentage rose to about 2%. Among art students, the percentage has fluctuated in the past, but stayed at 3% in Fall 2014 and Spring 2015—a total of 16 students. It is possible that these students do not self-identify as either male or female; perhaps the college should offer students a gender-neutral or “other” identity choice, so that we can better understand the significance of the “not reported” group.

Finally, the following three charts show a snapshot of the age of students that were enrolled in the **Spring 2015** semester: on the left, the **age of students attending classes at the college**; in the middle, the **age of students taking art classes**; and on the right, **the age of students majoring in art**. As is the case college-wide, 19-year-olds comprise the largest percentage of students taking art classes, but the students range in age from early teens through late 70s. Students majoring art in Spring 2015 ranged from 16 to 69 years of age, though the vast majority of art majors are in their late teens and early 20s. It is possible that, with the added offering of certificates, the department may see a rise in the percentage of older students, seeking to enhance their marketability, change careers, or branch out in their current job.



1.5 Status of Progress toward Goals and Recommendations. Report on the status of goals or recommendations identified in the previous educational master plan and program review.

Table 2. Educational Master Plan

Educational Master Plan	Status
<p>1. Emphasize reading and writing across disciplines, focusing on diversity, clarity, cohesive argument, higher-level creative problem-solving and critical thinking. (Formerly EMP project 3)</p>	<p>In art history classes, scaffolding reading and writing assignments were implemented in Fall 15, and will be continued for Spring 2016 and future courses. The 2016 Second Edition of <i>Approaches to Art</i>, the textbook for Art 010 (Art Appreciation) will include more Latino artists. For studio art courses, <i>The Book of Trees</i> was used in Spring 2015 to link reading with analysis and art production across multiple studio courses. Further linked readings and projects are planned, with an emphasis on diversity (both academic and cultural).</p>

2.	Collaborate with local high school instructors and counsellors and articulate programs to create a cohesive instructional matrix bridging primary, secondary and community college art education. (Formerly EMP project 4)	SCC faculty met with Rosemarie Dias at Jesse Bethel High School to discuss the needs of the Multimedia Academy, and with Oakbrook Elementary principal and faculty to discuss bridging opportunities with this Visual and Performing Arts school in Fairfield. See Appendix D: Art Department Events and <u>Table 7: Short-Term Goals</u> .
3.	Develop a CTE certificate program in Professional Practices for the Artist. (Formerly EMP project 11)	Faculty applied for a sabbatical for two consecutive years to work on this project, but the applications were not selected. Once the 3D program has been revised, then the CTE certificate will be created (see Project 4 below).
4.	Explore potential for a CTE certificate in Visual Communication (with an optional emphasis in Printmaking, and further emphases planned in animation, web, and motion graphics) (Formerly EMP project 12). Revise Graphic arts degree and potentially develop Graphic Arts certificate program to focus on CTE component (Formerly EMP project 14) Revise Art—3-Dimensional degree to create two emphasis options, ceramics and sculpture.	Faculty currently on sabbatical through Spring 2016 will submit the new certificate(s) in Printmaking/Graphic Arts (name/s of certificate/s TBD) for curriculum committee approval in Fall 2016. 3D program revisions planned for Spring 2016 semester, to be submitted to the Curriculum Committee in late Spring or Fall 2016. See <u>Table 7: Short-Term Goals</u> .
5.	Address an assessed need for a full-time, multidisciplinary computer lab tech position, to maintain computer and print labs in Studio Art department, and make appropriate recommendations for hiring (Formerly EMP project 17).	This is currently one of the Department's long-term goals, to be pursued once the planned revisions to the Graphic Arts degree are implemented (see <u>Table 7: Long-Term Goals</u>).

Table 3. Program Review Recommendations

Program Review Recommendations (Previous Cycle)		Status
1.	<p>Successful remodel of 1300 building with new “technological standards” to “address issues of health and safety” and “promote excellent teaching and learning and prepare students for the future.” As part of remodel...</p> <ul style="list-style-type: none"> a. Create a department-wide iMac lab in room 1305, with continued equipment support and ongoing funding to purchase tech equipment and software; b. Create specialty kilns and install wood-working equipment; c. Install electric welding equipment to bring sculpture course offerings up to date with industrial standards; d. Replace furniture and get new AV equipment, and have Wi-fi throughout building; e. Create new gallery space across from lecture room. 	Completed. Note re: Item 1c, welding equipment available but not permanently installed; permanent, safe accessibility requires more facilities enhancements.
2.	Hire “full-time instructor dealing with multi-media in conjunction with photography, arts, graphics, web design, journalism, etc.”	Completed.
3.	Continued revision and expansion of existing courses to encompass multimedia trends.	Ongoing; see <u>Table 7: Short-Term Goals.</u>
4.	Hire second full-time instructor in 3-dimensional art.	Suspended; no current need at this time.
5.	Create new courses in Travel Art History, Travel Studio Art, and Mural Painting	Completed.
6.	Ensure timely replacement of old “Smart Classroom” technology and support for new technology	Ongoing; see <u>Table 1, Obj. 4.3</u> above. See also <u>Table 7: Short- and Long-Term Goals</u>

1.6 Future Outlook. Describe both internal and external conditions expected to affect the future of the program in the coming years. Include labor market data as relevant for CTE programs (limit to one page or less).

The Art Department is positioned at the start of challenging and exciting new era. As noted in 1.1 Introduction, changes at the State level have redefined the role of community colleges, shifting the emphasis away from lifelong learning and towards specific outcomes, such as job training and transfer. Though students are now facing a smaller window of time in which to complete their associate's degree, experts generally agree that today's student must have a broad academic background in order to be optimally prepared for the future. Today's graduate is more likely than ever to switch careers several times in his or her working life, and those who were trained to think creatively and work flexibly in varied environments will be most likely to succeed professionally in the coming years: "Success in the 21st century requires knowing how to learn. Students today will likely have several careers in their lifetime. They must develop strong critical thinking and interpersonal communication skills in order to be successful in an increasingly fluid, interconnected, and complex world" (Karen Cator, Director, Office of Educational Technology, U.S. Department of Education, quoted in *Education Week*, <http://www.edweek.org/tsb/articles/2010/10/12/01panel.h04.html>). These critical-thinking and communication skills are honed in all the ART classes, which require individual analysis and group critique. Students learn to apply the critique process and assess the success of artworks and products.

Now more than ever, students should pursue an art education at the associate's level, regardless of whether they plan to pursue a job in the arts. The Art Department is following national trends that position the arts as a cornerstone for further study in the sciences, technology, business, and public service. The MIT program in Art, Culture, and Technology is one of several university programs that "facilitates artist-thinkers' exploration of art's broad, complex, global history and conjunction with culture, science, technology, and design via rigorous critical artistic practice and practice-driven theory" (Mission Statement, <http://act.mit.edu/about-act/mission-statement/>). In both 2D and 3D studio art courses, such practice-driven, "maker" concepts are employed; indeed, the "maker culture" has become a byword for innovation itself.

Daniel Pink, a bestselling author on subjects of science, business and technology, makes the case in his book, *A Whole New Mind*, that the future will call for more MFAs and fewer MBAs. He explains:

We are entering a new age. It is an age animated by a different form of thinking and a new approach to life – one that prizes aptitudes that I call "high concept" and "high touch." High concept involves the capacity to detect patterns and opportunities, to create artistic and emotional beauty, to craft a satisfying narrative, and to combine seemingly unrelated ideas into something new. High touch involves the ability to empathize with others, to understand the subtleties of human interaction, to find joy in one's self and to elicit it in others, and to stretch beyond the quotidian in the pursuit of purpose and meaning... Today, the defining skills of the previous era – the [so-called] "left brain" capabilities that powered the Information Age – are necessary but no longer sufficient. And the capabilities we once disdained or thought frivolous – the "right-brain" qualities of inventiveness, empathy, joyfulness, and meaning – increasingly will determine who flourishes and who flounders. For individuals, families, and organizations, professional success and personal fulfillment now require a whole new mind.

Pink is declaring that a sure path to professional accomplishment and a fulfilling life is pursuing training in the fine arts.

Given the position of the Bay Area at the forefront of technology and media arts, the Art Department is deeply invested in bridging the digital and traditional art technologies, as well as the fields of photography, time-based media (film/video, animation, etc.), graphic arts, and fine arts. The Experimental Media Arts Lab at Stanford provides an excellent model, offering classes “in Experimental Media Arts includ[ing] audio, video, digital, electronic and web art; media archaeologies and sound art; animation and art and biology; among others” (Studio Labs, Stanford Department of Art & Art History, <https://art.stanford.edu/about/facilities-resources/studio-labs>).

In May 2015, the California State Assembly approved AB 1483, to study “the feasibility of establishing a campus of the University of California devoted to science, technology, engineering, arts, and mathematics [STEAM]” (http://leginfo.legislature.ca.gov/faces/billNavClient.xhtml?bill_id=201520160AB1483). The report is due before January 2017, and \$50 million has been allocated for the establishment of the campus. This action by the State highlights a growing interest in STEAM education at all levels. While some critics are concerned that STEAM places the arts in service to science, the Art Department does not perceive STEAM as a threat to the status of art as a worthy pursuit on its own. On the contrary, the Department seeks to bring math, science and engineering experts into our classes to work collaboratively with our students, while at the same time going to the math and science departments to work with their students. We envision combined and crossover classes, following the successful model of learning communities. For example, Graphics faculty are currently collaborating with biology faculty to print a 3D science model.

While the nomenclature of STEAM is just a few years old, the arts have included science even before the Renaissance; for example, ART 007 (Design—Color) and painting courses address the biology, physics, and psychology of how humans see color, as well as the chemistry of pigments; printmaking courses demand technical proficiency in the workings of the press and an understanding of chemical principles; in 3D studio courses, students often deal with engineering problems. In Ceramics, chemistry is front and center, involving chemistry, math, and geology; glaze formulas, kiln preparation and firing involve not only machinery but temperature studies, math, and the geology of materials. The Art Department sees a logical synergy between the creative problem-solving our students routinely do, and STEAM education. For example, Art 020 (Landscape Drawing and Painting) has taken a Natural History approach to the course work. Students read about and discuss current environmental trends and how they impact the local landscape. Through numerous field trips they visit and record both with images and in words their experiences and impressions of the environment. Guest speakers from the sciences have also been utilized in this class.

Finally, our Programs are designed to support students who are pursuing further study and professional work in the arts and related fields. The US Department of Labor indicates in their current Occupational Outlook Handbook that, as of 2014, the job outlook for Graphic Designers, Art Directors, and Craft/Fine Artists appears stable through 2024. A 6% rise is anticipated for Multimedia Artists and Animators, and a 7% rise is anticipated for Archivists, Curators, and Museum Workers. Between 2012 and 2022, there is an expected 12% job growth for elementary and middle school art teachers, 6% for high school art teachers, and 19% for postsecondary art teachers (http://study.com/articles/Art_Teacher_Job_Outlook_and_Career_Profile.html). This data

shows the continued importance of art education for the foreseeable future. Indeed, current research in brain science points to the “essential importance of the arts in human learning” (Dr. Elizabeth S. Spelke, Harvard; see more at:

http://dana.org/Briefing_Papers/Music_Art_and_Cognitive_Benefit_Separating_Fact_from_Fallacy/#sthash.E8lLr8Lk.dpuf).

CURRICULUM DEVELOPMENT, ASSESSMENT, AND OUTCOMES

Program Learning Outcomes

2.1 Using the chart provided, list the Program Learning Outcomes (PLOs) and which of the “core four” institutional learning outcomes (ILOs) they address. In the same chart, specifically state (in measurable terms) how your department assesses each PLO. For example, is there a capstone course (which one), is it a passing grade on certain assignments or exams that demonstrate acquisition of the PLO, is it acquiring specific skills necessary for a licensing exam, completing a portfolio, etc.?

Table 4. Program Learning Outcomes

Program Learning Outcomes	ILO (Core 4)	How PLO is assessed
1. Students will analyze, apply and integrate diverse visual experiences.	IB (Communication—Write); IIA (Critical Thinking—Analysis); IIC (Critical Thinking—Research); IID (Critical Thinking—Problem-Solving); IIIC (Global Awareness—Artistic Variety); IVA (Personal Responsibility—Self Management and Awareness); IVC (Personal Responsibility—Workplace Skills)	<p>Art—2D, Studio Art AA-T: Art 004 (Life Drawing) is required for both majors. The final portfolio review would not necessarily represent a student’s last review before getting the AA or AA-T degree; however, Art 004 is a Mastery-level course that most majors should take in the second year of study. Therefore, a grade of “C” or better on the final portfolio is used to measure PLO 1.</p> <p>Foundations: ART 006, 007, and 008 represent the foundation of the studio arts programs; therefore, the department assesses ART 007 final portfolios to determine the needs of students at the start of their art study.</p> <p>Art—3D: The final portfolio review for ART 035A (Introduction to Wood-Fired Ceramics) is used to assess this PLO.</p> <p>Art History: The capstone course is ART 012 (Diverse Artists); success is determined by a grade of C or better on the Final Exam (which consists of essays only). Performance in Art 002 (Art History) is also considered, as ART 002 is required of all studio majors; successful students earn “C” or better on the comparative essay.</p> <p>Graphic Design: Final portfolio review in ART 045B (formerly ART 057, Graphic Design II) and exit interview with the student is used to assess this PLO.</p>

<p>2. Students will develop and articulate with proficiency an understanding of visual and multi-cultural literacy.</p>	<p>IA (Communication—Read); IB; ID (Communication—Speak and Converse); IIA; IIB (Critical Thinking—Computation); IIC; IID; IIIB (Global Awareness—Social Diversity); IIIC; IVA; IVC</p>	<p>Art—2D, Studio Art: A grade of “C” or better on the final portfolio of ART 004 is used to measure PLO 2.</p> <p>Foundations: ART 007 final portfolios are used to determine the needs of students at the start of their art study.</p> <p>Art—3D: The final portfolio review for ART 035A, is used to assess this PLO.</p> <p>Art History: The capstone course is Art 012 (Diverse Artists); success for PLO 2 is assessed by the number of students achieving a grade of “C” or better on the Exhibition Response.</p> <p>Graphic Design: A grade of “C” or better on the portfolio review and exist interview for ART 045A (Graphic Design I, formerly ART 056) as well as a response paper to a visiting artist is used to assess this PLO.</p>
<p>3. Students will work independently and cooperatively to solve creative problems, applying critical thinking skills.</p>	<p>IB; IC (Communication—Listen); ID; IIA; IIB; IIC; IID; IIIB; IIIC; IVA; IVB (Personal Responsibility—Social Wellness); IVC</p>	<p>Art—2D, Studio Art: A grade of “C” or better on the final portfolio of ART 004 is used to measure PLO 3.</p> <p>Foundations: ART 007 final portfolios are used to determine the needs of students at the start of their art study.</p> <p>Art—3D: The final portfolio review for the woodfire course, ART 035A, is used to assess this PLO.</p> <p>Art History: The capstone course is Art 012 (Diverse Artists); success for PLO 2 is assessed by the number of students achieving a grade of “C” or better on the “Identity and Agency Project.”</p> <p>Graphic Art: Success for this PLO is achieved by successfully completing the “Design in the Community” project in ART 045B, wherein students work cooperatively with professional or school agencies (and their classmates) to solve a design problem.</p>

2.2 Report on how courses support the Program Learning Outcomes at which level (introduced (I), developing (D), or mastered (M)).

Table 5. Program Courses and Program Learning Outcomes

In the following table, all required core courses are listed. For all majors but Graphic Arts, students may choose from a variety of courses within a component/emphasis list (List A, B, etc.). Only List A and List B courses are included below, for the sake of brevity.

ART—2D & Studio Arts Course	PL01	PL02	PL03
Required core			
ART 006, 007, 008 (Foundation)	I	I	I
ART 002	D	D	D
ART 014	D	D	D
ART 004	M	M	M
List A/Painting			
ART 016, 017, 021	D	D	D
List B/2D Emph.			
ART 020, 038, 058, 061, 100	D	D	D
ART 005, 015, 018, 019, 022, 145	M	M	M

ART—3D Course	PL01	PL02	PL03
Required core			
ART 006, 007, 008 (Foundation)	I	I	I
ART 002	D	D	D
ART 031	D	D	D
ART 032	M	M	M
List A/Ceramics			
ART 023, 024, 026, 027	D	D	D
ART 025, 028	M	M	M
List B/3D Emph.			

ART 029, 030, 034	D	D	D
ART 033, 035A, 036, 037, 074	M	M	M

ART History (AA, AA-T) Course	PL01	PL02	PL03
Required core			
ART 001, 002	D	D	D
ART 014	D	D	D
List A/Non-Western			
ART 003A, B	D	D	D
List B/ Modern			
ART 011, 012	M	M	M

Graphic Design Course	PL01	PL02	PL03
ART 006, 007	I	I	I
ART 056	I	I	I
ART 014	D	D	D
ART 045C (formerly ART 052), 046A (formerly 054), 045B (formerly 057)	D	D	D
ART 046B (formerly 055)	M	M	M

2.3 Utilizing table 6, describe the results of program learning assessments and any planned actions to increase student success where deficits were noted. Results should be both quantitative and qualitative in nature, describing student strengths and areas of needed improvement. Action plans should be specific and link to any needed resources to achieve desired results.

Table 6. Program Learning Assessments

Program Learning Outcomes	Date (s) Asses-sed	Results	Action Plan
1. Students will analyze, apply and integrate diverse visual experiences .	Fall 2012, Fall 2013, Fall 2015	<p>Students majoring in 2-D and Graphic Arts are successful an analyzing diverse visual experiences, but need greater experience in application and integration of skills. Among the students who presented their work in the ART 004 and Art 045B (formerly 057) final portfolio reviews, most earned at least a “C” (Fall 2015). However, the quantity and quality of portfolio work suggest that most 2D and Graphics majors are not fully trained to go directly in the workforce.</p> <p>Art History: In ART 012, Fall 2015, 32 students took the final essay exam, and all but four earned “C” or better; students earning a “D” missed many lectures.</p> <p>Art—3-Dimensional: ART 035A (Introduction to Wood-Fired Ceramics) was not offered Fall 2015, as structural repairs were required to the wood-fired kiln. However, a Fall 2012 PLO assessment for 3-D (not focused on specific class or assignment) noted the need for higher-level courses to be cross-listed with intro courses, so that more experienced students could act as academic</p>	<p>In 2D, students need more production-oriented classes, which a new certificate will address (see <u>Table 7: Long-Term Goals</u>). In 3D, more collaboration with Graphic Design is planned to expand student experience. Guest speakers are helpful, in that sharing their experience emphasizes to students the importance of production (quality and quantity). However, there is no clear path to direct funds for guest speakers (see section 4.5 Budget/ Fiscal Profile).</p>

<p>2.</p> <p>Students will develop and articulate with proficiency an understanding of visual and multi-cultural literacy.</p>	<p>Fall 2013 Fall 2015</p>	<p>Portfolio reviews in all capstone studio art classes indicate that students' lack of reading literacy impedes their understanding of visual and multi-cultural literacy.</p> <p>Art History: Students in ART 012 were all successful in their Exhibition Responses; however, the assignment was insufficiently rigorous and was not a good measure for this PLO.</p>	<p>Students will be directed to the drop-in reading/writing lab; course advisories will be reexamined in the next Curriculum Review.</p> <p>Outreach to high school counselors is planned to ensure students are being properly placed (see <u>Table 7: Short-Term Goals</u>).</p> <p>The Exhibition Response in ART 012 will include a stronger reading and research component to inform students' analyses (as indicated in the Fall 2015 SLO 2 assessment).</p>
<p>3.</p> <p>Students will work independently and cooperatively to solve creative problems, applying critical thinking skills.</p>	<p>Fall 2013 Fall 2015</p>	<p>Portfolio reviews in ART 004 and ART 007 (2D Program and Studio Art) indicated that students were not following the optimum sequence for courses (for example, waiting until near graduation to take ART 006, a Foundations course). Taking courses out of order was impeding students' problem-solving and critical-thinking skills.</p> <p>In ART 012, the "Identity and Agency" projects married art history with a studio assignment; all students performed above the "C" level in this PLO.</p>	<p>Course titles were changed to clarify sequences. Posters have been made and posted in the Art Department building, indicating the expected "tree" of study for 2D and Art History majors. The "trees" will be included in the Summer/Fall 2016 Schedule of Classes.</p>

2.4 Describe any changes made to the program or courses that were a direct result of program learning assessments.

In Fall 2013, the Department completed a joint assessment of the Art—2-Dimensional and Graphic Arts programs, in anticipation of the new Graphic Arts position hire. The assessment for PLO 1 indicated the need to develop production-oriented classes that would train students for workforce entry; at this time, a certificate is being developed and new courses written to address this issue. PLO 2 and PLO 3 assessments indicated the need to clarify course sequencing for students, and make the path to each degree clearer. To that end, the course titles of two painting courses were modified; posters were created to advertise course sequencing for each degree; and all degrees were modified so that completion of the AA requirements in a given degree would automatically fulfill the corresponding AA-T requirements (for example, a student who completes all the requirements for the AA degree in Art—2-Dimensional will qualify for the Studio Arts AA-T degree, without needing to take additional coursework).

The assessment of PLO 2 and 3 achievement in the Art History programs, also conducted in Fall 2013, indicated the need for stronger links between reading and writing assignments, as well as the need for a greater number of smaller assignments, designed to incrementally build students' reading, writing, research, and analytical skills. Towards that goal, a reader/workbook with perforated pages was developed for each course, to act as a comprehensive resource. Flashcards are included, so students can tear them out and cut them up for exam study. Weekly exercises follow each reading, and students are encouraged to hand-write their work and turn in a physical copy. These small exercises are designed to build confidence as well as skills, so that the longer, typed research paper that is required later in the semester will be less daunting, more students will submit the assignment, and more students will complete the assignment successfully.

Student Learning Outcomes

2.5 Describe the current status of SLOs in your program. Are SLOs being updated as necessary? What is the planned assessment cycle (need to be assessed at least twice during the program review cycle)? Are assessment results driving course level planning? If deficiencies are noted, describe planned actions for change. Address how courses with multiple sections have been aligned so that a common tool is utilized to assess student learning outcomes; describe any steps taken to standardize measures.

All enrolled ART courses have also been assessed at least once. There are a few new courses that have not yet been offered; therefore, SLO assessment has not been completed for those courses—for example, ART 066B (Travel Study—Topics in Art History). Full-time faculty and adjunct instructors regularly assess their classes, ensuring that classes are assessed at least twice in five years. When faculty were asked to assess SLOs on an odd/even cycle, Art faculty made sure that even-numbered classes that were only offered in “odd years” were assessed (for example, ART 002 is routinely offered and assessed in the “odd” Fall semesters). Now that the odd/even cycle has been discontinued, the Art Department continues to ensure timely assessment of all enrolled courses.

Assessment results are directly linked to course-level planning (see 2.7, below). The Art Department also connects SLO assessment results to Program-Level Assessments. However, PLO assessments until Fall 2015 were more qualitative than quantitative, and addressed patterns found across multiple SLO assessments in all ART courses—not just results from particular

capstone courses. The Department will endeavor to be more specific in its assessments at both the SLO and PLO levels. The Art Department sees the value in focusing on particular capstone courses and focusing on student performance on assignments within each course. On the other hand, a broad-based view is also valuable, so that wider trends can be identified more quickly than data might indicate. Indeed, the ability to see the “big picture” between the data points is fundamental to gaining insight and understanding, in both the arts and the sciences. For example, the capstone course for the Art History program is ART 012 (Diverse Artists), taught just once a year by one faculty member. By focusing on specific assignments in this specific class, the Department gains precise data, but also very narrow data. In contrast, ART 010 (Art Appreciation) is not included in any Art program, but it has the highest enrollment of any ART class, and offers a broad view of the typical Solano College student. The Department therefore seeks an optimum balance between narrow, quantitative results with and broad, qualitative observations.

The Department recognizes the importance of consistency across multiple sections, while maintaining academic freedom. All studio courses use a similar set of criteria to assess student portfolios; some faculty use a rubric with numerical values, while others simply note the criteria in their syllabi. Portfolios will differ in content, based on the wide variety of studio classes, but the essential criteria do not vary: Concept (creative problem-solving); Composition (application of visual elements and principles of design); Technical control; Creative flexibility (including willingness to rework ideas for improved solutions); Professionalism: Time management; Professionalism: Personal Conduct; Professionalism: Craftspersonship; Professionalism: Collegiality. In art history courses, multiple sections taught by different instructors share a similar rubric for comparable assignments, graded on the following criteria: Clarity; Accuracy and specificity; Use of sources (use of reader/textbook, scholarly quality, proper citations); Depth and breadth.

One impediment to assessing SLOs as a Department is the limited time available to discuss SLO and PLO assessment among faculty, particularly among adjuncts and full-time faculty. As the campus moves towards block scheduling, a set-aside day or time for assessment would be helpful. Further, faculty have been frustrated by the vague timetable for PLO assessment, and the redundancy of information required for SLO assessments of capstone courses, PLO assessments, Program Review self-studies, Educational Master Plan projects, and Strategic Proposals. Additional Flexcal hours and better, more integrated and user-friendly software might prove a worthy investment for the College.

2.6 Review the course level SLOs completed by the program in the last year to ensure accuracy of information provided (core four, level of mastery, assessment tool, etc.). Note if any changes are needed.

In preparing this Self-Study, the Art Department found that the assessment tools need to be specified more clearly at the SLO and PLO levels for several courses. In creating “trees” for recommended course sequencing in each program, faculty realized that revisions were needed to complete section 2.2, Table 5. For example, the Department offers several studio art courses at a level higher than ART 004 (Life Drawing); however, ART 004 is the highest-level course that is *required* of Art—2-Dimensional program majors. In other words, for some students earning a 2-D degree, ART 004 is the highest level they will reach; therefore, this course must be considered “mastery level” and assessed accordingly. Making ART 005 (Life Drawing- Intermediate) a capstone course would ensure that a higher percentage of 2-D majors would be assessed in that

class, but it would also ensure that the many 2-D majors who never take ART 005 would be missed in the PLO assessment. Table 5 and Table 6 reflect the results of these many revisions.

2.7 Describe any changes made to the program or courses that were a direct result of student learning outcomes assessments.

Programs and courses have seen numerous and continual improvement as a direct result of SLO assessments. The College's database and ISHTAR server house extensive evidence of results at the course and program level; following are examples from each program:

2-Dimensional (AA) and Studio Arts (AA-T)

After years of incorporating required Seminar books in most 2D studio classes it is clear that they have become critical cornerstones to the course outcomes. For example, the book *Zen of Seeing* by Frederick Franck (used in the Art 014 drawing class) is lauded by students who state that it has changed the way they think about and go forward in making art. A transformation occurs in their perceptions and attitudes that has profound impact on the rest of the Art 014 course and subsequent art classes they take. Out-of-classroom field trips, while a logistics challenge, remains another formative component to the visual and cultural literacy that the students experience in 2D studio classes such as ART 014. These trips may involve excursions to nearby world-class museums or simply to visit a local regional park for a drawing/painting exercise. In either case it is always a high percentage of the group that has never been to a museum/gallery and has never seen real, original artworks or have never been to these local parks to work outdoors. Examples of the student's work after these experiences reveal a better and more in-depth understanding of the world and community around them. These trips and readings broaden the students' understanding of the art world's potentials and how their own interest can be further expanded.

3-Dimensional

2011 and 2012 SLO assessments in ART 031 (Sculpture) and ART 033 (Intermediate Sculpture) noted the students' need for more experience with complex technologies and tools, as well as greater exposure to diverse influences. These student needs have been addressed in a multitude of ways. The 1300 building remodel included a workshop, so that students could gain experience with such tools, as well as wifi throughout the building, allowing students to conduct online research while in the studio. In addition, the department purchased a 3D printer, to expand students' use of a burgeoning technology and also expand connections with the Graphics program. Guest lecturers with specific expertise in diverse 3D media provide more wide-ranging exposure to the variety of contemporary 3D art (see **Appendix D: Art Department Events**). Also, 3D faculty, staff and students have actively participated in the California Conference for the Advancement of Ceramic Art in Davis, California, for over 25 years (see **Table 1, Obj. 3.2**). Relying on the intermittent support of the ASSCC faculty and staff have been able to bring students every year to this world-class, professional art conference, where they can benefit from lectures, workshops, and over 40 art exhibitions. In addition, the conference allows less formal interactions with professional artists coming from all points of the globe. Each year at the conference the students of Solano Community College mount their own exhibition of ceramic art, so that they can perceive their work in the context of the broader 3D art community.

Art History (AA/AA-T)

In the Fall 2012 assessment for ART 001 (Art History), SLO 1, “identify select works of art by period and culture,” the students’ difficulty studying image information was noted. One planned action was to suggest that students buy an old, used textbook to provide an image bank. In SLO 3: “Evaluate and utilize art history resources to support analysis of artwork,” the assessment indicated students needed to apply their reading and research more effectively to their writings. According to the Fall 2013 assessment, student performance in these SLOs improved slightly; one planned action was to switch from eCollege to Canvas LMS, and place more resources for students online. To ensure the course articulates with UCs, a new requirement to memorize dates was planned. In Fall 2014, the assessment noted improvements in both SLOs, but students encountered very specific problems in misidentifying and researching art; the planned actions included changes to specific assignments, and more scaffolding of assignments. Three years of assessment cumulated in a substantial change in Fall 2015: over the summer, faculty wrote a comprehensive workbook/reader/textbook for the class, which addressed both SLO assessment concerns. The workbook had perforated pages, so students could tear out flashcards to aid in image identification (no need to buy an old textbook online). Readings included specific information written by faculty, excerpts from scholarly articles, and links to resources online (which were also posted on Canvas). Students could also tear out exercises that were linked to the readings. In short, the workbook became a one-stop shop for students, something they could take notes in, complete assignments in, and study from. The result was greater retention and better grades, compared with the ART 001 classes the previous year.

Graphic Design

Graphic Design I (originally ART 056, and recently renumbered ART 045A for UC articulation) is the cornerstone of the Graphic Design Program; therefore, SLO assessment for this course is particularly important. One SLO is to “analyze and visually present skills and techniques for graphic layout and design using a variety of computer-based tools and applications at an introductory level.” The success criteria focus on students’ skills in type layout and vector illustration, demonstrating understanding of graphic design concepts, and using such programs as Adobe Illustrator, Photoshop and Indesign. Assessments indicated that the more-successful projects included real-world designer problem/solution criteria. More abstract assignments designed to develop design theory and critical thinking skills were more difficult to implement. Also, students struggled with learning vector-based software and benefited most when given step-by-step instruction rather than a general plan of action. As a result, faculty developed a more step-by-step approach to in-class tutorials that were specific to class assignments. Regular guest speaker visits were implemented, including a visit from Maurice Woods, a Senior Designer at Yahoo (see **Appendix D: Art Department Events**) as well as new course readings (such as Ellen Lupton’s *Design Thinking: Beyond Brainstorming*) to show why abstract/critical thinking skills are important when thinking about design solutions.

To address the wide range in students’ technical skill levels in the classroom environment, faculty are currently developing a course called Introduction to Digital Technologies, which would be a prerequisite for Graphic Design I and Graphic Design II and would ensure that students obtain basic skills on the computer prior to advancing.

2.8 Course offerings. Attach a copy of the course descriptions from the most current catalogue. Describe any changes to the course offering since the last program review cycle (course content, methods of instruction, etc.) and provide rationale for deletion or addition of new course offerings. Also state whether a transfer degree has been established in accordance with SB 1440. Include a discussion of courses offered at Centers (Vacaville, Vallejo, Travis) and any plans for expansions/contraction of offerings at the Centers.

Course descriptions, as listed in the 2015-2016 catalog, are listed in **Appendix A**. Many of the ART courses have changed in significant ways since the last Program Review cycle, due to several driving factors: loss of repeatability; creation of two Associate Degrees for Transfer (AA-T in Studio Arts, AA-T in Art History); and the California Community Colleges Student Success Initiative.

Language related to repeatability was removed from the descriptions and course outlines of all affected studio art classes. This first set of changes was the simplest, but has had significant impact, as indicated in section **1.3, Enrollment**, above.

The creation of the two transfer degrees continues to have wide-ranging impact on the courses in those degrees. The TMC (Transfer Model Curricula) for the AA-T in Art History prompted the deletion of ART 003 (World Art), and the creation of two new courses, ART 003A (Arts of Asia) and ART 003B (Arts of Africa, Oceania, and the Americas). The TMC has been implemented state-wide in stages, which has offered a mixed blessing; while the Art Department was able to submit two AA-T degrees to the Chancellor's office two years ago, changes are still being made at the state-wide level, necessitating near-constant revision of the Department's programs and courses. At first, the AA-T programs could be submitted without the verification of course descriptors (C-ID), those "blueprint" courses designed at the statewide level to which the Department's courses must match. However, changes in objectives and course outlines were soon dictated by C-ID descriptors, and all the relevant courses were modified accordingly. The Department is still periodically receiving notice, via the Articulation Officer, of which courses now meet the descriptors, and which require further modification. This process often creates a domino effect. For example, the Department was informed in Spring 2015 that all variable-unit courses in the AA-T degrees would have to be changed to fixed-unit courses. Though a seemingly minor change, this one mandate affects over a dozen classes. The Department was then informed in Fall 2015 that no course in the Studio Art AA-T could exceed 3 units, which necessitated an emergency course modification with unit-changes for over 20 classes. Given that the Department could not offer some courses at 3.5 units and others at 3 units, faculty submitted emergency course modifications for the remaining 30 studio art classes in the catalog. In Spring 2016, faculty will work to ensure that all the degrees are modified to reflect the unit changes.

The Department was notified in Spring 2016 that a new transfer degree in Graphic Arts is currently under revision at the state level. Once this degree has been finalized, faculty will determine what changes should be made to the existing Graphic Design program, or whether a new AA-T degree would replace the existing AA degree. As noted in **Table 7: Short-Term Goals** and **Table 2: Educational Master Plan, Project 3**, faculty have already begun to make modifications to the Graphic Arts Program at both the course and degree levels. These changes will include a certificate or certificates. If the AA-T degree is not finalized in a timely manner,

the Department will move ahead with its current plans, and later adapt existing degrees/certificates once the TMC is finalized.

The Student Success Initiative has resulted in rule changes designed to move students more efficiently through the community college system towards transfer or employment (e.g., priority registration given to students who have declared a major). In anticipation of SSI-driven changes, the Department has been working on clarifying students' pathways to the variety of degrees we offer, including changes to course titles (see Section 2.4). New courses were written in anticipation of a certificate in artistic professionalism: ART 075 (Art Studio Concepts), ART 76A and B (Portfolio Development), ART 077A (Professional Practices), and ART 077B (Art on Site). This certificate would train artists to transition successfully to professional studio art practice or to succeed in pursuing their art training up through the terminal MFA degree (building a portfolio, creating a website, writing resumes, writing artist statements, writing press releases, writing artist biographies, successfully presenting an artist talk, setting up a studio, networking, etc.).

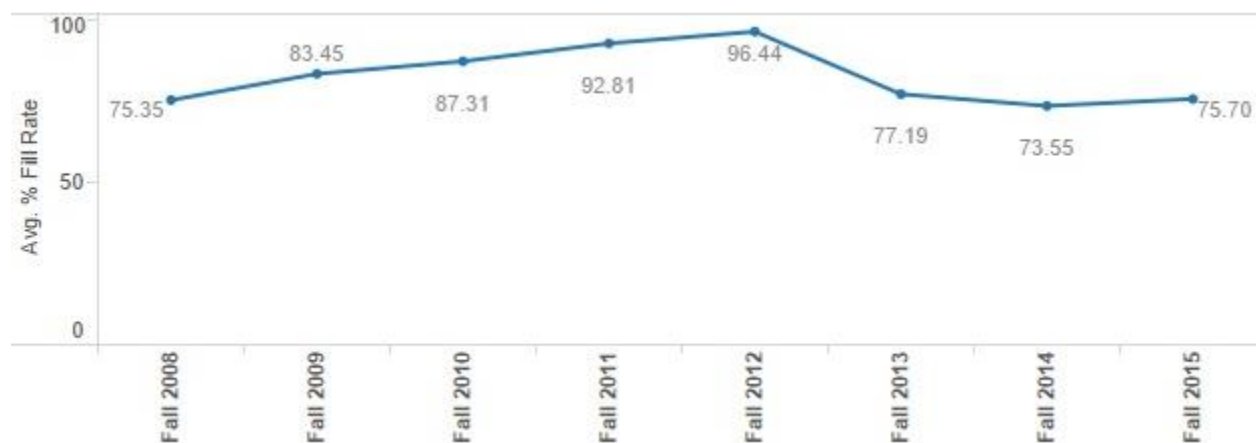
The Department looks forward to the Summer/Fall 2016 implementation of the College's new block scheduling plan. In the past, Saturday offerings were restricted by the College, so that only one weekend studio class could be scheduled each semester. The Department hopes that the new block scheduling plan will allow for greater flexibility of offerings, including more weekend classes that will fit the needs of a wider variety of students.

In addition to widening the variety of times in which classes can be offered, there must also be some variability of course offerings so that the communities we serve have options. The Department is concerned that the narrowing focus on transfer runs in opposition to a breadth of ART offerings. The variety of ART classes does not distract the transfer-oriented student, but rather ensures that student's continued interest. By analogy, the hamburger restaurant with the happiest customers has more than one burger on the menu—while the restaurant that serves only one type of burger, cooked one way and with no toppings, will very soon go out of business. Staying current with changes in the field requires flexible and diverse offerings. Rather than limit offerings, the Department would welcome any effort by the College to devise a streamlined process for offering new, specialized classes to boost enrollment, meet demand, and attract new students.

In scheduling classes at the Centers, the Art Department seeks to create a synergy of offerings, so that the courses not only address student need but are coordinated with each other and with courses offered on the Fairfield campus. As noted in 1.1 Introduction, the Art programs are linked, so that art history majors must take studio art classes, studio art majors must take art history, and all studio art majors (regardless of the specific degree) take the Foundations courses. Scheduling disconnected courses at the Centers undermines the integrated nature of these degrees. However, there are several challenges in scheduling art history and studio classes at the Centers. The Vacaville Center has no studio art facilities, precluding any studio art offering there, despite demand. The Vallejo Center has a multi-purpose space for studio classes, but the facilities are substandard (see 4.4, *Facilities*). Rather than try to re-create at the Centers the quantity and quality of resources in the 1300 building, the Department at present is considering other ways of bringing studio arts to Vacaville and Vallejo/Benicia, and vice versa—for example, offering low-cost workshops at all locations to introduce students to the diversity of the Department's offerings and resources, and a “summer art boot camp” for high school students (see **Table 7: Short-Term Goals**). Art History courses are offered at both Centers and the Fairfield Campus. Recent enrollment trends (particularly the successful inaugural offering of

ART 003A, Arts of Asia, in Vacaville) suggest that art history courses with historically-low enrollments should be offered more often in Vacaville, to meet higher demand there. However, this may put art history majors living in the Benicia/Vallejo area at a disadvantage. Further complicating art history scheduling is the low-success rate for some Vallejo Center students, particularly in ART 010 (Art Appreciation) course. Paradoxically, the Vallejo failure rate is sometimes higher in this introductory-level course than in the developmental-level art history courses, perhaps because the most under-prepared students recognize the difficulty of art history courses sooner and drop those courses before the deadline. Faculty have met with counselors and teachers at Vallejo High School to formulate a plan for Vallejo Center offerings, and are currently exploring opportunities for how to better serve local community high schools, with options that may include introductory-level classes offered during the summer for college credit (see **Table 7: Short-Term Goals**).

2.9 Fill rates/Class size. Based on data from ITRP, discuss the trends in course fill rates and possible causes for these trends (include comparison/analysis of courses by modality if applicable). Address how the size of classes affects courses and if there are any necessary adjustments to course classroom maximums. If there are courses that are historically under-enrolled, discuss strategies that might increase enrollment.



As indicated in the table above, fill rates in ART classes fell from Fall 2012 to Fall 2014, after many years of steady gains. Since Fall 2014, however, fill rates have been rising, with a fill rate of almost 76% in Fall 2015 (for comparison, the average fill rate for the School of Liberal Arts as a whole was 82% in Fall 2015). This fluctuation is consistent with enrollment rates for the same period, and may be attributed to the same factors (for example, the loss of repeatability in 2013); see section 1.3, Enrollment, above.

Online courses in Art 010 (Art Appreciation) were introduced in Spring 2015. Fill rates were consistently higher for the online classes, compared with the face-to-face classes. In Spring 2015, the two face-to-face classes averaged a 69% fill rate, while the two online classes averaged 91%. In Fall, the two face-to-face classes averaged a 56% fill rate, while the two online classes averaged a 93% fill rate. Based on this data, and the high rate of student success in the online classes (see section 2.15), we will continue to offer a minimum of two sections of online classes each semester.

Several of the Department's studio art courses are cross-listed to maximize enrollment rates, while ensuring that all courses meet the content indicated in the course outline, and all

students, regardless of level, receive high-quality instruction. To address courses with a history of low enrollment, we have taken various approaches. We are offering some courses, such as ART 008 (3D Design), once a year rather than every semester. ART 011 (Modern Art) enjoyed robust fill rates in the past, but has been difficult to fill in recent years (the last successful offering was in Spring 2012, when it was held at the Vacaville Center with a robust 92.5% fill rate). For this course, faculty plan to create an online modality to boost enrollment for what should be a challenging capstone course in the Art History program (see **Table 7: Short-Term Goals**). Due to declining fill rates in ART 060 (Exhibition Design), the course was last offered in Spring 2014. The course was modified last year to allow variable units, and in Spring 2016, the Department will partner with Oakbrook Elementary School in Fairfield, CA, to enroll their 8th-grade students in a one-unit, 8-week course.

Class maximums are based on several factors: the amount of lecture and lab time allocated and pedagogical demands; the type of lab activities and facilities needed; room capacity; the availability of equipment (for example, the number of iMacs in the computer lab); and maximum number of students that can safely work with specialized equipment. Studio Art class maximums range from 20 to 30 students. Art Appreciation classes have a maximum of 48 for face-to-face students (the capacity of the 1301 lecture room), and 50 online (given the quantity of students' weekly discussion writings and papers). Art history classes have a class maximum of 35, as faculty must work with students to develop their reading comprehension, analytical, research, and writing skills. Indeed, faculty firmly believe that reading and writing are essential skills for students to develop in all art courses.

The District and the Faculty Association jointly approved a process by which class maximums could be petitioned. A petition was completed and submitted in 2013 to lower the class maximum for ART 011 (Modern Art), from 40 to 35. A theory-heavy, capstone course in the Art History program requiring mastery-level work, ART 011 should not have a greater maximum than the other art history courses. Though a petition process has been contractually approved, to date, no group has been formed to assess such petitions.

2.10 Course sequencing. Report on whether courses have been sequenced for student progression through the major, how students are informed of this progression, and the efficacy of this sequencing. Report on whether curriculum is being offered in a reasonable time frame (limit to one or two paragraphs).

Data from ITRP (IT/Research and Planning) confirm the Department's impression that many students majoring in Art programs are taking courses out of sequence. Faculty members continue to emphasize the importance of Foundations Courses (Art 006/2-D Design, Art 007/Color, and Art 008/3-D Design), in both one-on-one counseling (often during portfolio reviews) and class discussion. However, students in the ART—2-Dimensional degree too often leave ART 006 and ART 007 for last. Following the Foundations Courses, students should take ART 014 (Introduction to Drawing), which is a gateway course that teaches fundamental drawing skills, necessary for students to move ahead in all six of the art degrees. The sequencing should be effective, if followed. Therefore, the Department plans to take advantage of the new format for the Schedule of Classes, to be introduced in Summer/Fall 2016, which will include sequencing information. Further, the Department has developed posters and flyers showing the sequencing for each program in illustrated tree form, to give students a better visual grasp of the steps they need to take for each major. These flyers can be distributed to counselors as well, to aid in guiding students.

As indicated above (section 2.9), ART 011 (Modern Art) has not been offered in some time, a condition which created a logjam for students needing the course to fulfill major requirements. To give students greater flexibility, and to introduce greater diversity in the curriculum, the Department modified all majors with ART 011 as a requirement, and presented ART 012 (Diverse Artists- U.S.) as an alternative course. As noted in section 2.8, several courses were created in a “professionalism” track but are currently part of the ART—3-Dimensional program. Faculty plan to streamline the ART—3-Dimensional degree, and move those courses (which have not been offered due to low enrollment) into a professionalism certificate.

2.11 College Preparedness/Basic skills. Describe the basic skills component of the program, including how the basic skills offerings prepare students for success in transfer-level courses. If your program doesn't have designated basic skills courses, then explain how your courses support fundamental writing and/or mathematic competencies. Analyze courses with course advisories, prerequisites and/or co-requisites to see whether this level of preparation supports student success.

All ART courses, whether studio art or art history, require reading and writing. Aside from textbook readings and handouts, many studio courses require a seminar paper based on an artist's monograph, non-fiction book, or other primary or secondary source. Course advisories for all studio art classes indicate that the students meet minimum English requirements; some studio classes also stipulate minimum math competency. Based on the quality of their written work, it is apparent that some students who take studio classes do not meet minimum English requirements. This is reflected in the data indicating that many students take art classes without having taken any English courses at SCC, and many have taken English courses one or more levels below college-level English.

In Art History, readings are college-level, and include both primary and secondary sources. Students must also follow links to museum websites and other scholarly sources for more information about particular works of art. Prior to Fall 2015, there were three to four writing assignments each semester, per class. Starting in Fall 2015, writing assignments are due almost every week, based on SLO assessments that indicated students' need for scaffolding (see section 2.7, above). Currently, there are some inconsistencies in the course advisories for Art History courses; all should be updated to indicate English 001, rather than eligibility for English 001. This will be remedied in the next Curriculum Review.

2.12 Student Survey. Describe the student survey feedback related to course offerings. In terms of the timing, course offerings, and instructional format, how does what your program currently offer compare to student responses?

Surveys for face-to-face classes were conducted in Spring 2014 and again in Spring 2015; students in the online Art 010 (Art Appreciation) classes were surveyed via Survey Monkey in Spring 2015, the first semester the course was offered online, and Fall 2015. Detailed survey responses and tallies may be found in **Appendix C: Survey Results**.

Given the large impact of the new AA-T degrees on course offerings, the Department included survey questions to determine the level of student awareness of, and interest in, the new AA-T degrees for transfer (both generally, and the new Studio Arts and Art History AA-T

degrees, specifically). The Spring 2015 results showed that about 40% of those surveyed were interested in getting a transfer degree (up from 30% in 2014); 13% were aware of the degrees, but were not interested in getting one (down from 16% in 2014). Among those surveyed, 24% had heard of AA-T degrees, but didn't know much about them (consistent with the 21% who said the same in 2014), and 22% had never heard of them (down from 29% in 2014). This data indicates a growing awareness of the AA-T degrees as a whole. Some of the students surveyed were taking art history or art appreciation courses for general-education credit, and so were not interested in pursuing an art degree. Among those interested in getting a degree in art, there are a number of students interested in the AA-T degrees in art history and studio art, as indicated by survey results. However, student interest in AA degrees outweigh student interest in AA-T degrees, particularly with regard to the Studio Art transfer degree—which, as noted in 1.1 Introduction, is significantly weaker than the other degrees.

Survey results regarding the scheduling of classes were less definitive. Overall, students at the Fairfield campus and the Centers were satisfied with the course offerings, but also wanted more classes in the morning, afternoon, and evening at their present location. There was no preference given for a particular time of day or a particular center/campus—the results were statistically even, and so provided little insight at the aggregate level. Individual student comments were more telling. In the Spring 2015 survey, many students expressed the desire to take more classes that delve into art subjects and techniques on a deeper level. (for example, software programs such as Photoshop). As noted above in Section 2.8, Course Offerings, the Department would like a more streamlined solution to the problem of offering “specialty” classes quickly; currently, several new, specialized classes are being developed as an ART 048 (for example, a course focused on the use of 3-D animation software).

2.13 Four-year articulation (if applicable). Utilizing the most current data from the articulation officer, and tools such as ASSIST.org, state which of your courses articulate with the local four year institutions and whether additional courses should be planned for articulation (limit to one or two paragraphs).

Prior to her retirement, the former Articulation Officer worked diligently to remedy outstanding gaps in the Department's articulation agreements with four-year institutions. As a result, ART courses are fully articulated with comparable courses at the UCs and CSUs. However, as noted Section 2.8, Course Offerings, the Department has recently changed the units for all the studio art courses, per new Transfer Model Curricula requirements. To secure approval by the Curriculum Committee, the Art faculty also modified course outlines and made other substantive changes to each course. In effect, the Department conducted a nearly complete Curriculum Review in Fall 2015. As a result, nearly every ART class must be resubmitted to the Chancellor's Office, and sent to the UCs and CSUs for re-articulation. The Department is confident that the modified courses, with their new 3-unit maximum, will fully articulate, as the modifications were made in consultation with a regional Curriculum/TMC expert from Napa Valley College, Eric Schearer.

The Department enjoys a close relationship with several regional institutions, including the art and design departments at UC Berkeley and UC Davis. Several years ago, the art department at UC Berkeley adopted our Foundations Courses as a model for their own curricula. In addition, collaboration with the UC Davis Arts and Culture Program has provided an excellent opportunity for outreach and the exchange of ideas. These connections further serve the students seeking to transfer, as faculty can help smooth their transition to these institutions—making sure

students have taken the right courses, talked with the right people, and completed all the necessary preparations (including portfolios, applications, letters of recommendation, etc.).

2.14 High school articulation (if applicable). Describe the status of any courses with articulation/Tech Prep agreements at local high schools. What (if any) are your plans for increasing/strengthening ties with area high schools and advertising your program to prospective students? *(limit to one or two paragraphs).*

The Art Department has focused on outreach as an essential goal, as noted in 1.1 Introduction; Table 2: Educational Master Plan; Section 2.8: Course Offerings; and Table 7: Short-Term Goals. Meetings with counselors and faculty at local high schools and elementary schools are noted in Appendix D: Art Department Events. Several local high schools, including Benicia High and Dixon High, have expressed interest in articulated Graphic Design 1, and these opportunities are being explored. In Summer 2015, ART 030B (Mural Painting) was offered at MIT (Mare Island Technology Academy) in Vallejo, and other courses may be developed specifically to meet high school students' needs, based on discussion with high school counselors and teachers. To draw students from diverse areas of Solano County and beyond, workshops and a "summer art boot camp" are planned for current high school students. Activities will take place at both Centers and on the Fairfield campus. The Department will continue to participate in College-sponsored outreach events, such as the Solano Town Center "open house" and Celebrate SCC. In addition, the Department will continue to utilize the Herger Gallery as a site for student-centered exhibitions; for example, high-school art teachers may invite their students to exhibit at the Herger Gallery. This Spring 2016, eighth-graders from Oakbrook Elementary School will curate an exhibition of younger students' artwork—and earn a college credit at the same time in ART 060 (Exhibition Design). An exhibition opening offers extraordinary opportunities for young students to showcase their talent in a professional environment (see 4.4, Facilities), and encourages visiting teachers, parents, and friends to explore further the Department's resources and offerings.

2.15 Distance Education (if applicable). Describe the distance education courses offered in your program, and any particular successes or challenges with these courses. Include the percentage of courses offered by modality and the rationale for this ratio.

Then:

- 1) Discuss your program's plans to expand or contract distance education offerings;**
- 2) State how you ensure your online courses are comparable to in-class offerings**

The Art Department introduced two online sections of ART 010 (Art Appreciation) in Spring 2015, and has continued to offer two sections online each semester. In Spring 2015, the online students had a 64% success rate, compared with a 60% success rate in the two face-to-face sections. This was a promising start. The following semester, Fall 2015, saw higher success rates in both face-to-face and online classes; online average success rose to 67%, while face-to-face success rates rose to 68%. The Department plans to continue offering two online sections and two face-to-face sections (including one at a Center), to ensure maximum student access.

The Department faculty members have discussed how a studio class might be offered in a fully-online modality, and have concluded that, at this time and given the current technology, an online studio class would lack rigor and would be pedagogically unsound.

Art 010 is a General Education lecture/discussion course, but it is not included in the AA-T or AA Art History degree. So far, none of the courses in the Art History degrees is offered online. Developing a rigorous, fully-online class is a tremendous investment of time and is not undertaken lightly. Given the historically poor success rates of students in online classes generally, it is imperative that online lecture/discussion classes be developed strategically. As noted in Section 2.8: Course Offerings, ART 011 (Modern Art) will be modified to include an online modality, as this course—more than any other art history course—would benefit pedagogically from an online learning platform.

In the coming year, the Department hopes to add lecture capture technologies to the lecture classroom (1301) (see **Table 7: Long-Term Goals**). These “captured” lectures would be uploaded to the eCompanions for in face-to-face classes. The Department hopes that lecture-capture will result in greater success rates and retention rates. Ultimately, these online lectures could be used as part of a fully-online art history course. However, the Department would take a step-by-step approach, and assess at each stage to what extent captured lectures add to students’ success.

Department faculty are confident that the students in the online ART 010 courses are getting an equitable—if not superior—education in comparison with the face-to-face classes. All students are assigned the same readings and the courses move at the same pace. Videos played in class are also online, and links are kept updated and relevant. Most importantly, students participate in weekly discussions that demand full attention to the textbook reading and online lecture material. The exams in the face-to-face and online classes include parallel questions, ensuring that grades are based on comparable grading tools. The final written assignment is also the same in each class.

2.16 Advisory Boards/Licensing (CTE) (if applicable). Describe how program curriculum has been influenced by advisory board/licensing feedback. How often are advisory board meetings held, provide membership information and what specific actions have been taken. Attach minutes from the past two years.

The Graphic Design Department is categorized as CTE and currently has a committee of the following members:

Brent Manuel	Teacher, Vanden High School
Jason Passion Elgar	Graphic Designer and Solano College Arts student
Mimi Sheiner	Adjunct Professor, Design and Fine Art –San Francisco State University, University of San Francisco
Gautam Rangan	Illustrator, Animator, and Visual Artist at WET Designs
Kate Delos	Professor of Art Emeritus, Solano Community College
Brittany Metz	Lead Artist at Bebo
Adam Taylor	Environmental Graphic Designer
Glenda Drew	Assistant Professor, Design – UC Davis
Lisa Gurlin	Former Graphic Design student, Solano Community College, current student at UC Davis

Virtual meetings occur each semester and in-person meetings occur on a yearly basis (for minutes, see **Appendix B**). Committee members have shared advice and provided important input to inform curriculum development, as the Graphic Design faculty works to update the Graphic Design program. Such changes to the curriculum will address issues raised by the

Committee: teaching incoming students who lack computer skills; teaching professional development; and including interactive/animation content.

STUDENT EQUITY & SUCCESS

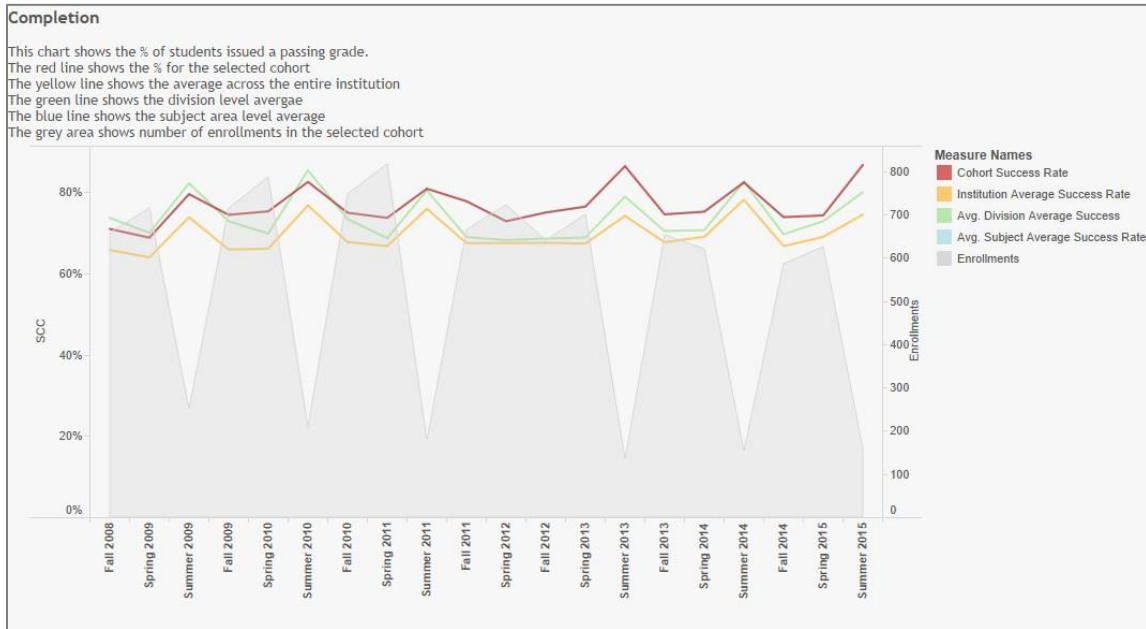
3.1 Student Success. Anecdotally describe how the program works to promote student success. Include teaching innovations, use of student support services (library, counseling, DSP, etc), community partnerships, etc.

Then, utilizing data from the office of Institutional Research and Planning, report on student success through course completion and retention data. Then, analyze by discipline success by gender, age, ethnicity, and on-line (may analyze other variables such as disability, English as a second language, day vs. night courses, etc. as appropriate).

Provide possible reasons for these trends *AND planned action to equalize student success.*

As noted in **1.6, Future Outlook**, the arts an integral part of higher education, promoting cultural literacy, global citizenship, and creative problem-solving skills. Therefore, the Art Department is focused on promoting student success to ensure our graduates are fully prepared, regardless of their future education and career goals. Maintaining high standards and rigor while providing a scaffolding of support is pivotal for student success. One of the greater obstacles is misinformation. In American society, there are some who offer damaging misperceptions of the arts as not “serious work,” leading some students to assume that an art class will be easy. Students are sometimes surprised by the workload, the reading and writing requirements, and the cost of materials. Underprepared students may be advised to take an art class to meet full-time academic status. Students who are in danger of not graduating high school may take an art class to fulfill needed credits, though many of these students are already struggling in high-school level courses. Strategies to address the needs of underprepared are addressed in Table 1, SCC’s Strategic Directions and Goals, Objective 2.1: *Identify and provide appropriate support for underprepared students.*

Teaching strategies that help underprepared students are effective in promoting success for all students. Encouraging cooperative group work, offering problem-oriented exercises and projects, as well as providing opportunities to assess, revise, revisit, and build upon past work create a successful learning environment. Resources such as notes, examples, audio books (for Art 010, Art Appreciation) and PowerPoint lectures are posted online for students, who can access these resources on their smartphones, tablets, or laptops while in the classroom. In addition to free online resources, students who struggle with income concerns can use textbooks on reserve in the library at the Fairfield campus or Centers. The art gallery is also used as a practical and indispensable teaching tool for all art classes; see **4.4: Facilities**. Beyond 1300, faculty members and staff also support the use of student support services, as outlined in **Table 1, Obj. 2.4: Improve student access to college facilities and services to students.**



Measured by course completion and retention, art students are more successful on average than Solano Community College students as a whole. The chart above shows **completion rates** for all art courses. The passing rates peak in the summer, a trend which is consistent with the institution's average. The tables below show that the **art retention rates** (highlighted) are about three percentage points higher than the institution's average retention rate.

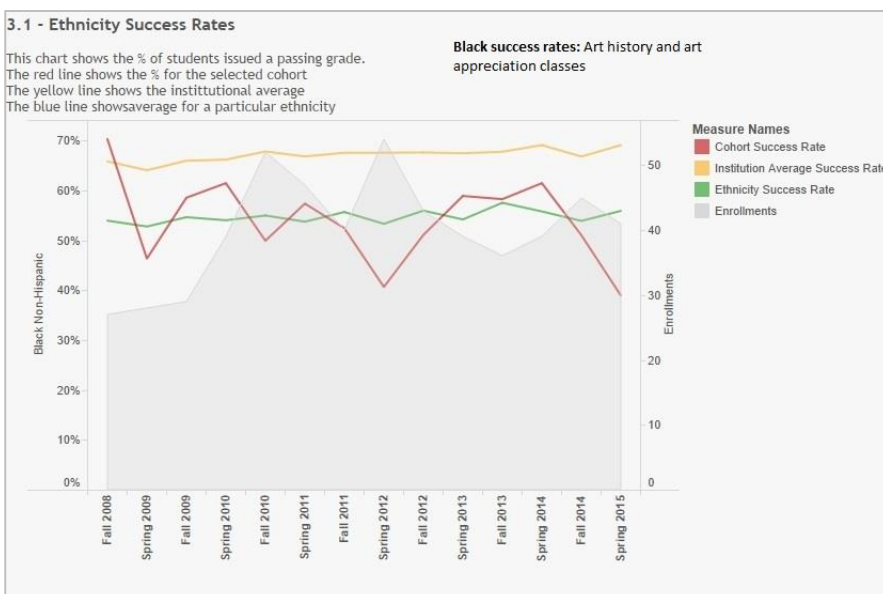
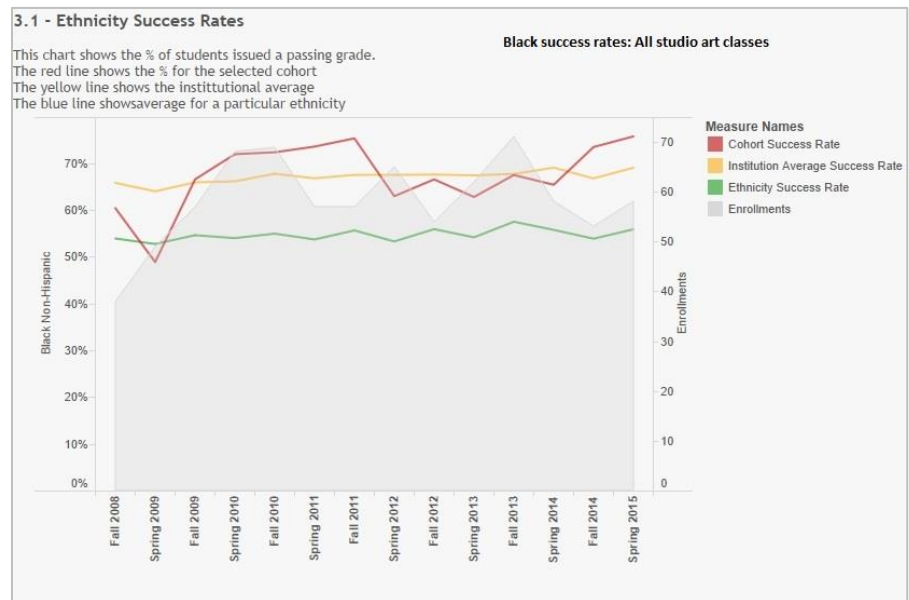
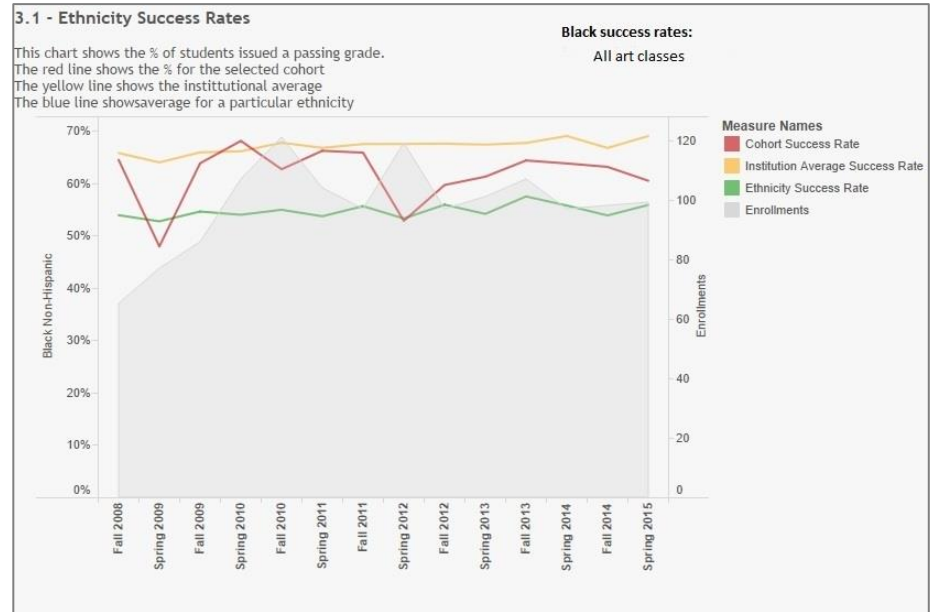
ART retention rates		Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011	Spring 2012	Fall 2012	Spring 2013	Fall 2013	Spring 2014	Fall 2014	Spring 2015	Fall 2015
SCC	Unique Sections	47.0	46.0	52.0	49.0	44.0	54.0	40.0	43.0	34.0	46.0	49.0	44.0	44.0	44.0	47.0
	Enrollments	667.0	715.0	718.0	788.0	749.0	829.0	673.0	741.0	640.0	701.0	652.0	621.0	586.0	626.0	616.0
	Headcount	569.0	594.0	617.0	649.0	645.0	712.0	580.0	646.0	554.0	589.0	558.0	517.0	517.0	535.0	527.0
	Cohort Success Rate	71.1%	69.0%	74.6%	75.4%	75.1%	73.8%	77.9%	72.9%	75.2%	76.6%	74.7%	75.4%	74.0%	74.4%	75.5%
	Cohort EOT Retention	90.4%	90.3%	90.8%	91.9%	90.9%	93.6%	93.1%	87.6%	91.3%	90.3%	92.2%	91.0%	90.6%	91.1%	89.8%
	Cohort Next Sem Persist	67%	52%	70%	53%	70%	53%	69%	53%	69%	56%	68%	52%	70%	50%	70%
	Avg. Term GPA	2.41	2.43	2.53	2.52	2.55	2.44	2.60	2.44	2.52	2.59	2.50	2.55	2.53	2.57	2.56

SCC retention rates		Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011	Spring 2012	Fall 2012	Spring 2013	Fall 2013	Spring 2014	Fall 2014	Spring 2015	Fall 2015
SCC	Unique Sections	1,464	1,369	1,432	1,318	1,355	1,345	1,189	1,170	1,166	1,261	1,173	1,227	1,211	1,213	1,219
	Enrollments	33,804	33,636	34,614	34,030	33,605	33,681	31,409	29,854	28,638	28,473	27,191	27,155	28,034	26,928	27,892
	Headcount	12,401	12,368	12,254	11,995	11,702	11,925	11,067	10,839	9,971	10,167	9,798	9,910	10,094	9,918	10,268
	Cohort Success Rate	65.9%	64.1%	66.0%	66.3%	67.8%	66.9%	67.6%	67.6%	67.7%	67.5%	67.8%	69.2%	66.9%	69.3%	68.5%
	Cohort EOT Retention	89.5%	88.0%	88.6%	88.7%	88.0%	90.3%	89.0%	89.9%	88.2%	87.3%	87.3%	88.1%	87.5%	88.4%	87.8%
	Cohort Next Sem Persist	58%	49%	60%	49%	61%	48%	61%	50%	62%	48%	61%	50%	61%	51%	63%
	Avg. Term GPA	2.34	2.30	2.36	2.36	2.37	2.32	2.36	2.34	2.38	2.36	2.37	2.41	2.34	2.41	2.32

A more detailed examination of the data shows inequities among historically-underserved populations; however, gaps in success are comparable to, and in many cases less pronounced than, the inequities seen in the college as a whole.

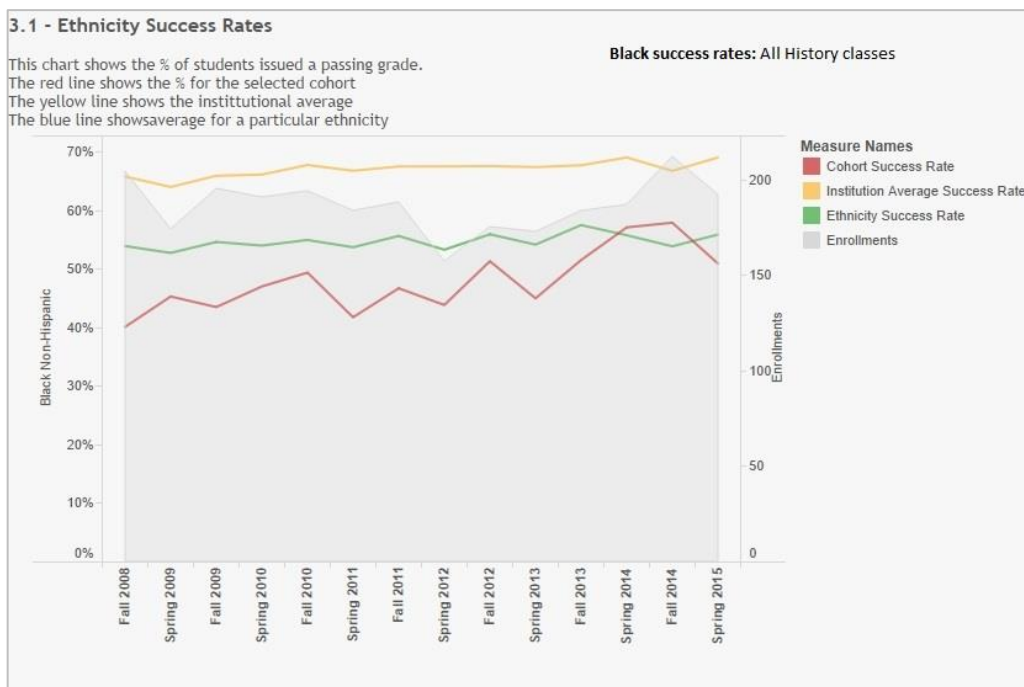
For example, the chart at right shows the **success rate of African-American students in Fall and Spring art classes since 2008** (indicated by the red line). Though the Black art students' success rate is lower than the institution average, it is higher than the average rate for all Black students at the college.

However, the data paints two significantly different pictures when the art history lecture classes are considered separately from the studio classes. In studio classes (which combine both lecture and lab), Black students not only perform better than the college-wide average for that group—they are often more successful than the institution's average (as indicated in the chart of **Black student success in studio art classes**, at right).

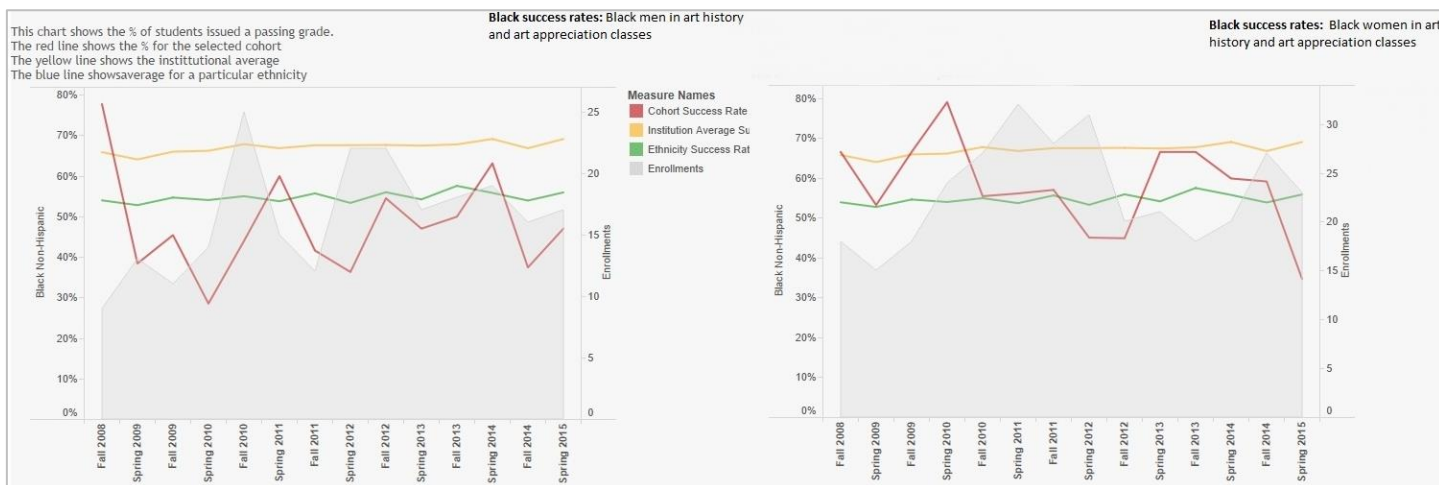


In contrast, **Black students in art history and art appreciation classes** experience lower success rates than the institution average, as well as sometimes lower success rates than Black students overall at the college (see chart, left).

Though the data is disheartening (particularly the downward trend in the past year), the success rates of Black students in art history and appreciation classes are generally better than **Black success rates in History classes**, as seen in the chart below. This comparison is useful, as History is a field that is similar to art history in level of difficulty, but offers a larger sample size for comparison.



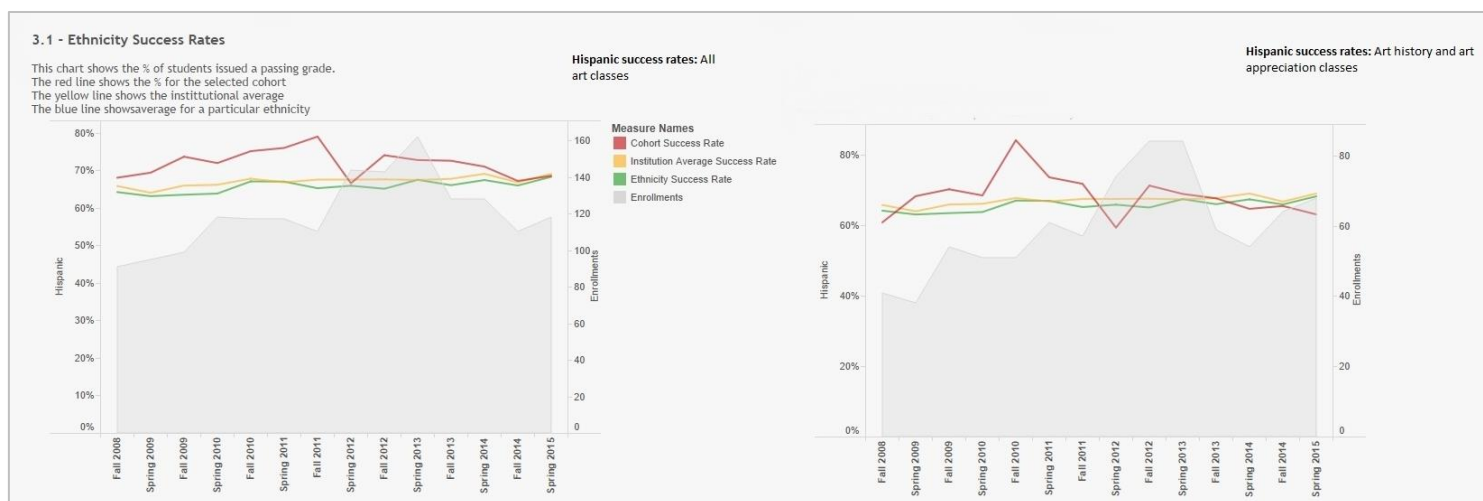
It is instructive to examine Black success rates by gender, as women appear to be more successful in art classes overall than men (see discussion of gender success rates, below). As the side-by-side charts below indicate, **Black women** are markedly more successful than **Black men**, on average, in art history and art appreciation classes.



In order to address systemic inequality, faculty must engage in a multi-pronged approach to raise the success rates of Black students, and Black male students in particular. One approach is to include greater diversity in course material (see **Table 2, Educational Master Plan, Project 1**). Another approach is to hire more diverse faculty and technical staff (see **Table 7, Long-Term Goals**); the Department hosts a number of diverse guests artists every year for workshops and lectures in order to expose students to the diversity of the contemporary art world

(see **Appendix D: Art Department Events**). A third avenue is build connections with college groups that focus on the success of Black students. In Fall 2015, Art 12/Diverse Artists was added to the Ethnic Studies Associate's degree program, and in Spring 2016, an Art 12/Diverse Artists class will be offered in partnership with UMOJA; there are other plans to work with the UMOJA program in the studio courses (see **Table 7, Long-Term Goals**). In Spring 2016, UMOJA program students were invited and attended a guest lecture given by Maurice Woods on behalf of the Graphic Design program, that focused on diversity in Graphic Design and the arts. A fourth and perhaps most essential component is to continue to emphasize reading and writing in all classes.

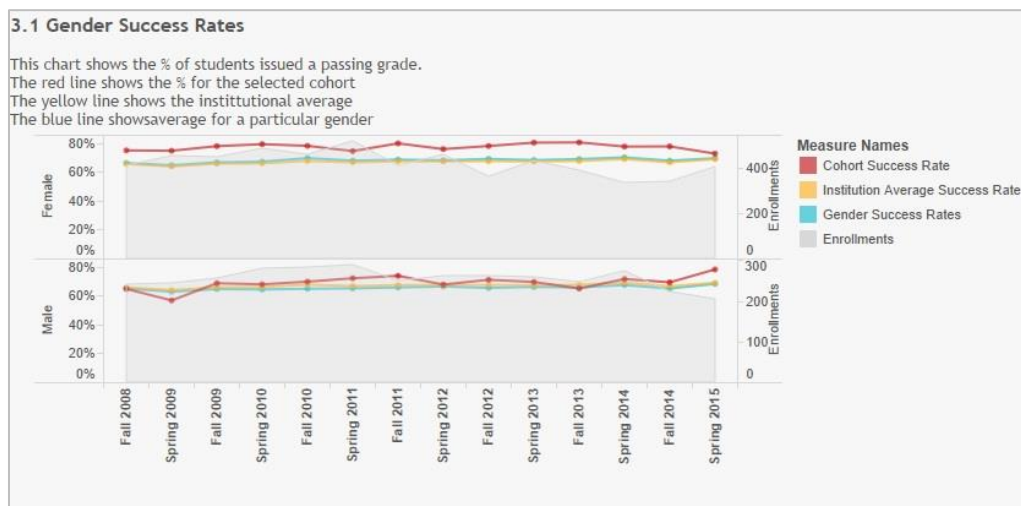
In light of the rising population of Hispanic students at the college, the high success rates of Hispanic students in our art classes is particularly encouraging. As indicated in the side-by-side charts below, **Hispanic students' success rates** are consistently higher than the institution



average, even when art history and art appreciation lecture classes are viewed in isolation from the art classes taken as a whole.

The chart below indicates the **success rate of art students by gender**. Since 2009, the success rate of male art students has met or exceeded the institution average. In the same time period, the success rate of female art students consistently exceeded the institution average, until recently dropping to meet the average in the Spring 2015 semester.

The greater success of women in the field of art might be attributed to social factors. The demographics of the discipline have broadened over the past few decades, and opportunities for women and people of color in the art world have expanded since the 1970s.



Data for Distance Education success rates is minimal because only one art class, Art 010 (Art Appreciation), is currently offered online, and the first sections were taught in Spring 2015. However, the results from the first year of online classes are very encouraging: students in the two online classes outperformed their counterparts in the face-to-face Art Appreciation classes (see section 2.15, *Distance Education*).

3.2 Degrees/Certificates Awarded (if applicable). Include the number of degrees and certificates awarded during each semester of the program review cycle. Describe the trends observed and any planned action relevant to the findings.

The following charts indicate the number of degrees earned for each major, and indicates race and gender for each graduate:

	2010-11		2011-12		2012-13		2013-14		2014-15	
	M	F	M	F	M	F	M	F	M	F
Art History AA, AA-T*										
→Black, non-Hispanic										
→White, non-Hispanic		1				1				1*
→Hispanic	1									
→Asian/Pacific Islander										
→ Unspecified	1									
Art—2-Dimensional					2	1		1		
→Black, non-Hispanic										
→White, non-Hispanic			1			1				1
→Hispanic	1									
→Asian/Pacific Islander										
Art—3-Dimensional										
→Black, non-Hispanic										
→White, non-Hispanic						1				
→Hispanic										
→Asian/Pacific Islander		1								
Studio Art AA-T										
→Black, non-Hispanic										
→White, non-Hispanic										1
→Hispanic										
→Asian/Pacific Islander										
Graphic Design		1				1			1	
→Black, non-Hispanic										
→White, non-Hispanic			1		1	2	1		1	
→Hispanic						1				1
→Asian/Pacific Islander			1		1	2			1	1

Survey results indicate that the majority of students know little about the new degrees for transfer; as the degree for transfer becomes more widely publicized and understood, the Art Department anticipates seeing more students opt for a transfer degree (AA-T) in conjunction with, or lieu of, an AA degree.

In order to stimulate growth in the number of students pursuing the Art—3-Dimensional AA degree, faculty are revising the program to make completion more feasible in two years.

The Art Department anticipates continued growth in the number of graduates in the Graphic Design program, due to the addition of a full-time Graphic instructor (in 2012); the new iMac lab facilities; and the development of new and updated Graphics courses (see **Table 7: Short-Term Goals**).

3.3 Transfer (if applicable). Describe any data known about students in your program who are transfer eligible/ready (have 60 transferable units with English and math requirements met). Include how your program helps students become aware of transfer opportunities (*limit to one or two paragraphs*).

The Art Department relies on three strategies to address students who are transfer-ready. First, the surveys are designed not only to assess student interest in varying art degrees, but also to educate students about the varying degrees, as noted in the multiple-choice answers (see Appendix C: Survey Results). At the end of the survey, students are encouraged to contact relevant faculty/staff if they have questions. Second, students often approach faculty, brochure in hand, with questions regarding their degree options, as they get nearer to transfer. Finally, and most effectively, studio art faculty conduct one-on-one portfolio reviews and complete end-of-course self-assessments, in which students are asked about their academic status and plans for future study. This offers an excellent opportunity to catch students who are transfer-eligible, answer their questions, and provide advice about their options. For example, some students might not be sure whether to go to a four-year art school, UC, CSU, profit or not-for-profit schools, etc. As noted in **2.13, Four-Year Articulation**, once faculty identify students ready for transfer and identify potential destination schools, they can check to make sure students have taken the right courses, recommend people to talk to for advice and assistance, and ensure that the students have made all the necessary preparations (prepared appropriate portfolios, completed applications, secured letters of recommendation, etc.).

3.4 Career Technical Programs (if applicable). For career technical programs, describe how graduates are prepared with the professional and technical competencies that meet employment/ licensure standards. State if there are any efforts made to place students in the workforce upon graduation, including any applicable placement data.

Curriculum within the Graphic Design core classes as well as the Illustration component of the program (Illustration 1 and 2) have been revamped since 2013, by the newly-added Graphic Design faculty member, Rachel Smith. Existing curriculum includes projects adapted from four-year institutions as well as competitive art schools within the region. Computers are updated regularly to include industry-standard software, and students regularly work, within courses, on projects with deadlines for real-world clients. Students in the Graphic Design I course must read, analyze, and apply *The Graphic Designer's Guild Handbook for Ethics and Principles* in the unit on client/designer relationships. No current placement database exists, but Department faculty are currently compiling a contact list and survey for graduates to obtain more post-graduate information regarding students' careers.

PROGRAM RESOURCES

4.1 Human Resources. Describe the adequacy of current staffing levels and a rationale for any proposed changes in staffing (FTES, retirements, etc.). Address how current staffing levels impact the program and any future goals related to human resources.

The Department anticipates continued growth in the Graphic Design program, based on current enrollment trends and industry demand in the San Francisco Bay Area. As new courses are developed and the Graphic Arts Program is modified to meet student and industry needs, as well as meet the new AA-T requirements, part-time faculty will be needed to teach specialty classes, such as the 3-D animation class that will be offered in Fall 2016 as an experimental ART 048. As noted in **Table 2: Educational Master Plan, Project 5**, and in **Table 7: Long-Term Goals**, the Department will seek to create and fill a Computer Lab Technician position within the next five years, once the degree has been modified. The need for additional full-time faculty in Graphics will be assessed in the next program review (2021), unless a sudden increase in demand accelerates planning in this area.

No retirements are anticipated among present full-time faculty in the next five years. However, the current Art Lab Technician will likely retire within this timeframe. The Department anticipates the ongoing need for a lab technician, separate from the computer lab technician position noted above. Therefore, the Department will advocate for the continuance of this position in the event of the current Lab Tech's retirement, and ensure that continued funds are allocated (see **Table 7: Long-Term Goals**).

4.2 Current Staffing. Describe how the members of the department have made significant contributions to the program, the college, and the community. Do not need to list all the faculty members' names and all their specific activities, but highlight the significant contributions since the last program review cycle.

Art Department faculty and the Art Lab Technician have provided extensive service to the Art programs, the College, and broader community. Faculty members have risen to the increased demands beyond routine curriculum review, creating AA-T degrees while ensuring articulation and modifying courses and programs. In addition to working on their own SLO assessments, they have served as SLO coordinators to help other faculty complete assessments and input data. Over the past five years, Art Department members have served in the Faculty Association; in the Faculty Technology subcommittee of Distance Education; in the Program Review subcommittee of the Academic Senate; and in the Safety Committee. They have served on several hiring committees for both part-time and full-time positions, as well as a Vice Presidential hiring committee. The Art Lab Technician has contributed time and energy in outreach, emailing students and creating fliers; hanging exhibitions in the Gallery and promoting art events; and installing artwork in administrative offices (Building 600) and the Student Center (Building 1400).

In 2011, two faculty members presented a paper at the FATE –Foundations in Art: Theory and Education conference in St. Louis, MO. This national conference is specifically designed for art faculty at community colleges and four-year institutions to share pedagogy and best practices. In 2013, two faculty members attended the FATE conference in Atlanta, GA. A faculty member was selected by the FATE organizers to present at the 2015 conference in Indianapolis, but no funds were available at the time for professional development, and the

faculty member could not attend as planned. The Art Department is pleased that the Academic Senate is now in charge of allocating professional development funds, and will apply to the Senate for funding so that faculty can attend the next FATE conference.

As practicing artists, faculty have exhibited their work locally, nationally, and internationally, from Arts Benicia to Yosemite; San Francisco to Palm Springs; New York to Miami; Japan to Denmark. Faculty also present lectures as visiting artists. For example, in 2015 a faculty member was the featured contemporary ceramic artist in the exhibition “Mesocosmos: Ceramics and Ikebana” at the Ceramic Art Museum of Berlin, where the faculty member also presented the performance art piece “*Nichinichi kore koujitsu*” (“Day by day it’s a good day”) and the conceptual art project “Fairtrade 6 Berlin,” which featured the artwork of four faculty members and five students. In Denmark the faculty member was featured in the five-person international exhibition “Ceramic Paradise” and led a panel entitled “Education and Wood-fire” for the 2nd European Wood-fire Conference. The presentation of “Fairtrade 7, Denmark” again garnered international exposure for the “Fairtrade 6” students and faculty. In 2012, the faculty member taught two master classes for the *Keramikhule* (a university entirely dedicated to training in the ceramic arts) in Landshut, Germany; in 2011 he was invited to Shanghai and Jingdezhen, China, to present exhibitions, workshops, and lectures in celebration of the publication of the Chinese-language edition of his co-authored book, *Japanese Wood-fired Ceramics*.

Art faculty sabbaticals have yielded extensive benefits for students and the college. In the past five years, three faculty members have completed sabbaticals, and one faculty member is currently on sabbatical. Research conducted on sabbatical informed the choice of equipment and software in the Graphic Design classroom, and laid the foundations for the creation of the full-time Graphic Arts position. Sabbatical work resulted in the creation of several new courses, as well as the completion of a textbook currently used in Art 010 (Art Appreciation), customized for Solano College student use. The faculty member currently on sabbatical is developing a certificate (see **Table 7: Short-Term Goals**).

4.3 Equipment. Address the currency of equipment utilized by the program and how it affects student services/success. Make recommendation (if relevant) for technology, equipment, and materials that would improve quality of education for students.

The Art Department was fortunate to move into a new and newly-equipped 1300 building in Fall 2013 (see **1.1, Introduction**). Each classroom received a number of significant equipment upgrades:

- In the lecture classroom 1301, new desks with fixed tabletops allow students to swivel 360 degrees in their chairs, so that they can easily work with students behind them. Students can easily exit their chairs from either side, and the chairs are adjustable up and down as well as back and forth, to ensure the comfort of students of varying sizes. The projection screen is extra-large to maximize image size. Dimmable lighting is controlled by three switches, ensuring that the classroom is appropriately lit for all display conditions (whiteboard, PowerPoint projection, document camera, etc.);
- The gallery features movable floor-to-ceiling walls that allow varying display configurations;
- The painting/drawing studio includes floor-to-ceiling display walls on tracks; roll-up display walls in three layers; dimmable spot lighting; and an iMac smartclassroom;

- The 3D studio includes new pottery wheels plugged into the ceiling for safety, trench drains, and a separate wet and dry glazing room for materials safety and management;
- The Graphic Design lab is fully equipped with iMacs loaded with state-of-the-art software;
- A workshop was added, complete with an array of power tools
- The print shop, which includes several modern and vintage presses, includes the original and irreplaceable hood vents from the original 1970s building to ensure maximum ventilation.

Student surveys indicate satisfaction with the new facilities and equipment (see **Appendix C: Survey Results**). However, it is important, as the new equipment begins to age, that the Department has access to funds to purchase upgraded equipment, beyond those replacements guaranteed by warranty. When the iMacs were ordered for the Graphics lab, the Department was promised a three-year replacement contract; however, it appears that was not the case. The iMacs are still in good working order, thanks in part to the work of IT staff who have knowledge beyond PC maintenance. The continued maintenance of these computers, as well as funding future upgrades, remains a departmental concern.

During the remodel, Department members were not consulted regarding various materials and surfaces. The work surface of counters installed in both the Painting/Drawing lab and the Graphics lab are made of a porous, white material, which has cost hundreds of dollars to keep clean. Fortunately, remaining Measure G funds were secured to replace the Painting/Drawing countertops with butcher-block surfacing; the resurfacing has been approved, and the Department is currently awaiting installation in Summer 2016. If further monies are allocated, the Department would like to replace the Graphics lab countertops as well. The new dimmable LED ceiling lighting in the Painting/Drawing lab has also been problematic and faulty since Spring 2015. The Department is still waiting on repairs that will fully address the lights' partial failure. The remodel also failed to include a functioning below-ground clay trap system to separate out clay particles that, once washed into sinks, could have blocked the entire drainage of the building at great expense. Faculty and staff worked some months to bring this oversight to light. An above-ground system that is not ideal but an improvement has been installed in an attempt to remedy this situation.

SLO assessments inform faculty members' considerations for new and improved equipment. For example, students need to be able to store their recent work so they can review and assess it over the course of the semester; however, student work in printmaking and graphic design tend to be large-scale and easily damaged works on paper. Proper storage requires additional flat files (three or more cabinets) in the print shop to meet student needs. Cabinets rated for the exterior storage of flammable materials are needed to ensure student safety (see **Table 7: Short-Term Goals**).

As a result of faculty participation in the Faculty Technology subcommittee, the lecture classroom 1301 was designated an experimental technology space. Resulting upgrades include a locked cart filled with power strips charging ten Chromebooks; an iPad equipped with Doceri lecture-recording software (synced to the smartclassroom); a ceiling-mounted document camera; and UTELOGY software installed to control audio-visual equipment. Measure Q funding allowed for these modifications, as the classroom allows beta-testing for equipment that may ultimately be installed in the new, Measure-Q-funded buildings on campus. Beta-testing offers both advantages and drawbacks. Faculty members were faced with multiple equipment failures,

as the projector could not handle the UTELOGY connection. Ultimately, the wiring as well as the projector itself was replaced. Ideally, a laser projector would provide the optimum viewing experience in 1301 (see **Table 7: Long-Term Goals**).

4.4 Facilities. Describe the facilities utilized by your program. Comment on the adequacy of the facilities to meet program’s educational objectives.

As noted in **4.3 Equipment**, surveys show that students are generally well-satisfied with the new facilities at the Fairfield campus (see **Appendix C: Survey Results**). However, as noted in **2.8, Course Offerings**, the Vacaville Center has no studio art facilities, precluding any studio art offering there, despite demand. One classroom on the second floor is equipped with a single kitchen sink, which is wholly inadequate for a studio art classroom, which must have multiple sinks for “triage” when students rinse brushes, as well as sediment traps for paint residue. The Vallejo Center has a multi-purpose space for studio classes, but the facilities are substandard; there is no capacity to teach 3-D courses, given the limited storage space, and 2-D classes must also be limited due to the compressed space and relatively few sinks. Due to these restrictions at the Centers, the Department plans to offer courses strategically at the Centers, as well workshops and “boot camps” that will not overburden the Centers’ facilities and will direct local community awareness to the Fairfield campus (see **2.8, Course Offerings and Table 7, Short-Term Goals**).

The Art Department Gallery has proven to be a terrific resource not only for exhibitions but also as an outreach tool to the community. Exhibitions of student as well as community artists have brought a rich diversity to the campus. It very exciting to think of the additional possibilities as the remodeled Performing Arts Building comes online in a year or so. Faculty and staff eagerly anticipate renewed collaborative projects among the theater, music, and art departments, once the newly-equipped and fully-remodeled 1200 building opens.

4.5 Budget/Fiscal Profile. Provide a five-year historical budget outlook including general fund, categorical funding, Perkins, grants, etc. Discuss the adequacy of allocations for programmatic needs. This should be a macro rather than micro level analysis.

The Art Department has relied on various sources of funding to meet the different programs’ needs, while general fund allocations have been consistently shrinking over the years, and information regarding allocation has become more and more delayed, inconsistent, and opaque. Regrettably, with the many reorganizations over the past several years, channels of communication have gotten re-routed and muddled; despite a large umbrella of administrative positions, many faculty in the School of Liberal Arts must communicate with just one Dean when once two or more served in the same position.

Some strategic proposals approved through the shared-governance process have been summarily vetoed at the executive level, without communications to the originating faculty. Such break-downs undermine faculty confidence in the process, and discourage future attempts to garner funds through this method.

The table on the following page is a partial section of data from the Excel sheets provided by the District regarding programmatic cost expenses and supplies budgets. The difficulty in acquiring and decoding budget information contrasts with past practices at the College, in which departmental budget amounts were announced to the faculty at the beginning of each Fall term.

This policy allowed departments to plan appropriately for programmatic needs, a task which is now more challenging.

Funding indicated in column G, supplies, directly impacts Department's ability to address programmatic needs. Without detailed spread sheets it is unclear into which categories these dollars were actually allocated and disbursed. For example, column G suggests that over \$12,000 was allocated to the Art Department for supplies in 2015; however, faculty members are not aware of how or where that money was spent, given that the *disbursed* supplies budget has dwindled to a few hundred dollars each term per faculty member—a disbursement that fails to come close to \$12,000. Column H is more mysterious, as “other supplies” range from \$260 to over \$7,600.

Fine Arts				G supplies	H other supplies
2008	\$476,676.23	\$33,917.25	\$127,453.69	\$8,871.97	\$2,545.84
2009	\$424,727.76	\$53,082.89	\$146,808.43	\$9,895.12	\$260.07
2010	\$533,257.19	\$56,278.98	\$166,354.63	\$14,362.55	\$1,115.77
2011	\$511,004.22	\$52,134.89	\$176,591.83	\$11,445.13	\$1,651.45
2012	\$490,789.10	\$49,512.53	\$192,004.08	\$8,053.61	\$1,641.31
2013	\$463,314.98	\$51,053.57	\$165,876.01	\$9,474.72	\$6,634.63
2014	\$490,500.73	\$57,465.38	\$178,032.17	\$7,466.76	\$7,653.75
2015	\$471,416.90	\$60,696.91	\$197,504.56	\$12,120.61	\$7,377.26
	\$3,861,687.11	\$414,142.40	\$1,350,625.40	\$81,690.47	\$28,880.08

Graphic Art and Design					
2008					
2009					\$320.65
2010				\$2,488.59	
2011	\$5,738.10		\$444.04		
2012	\$6,287.60		\$555.55		
2013	\$12,931.29		\$1,086.81		\$988.00
2014	\$4,718.45	\$300.00	\$580.87	\$109.67	\$1,978.02
2015	\$5,814.38		\$734.07		
	\$35,489.82	\$300.00	\$3,401.34	\$2,598.26	\$3,286.67

Commercial Art					
2008	\$42,796.78		\$2,696.39	\$12,346.55	\$-
2009		\$-	\$-	\$-	\$-
2010		\$-	\$-	\$-	\$-
2011		\$125.00	\$12.42	\$30.00	\$-
2012					\$-
2013					\$5,923.37
	\$42,796.78	\$125.00	\$2,708.81	\$12,376.55	\$5,923.37

The following chart from the department of Institutional Planning provides a different set of funding data:

		2008	2009	2010	2011	2012	2013	2014
Total		651,239	629,477	768,643	741,417	734,287	696,315	751,528
5E	Local Revenue	0	0	0	0	20	0	0
6A	Academic Salaries	476,676	424,728	533,257	511,004	490,789	463,315	490,501
6C	Classified Salaries	33,917	53,083	56,279	52,135	49,513	51,054	57,465
6M	Benefits	127,454	146,808	166,355	176,592	192,004	165,876	178,032
7A	Supplies	8,872	4,598	11,637	1,125	0	8,253	13,502
7E	Other Operating	2,546	260	1,116	1,651	1,641	6,635	7,654
7G	Capital Outlay	1,774	0	0	-1,090	320	1,184	4,373

Row 7A appears to match Column G in the previous table; 7E matches Column H. However, the chart provides no further budget details. For example, it would be useful to see the allocation for Figure Models, who are indispensable in all studio art courses that require drawing, painting, or sculpting from a live subject. ART 014, Introduction to Drawing, includes live drawing in the course outline, but the instructor has discretion as to the number of classes in which a model might pose. Such decisions are pedagogical, but are necessarily bound by the availability of Figure Model funds.

Since the last Program Review Self-Study, the Art Department has created a Memorandum of Understanding with the Bay Area Models Guild. The MOU allows the Department to employ a booking and payment process with an off-campus agency, which has alleviated the need for faculty to find and train as well as book and pay individual models for the numerous course hours needed for instruction. In addition, the MOU allows the Department to commit to two-year agreements that lock in the cost of the Figure Models for the various classes. The locked rate allows faculty to budget more accurately for future semesters. Further, the MOU ensures that faculty and students work with professionals trained and vetted for artist modeling work.

The implementation of a \$20 student fee for all Studio Art classes has assisted faculty in acquiring needed materials for students. However, these fees are not intended to replace a supplies budget. Since the College-wide budget cuts have been in place, these fees have not served their full potential for students. Faculty have not had the ability to purchase much-needed supplies to run the classes because of the strict requirements on the supplies fees. For example, funds for demonstration tools needed by all studio faculty members have been limited. Drawing and painting materials must be continually replenished. In addition, many costs that were once considered the responsibility of the College have been shifted to the Department; from light bulb replacement to cleaning supplies, costs related to facility maintenance are now pulled from the Department's supplies budget.

As a CTE program, the Graphics Program is funded both by general funds and Perkins allotments. Additionally, as is the case for all studio arts courses, materials fees of \$20 a student are assessed at the beginning of each semester and provide funding for consumables, supplies that go towards the students (e.g., paper, ink for printers, and supplies for the illustration class). In Fall of 2013, the Department received approval of funding to purchase replacement inks for

the large format printers, the Epson 9890 and Epson 4900. The total cost for replacement inks for both printers was \$1,439. Perkins funding for 2013-14 totaled \$4813.38, going to the following areas: student workers; software licenses for Adobe Font Folio; and an HP color printer. Funding for 2015-2016 is in process. Presently, Graphics faculty are interested in increasing funding to add an animation and video component to the program; hire additional faculty to teach new curriculum in these areas; create and hire for a new lab technician position; update the computers in the current 1316 iMac lab; and create a new iMac lab (see **Table 7: Short- and Long-Term Goals**).

As noted in **4.2, Current Staffing**, faculty members have been active in national conferences. Professional Development funds are vital to ensure the Department members' continued participation in events such as the biannual FATE conference, which directly relate to the development and improvement of our programs. Standard travel allowances of \$200 do not cover membership fees, airfare, and hotel accommodations. Therefore, the Department made personal appeals in the past to Student Government, the Superintendent/President, and others to secure the needed sponsorship. The Department is relieved that now that an equitable and transparent system is in place to apply for Professional Development funds, and intends to pursue that course for future Professional Development opportunities.

Regrettably, there is no College-wide system yet in place to secure funding for guest lecturers. Like the budget allocations, the process has grown more opaque over time; the Board of Trustees should not have to approve the "appointment" of a Guest Lecturer, as though he or she were a new employee—yet, in some cases, Board approval was demanded by the District before the guest lecturer was permitted to come. As noted throughout this Self-Study, the Art Department relies on guest lecturers to expose students to the diversity of the professional art world, and would welcome a funding process that facilitated this endeavor.

The Department's ability to meet its programmatic needs despite the concerns noted above may be attributed to several factors. First, Measure G funding for the remodeled 1300 building ensured that the Department would enjoy several years of fresh-out-of-the-box equipment, delaying the need for costly repairs and upgrades. Second, faculty and staff have generated income through auctions, sales, and other fundraising activities, filling some of the gaps left uncovered by the general fund. Third, faculty members have taken advantage of the Strategic Proposal process, allowing faculty to meet needs unaddressed by the remodel. For example, the new art gallery was designed to be a professional-level exhibition space to inspire students to present their best work. However, framing is a vital component in the professional presentation of two-dimensional art, and there was no budget for framing. The solution was for faculty to submit, and get approved, a strategic proposal to purchase a variety of frames from IKEA, so that students could present their work properly. The result was a series of shows in the gallery featuring nearly a hundred framed student drawings and paintings, viewed by several hundred students who visited the exhibitions from across the campus. The Department plans to purchase additional frames in the next few years, to keep up with demand and replace those that have worn out (see **Table 7: Short-Term Goals**).

Finally, missing in the data above is the balance of the cost of operating the Art Department and the revenue generated by the Department's programmatic offerings. From 2011 to 2015, the Department cost the District \$2,189,260 to operate. Since Summer 2011, the Department has generated at least 890.4 FTES. Given that the State allocates \$4200 per FTE, the Department has generated \$3,739,680 in FTES in that time period. Subtracting operating

costs from FTES income, the result is \$1,550,420 revenue generated by the Art Department for the College since the last Program Review.

PROGRAMMATIC GOALS & PLANNING

This section will be submitted to the governing board as an overview of programmatic strengths and areas of growth.

5.1 Summarize what you believe are your program's strengths and major accomplishments in the last 5 years. Next, state the areas that are most in need of improvement.

The successful remodel of the 1300 building represents a major accomplishment of the entire Art Department. From the planning stages, through operating under difficult conditions in the 1100 portable buildings, to promoting the new facilities upon reopening, faculty and staff have worked hard over the past five years to ensure the well-being of our programs. Since returning to 1300, the Department has redoubled outreach efforts while critically assessing and revising curricula to respond to ever-changing conditions, both at the College and statewide. The Department's outreach efforts have been documented throughout this self-study. In addition to working with other departments on campus and educators in other institutions, Art faculty members have worked effectively with the College Foundations Director and Foundations office over the last few years (see **Appendix D: Art Department Events**), and look forward to additional collaborative efforts.

The face of community college education has changed fundamentally since the last Program Review self-study. The Department recognized these changes, and held to the conviction that fully-integrated and flexible art programs best serve students' needs. A strong Art History program contributes to a robust Graphics Program; a robust 2-D Program contributes to the success of students in the 3D Program; a comprehensive 3D Program supports student success in the Art History Program. The arts programs further enjoy a close relationship with the Photography Program, given photography's status as a fine art; indeed, the programs share many of the same students. For this reason, the Department is deeply invested in the future of the Photography Program. Thanks to current Photography faculty efforts, the program is thriving. We celebrate and fully support the plan to fill the faculty position vacated due the current full-time faculty member's retirement this Spring 2016 semester.

Many curricular changes have occurred at the state level, including the loss of repeatability and the need to create families of courses. Faculty members have worked to ensure ongoing compliance with these changes, creating two new AA-T degrees, and then modifying these degrees to keep them in compliance as requirements have changed. Over the past five years, faculty have also created and modified courses and programs to present students with fluid, relevant, up-to-date skills. As noted in the Introduction, the Department is focused on training the global citizen, the creative problem-solver, who can meet critical-thinking challenges with confidence.

The Department has identified a few areas of concern, which we hope to address, at least in part, with the plans outlined in Table 7, below. First and foremost is the overall decline in enrollments at the College, just as the Department has sought to expand and deepen course offerings. When scheduling a class, past robust enrollment history is no longer a reliable indicator of future enrollment strength; miscalculations have resulted in cancelled classes,

complicating planning for future schedules. Offering new and experimental classes is essential to keeping programs relevant and thriving, yet a climate of constriction and cancellation can have a chilling effect on this kind of exploratory curriculum-building. The Department aims to offer the right courses at the right times for the right body of students, but surveys, institutional planning data and advisory boards can only offer so much insight when planning new courses and certificates. Growing enrollment and refining courses, certificates, and degrees takes time and nurturance. A related concern is the need to bridge the gap between area high school students and college-level courses. While Vallejo and Fairfield high school students may bolster Art enrollment, the Department's current offerings do not meet many of these students' needs. Transportation remains a critical problem, especially for Vallejo students, who cannot easily access or benefit from the remodeled facilities on the Fairfield campus. 100-level courses, offered at the high schools at the end of the regular school day, would help students to fulfil graduation requirements, but they may not entice those students to pursue further education at the Vallejo Center or Fairfield campus. The Department is continuing to investigate the best options to address this issue.

5.2 Based on the self-study analysis, prioritize the program's short (1-2 years) and long term goals (3+ years). Check whether the goal requires fiscal resources to achieve.

Table 7. Short-Term and Long-Term Goals

Short-Term Goals	Planned Action	Target Date	Person Responsible	Source
1. Program mission: analyze efficiency of programs	Develop certificate options and assess the usefulness of reducing the number of degrees offered and/or adding concentrations; revise PLOs so they are not the same across all programs	By Fall 2016, create a CTE certificate, Visual Communication; degrees and PLOs to be assessed in next Curriculum Review (2017)	Art Department	NR
2. Curricular offerings: analyze structure of, offerings in 3D program	Revise 3D program; create a Professionalism Certificate; develop families of classes in areas where mastery is a necessary component of student success; for example: Sculpture, Sculpture of the Human Figure, and Wood-fired Ceramics.	Spring 2018	Marc Lancet	NR

3. Curricular offerings: expand modality	Develop online Art 011 (Modern Art History)	Fall 2016	Ferdinanda Florence	NR
4. Curricular offerings: expand/revise Graphic Arts program, develop AA-T degree	Revise Graphic Arts degree and modify courses; develop multimedia, time-based graphics course(s) and introductory Graphics course for students with limited computer skills	Offer ART 048 (3D animation) by Fall 2016; target date for revised GA degree based on timeline for TMC, currently in the queue	Rachel Smith	NR
5. Community Integration: High school outreach	Collaborate with local high school instructors and counselors and articulate programs to create a cohesive instructional matrix bridging primary, secondary and community college art education	Current efforts to articulate coursework with local high schools is underway; completed matrix anticipated by Spring 2017	Art Department	NR
6. Community Integration: non-traditional courses/workshops	Offer workshops, Summer Camp, and other programs to bring studio arts to students throughout the county; possibly develop introductory, 100-level courses to serve high school student needs	Summer 2016	Art Department	NR
7. Campus Community Integration with UMOJA	Work with the UMOJA program in the art history and studio art courses	Fall 2017	Art Department, Director of Umoja	NR

<p>8. Resources: expand equipment and facilities for existing curricula</p>	<p>Install technologies and equipment in the classrooms to enhance teaching quality:</p> <ul style="list-style-type: none"> • Upgraded sound system in Ceramics lab (current system is sub-standard and distorts sounds); • Flat files and shelves for print shop to store student work for assessment and alternate storage for equipment currently in the graphics lab • Installation of teaching-assistive technology (e.g., remote desktop technology) in Graphics iMac lab • Replacement frames for exhibition of student work in Gallery • New DVDs and replacements for old videos • Replacement of battery-powered tools with more efficient tools 	<p>Fall 2017</p>	<p>Marc Lancet</p> <p>Jeanne Lorenz, Rachel Smith</p> <p>Rachel Smith</p> <p>Marc Pandone</p> <p>Art Department</p>	<p>DB SP</p>
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9. Resources: expand equipment for new curricula	<p>Purchase technologies and equipment for new courses and for updating existing course curricula:</p> <ul style="list-style-type: none"> • 3D animation software, online tutorial support and other materials to bridge Graphics, 3D, Film/TV programs • Strobe light and zoetrope, laser printer to bridge 2D, 3D, and Graphics programs 	Spring 2018	<p>Rachel Smith</p> <p>Marc Pandone</p>	DB SP
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Long-Term Goals	Planned Action	Target Date	Person Responsible	Source
1. Resources: Human resource addition and replacement	<p>Create position and hire a Multidisciplinary/Multimedia Lab Technician to assist students in the iMac lab and ensure lab security and maintenance</p> <p>Investigate option of creating a college-wide iMac lab (to serve Film/TV, Broadcasting, Journalism students, as well as art)</p> <p>Hire new Art Lab Technician in the event of current tech's retirement</p>	Fall 2020	Art Department	CTE/P District funding
2. Resources: new and replacement equipment needs (projected)	<p>Install technologies and equipment in the classrooms to enhance teaching quality:</p> <ul style="list-style-type: none"> • Lecture-capture technology in 1301 lecture classroom; • Laser projectors in all classrooms; • Blu-ray players in all classrooms • Relocating projector and instructor station in Graphics iMac lab • Replace iMac lab countertops with butcher-block • Add internet ports in lab spaces 	Fall 2020	Art Department	Measure Q; SP

3. Resources: projected facilities needs	Create a designated space for digital fabrication equipment* including 3-D printer(s) and laser cutter, as well as additional storage space *building 1800 or freestanding building adjacent to 1300	Fall 2020	Art Department	P
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In the source column denote “SP” for Strategic Proposals, “DB” for Department Budget, “P” for Perkins or “NR” for No Additional Resources Needed.

SIGNATURE PAGE

6.1 Please include a signature page with all full-time faculty and as many part-time faculty as you are able. The signature page should include lines with the signatures and then typed names of the faculty members.

The undersigned faculty in the ART Department, representing the ART—2-Dimensional, ART—3-Dimensional, Art History (AA and AA-T), Studio Arts AA-T, and Graphic Design programs, have read and concur with the finding and recommendations in the attached program review self-study, dated February 10, 2016.

Ferdinanda Florence

Marc Lancet

Jeanne Lorenz

Marc Pandone

Rachel Smith

APPENDIX A: COURSE DESCRIPTIONS

Modifications approved by the Curriculum Committee, to be sent to the Chancellor's Office in Spring 2016, are noted in **green**; future modifications, not yet submitted, are noted in **red**.

ART 001 3.0 Units Art History Course Advisory: ~~Eligibility for~~
ENGL 001. Explores the history of art in the Western World from the Paleolithic era through the Middle Ages. Focuses on the interrelation of art and culture, with a comparative study of select works of non-Western art. Field trip may be required. Three hours lecture. **C-ID ARTH 110.**

ART 002 3.0 Units Art History Course Advisory: ~~Eligibility for~~
ENGL 001. Explores the history of Western Art through a critical analysis of Renaissance art through Post-Modern Art. Students will examine the connection between art and culture, and evaluate the historic, religious, and political influences on the artistic choices of diverse men and women of art history from the 15th century to today. Field trip may be required. C-ID ARTH 120. Three hours lecture.

ART 003 3.0 Units World Art Course Advisory: Eligibility for
English 001 and SCC minimum Math standard. A survey of the traditional arts of Asia, Africa, the Americas, and the Pacific Islands. Includes an exploration of recurrent themes in the art and architecture of non-Western cultures, as well as recurrent issues related to Western scholarship and exhibition of non-Western art. Three hours lecture. **Deleted (replaced by 003A and 003B).**

ART 003A 3.0 Units Arts of Asia Course Advisory: Minimum
Standards: English 001 and SCC minimum MATH standard. This course provides a survey of art and architecture from India, Southeast Asia, China, Korea, and Japan from pre-history to modern times. C-ID ARTH 130. Three hours lecture.

ART 003B 3.0 Units Arts of Africa, Oceania, and the Americas
Course Advisory: Minimum Standards: English 001 and SCC minimum MATH standard. This course is a survey of the arts and architecture of Africa, Oceania, and the Americas, with an emphasis on traditional arts and practices. This course will also address issues related to the scholarship and display of these arts in the Western world. C-ID ARTH 140. Three hours lecture.

ART 004 ~~2.0 or 3.5~~ **3.0** Units Life Drawing Course Advisory: SCC
minimum English standard. A study of the human figure in action and repose using a variety of drawing materials and approaches. Students work directly from the live model to develop skills using assignments which include gesture, line drawings, tone studies and the use of color. The student submits a midterm and final portfolio for evaluation. Field trip may be required. one to two hours lecture, three to four and one-half hours lab.

ART 005 ~~2.0 or 3.5~~ **3.0** Units Life Drawing ~~–Intermediate.~~
Prerequisite: ArT 004 with a minimum grade of C. The continued study of the human figure with more advanced problems in drawing and composition. Following initial review, the student may choose an individual program of study with the approval of the instructor. Field trip may be required. one to two hours lecture, three to four and one-half hours lab.

ART 006~~3.5~~ **3.0** Units Design Principles In 2-Dimensions

Course Advisory: SCC minimum English standard. A fundamental study of visual elements and principles of design for production of art images in 2-dimensions using various materials in black and white. Design formats developed from historic and esthetic precepts are employed to investigate the relationship of form and content. Field trip may be required. C-ID ARTS 100. Two hours lecture, four and one-half hours lab.

ART 007~~3.5~~ **3.0** Units Design-Color Course Advisory: SCC

minimum English standard. A study of the principles of additive and subtractive color in two dimensions. Various theories of color will be studied including those of Albers and Ittens. Reference to the use of color in the dominant styles of art history will be made. Students will produce a portfolio of projects in applied color and the elements of design. Field trip may be required. C-ID ARTS 270. Two hours lecture, four and one-half hours lab.

ART 008~~3.5~~ **3.0** Units Design Principles In 3-Dimensions

Course Advisory: SCC minimum English standard. The fundamental study of visual elements and principles of design for production of art objects in three dimensions using various sculpture materials and methods. Design formats developed from historic and esthetic precepts are employed to investigate the relationships of form and content. Field trip may be required. C-ID ARTS 101. Two hours lecture, four and one-half hours lab.

ART 010

3.0 Units Art Appreciation Course Advisory: Eligibility

for English 001. An introductory course examining the cultural, universal, and personal factors influencing the making and viewing of art. Includes a study of style, composition, materials and techniques used in the creation of art from disparate cultures and periods of history. Field trip may be required. Three hours lecture.

ART 011

3.0 Units Survey Of Modern Art Course Advisory:

~~Eligibility for~~ English 001. ~~A study of the major art styles and artists from 1875 to the present.~~ A study of the art and architecture of the major modern movements and artists from the 19th century and 20th centuries. [description modified per C-ID descriptor requirements.] Analysis of subject, form and content of paintings, photography and sculpture in lecture and audio visual presentation. Classes supplemented by field trips to current exhibitions. Written examinations and term paper required. Field trip may be required. Three hours lecture.

ART 012

3.0 Units Inside/Outside: The Cultures And Identities

Of Visual Artists. Course Advisory: English 001. An art survey course that examines and assesses three or more groups of culturally diverse artists, art organizations and support structures. Explores art issues related to social and historical trends in the U.S., including ways in which art may reflect and shape American attitudes towards ethnic identity, race, gender, culture and discrimination. Field trip may be required. Three hours lecture.

ART 014~~2.0 or 3.5~~ **3.0** Units Introduction To Drawing Course

Advisory: SCC minimum English standard. A study of drawing as a means of expression with emphasis on the potential variety of forms and materials available to the artist. Students will create representational and abstract drawings from still life, the figure, nature and imagination.

Observational drawing skills and technical skills will be developed. Field trip may be required. one to two hours lecture, three to four and one-half hours lab.

ART 015 ~~2.0 or 3.5~~ **3.0** Units Intermediate Drawing Course Advisory: ART 014; SCC minimum English and Math standards. A basic drawing class which develops the concepts introduced in ART 014 on a more advanced level. Problems in observation and imagination and the translation of these experiences into graphic terms by exploration of line, shape, mass, space, texture, and light and shadow. Emphasis on composition and the development of a personal approach to drawing. Students will be required to submit a portfolio of assignments. Field trip may be required. C-ID ARTS 205. one to two hours lecture, three to four and one-half hours lab.

ART 016 ~~2.0 or 3.5~~ **3.0** Units Beginning Painting Course Advisory: ART 014; SCC minimum English standard. Introduction to techniques and materials of painting in acrylic or oil. Designed for the student with limited experience in painting, this course includes color theory, composition, exposure to a variety of subject matters, and the development of skills for individual expression. Field trip may be required. one to two hours lecture, three to four and onehalf hours lab.

ART 017 ~~2.0 or 3.5~~ **3.0** Units Intermediate Painting: Acrylic and Oil Course Advisory: SCC minimum English standard. A study of acrylic and oil painting techniques focusing on use of color, the medium and composition. A series of painting assignments designed to develop skills in both media. Field trip may be required. one to two hours lecture, three to four and one-half hours lab.

ART 018 ~~2.0 or 3.5~~ **3.0** Units Advanced Intermediate Painting: Acrylic and Oil. Prerequisite: ART 017 with a minimum grade of C. Course Advisory: SCC minimum English and Math standards. A study of color, composition and technique in oil or acrylic painting on an intermediate level. The student may choose to repeat assignments from ART 017 or develop an outline of semester assignments appropriate to his interest and skill needs. Field trip may be required. one to two hours lecture, three to four and one-half hours lab.

ART 019 ~~2.0 or 3.5~~ **3.0** Units Figure Painting Course Advisory: SCC minimum English standard. A study of figure painting techniques. Students work directly from the model to develop skills in rendering and expression. Field trip may be required. one to two hours lecture, three to four and one-half hours lab.

ART 020 2.0 or ~~3.5~~ **3.0** Units Landscape Drawing And Painting—Reflections Of Nature Course Advisory: SCC minimum English and Math standards. Focuses on the outdoors as subject matter. Frequent field trips and class exercises will introduce and expand the student's awareness and observational skills of the environment, in the tradition of Natural History as well as plein air (outdoor) art making. The student will reflect and translate these experiences into graphic terms using various media while considering line, shape, mass, space, texture, light, color, and shadow. The student will focus on composition and content while developing an understanding of the environment. Keeping a written and visual journal will also be a component of this class. This course will examine the interrelationships of humans and their

surroundings, and the esthetics choices available with which to communicate our responses. one to two hours lecture, three to four and one-half hours lab.

ART 021 ~~2.0 or 3.5~~ **3.0** Units Watercolor Course Advisory: SCC minimum English standard. An introduction to the materials and techniques of transparent watercolor. Course includes basic composition, color study and an exploration of materials. Lectures, demonstrations and field study will supplement class assignments. one to two hours lecture, three to four and one-half hours lab.

ART 022 ~~2.0 or 3.5~~ **3.0** Units Watercolor Prerequisite: ART 021 with a minimum grade of C. Course Advisory: SCC minimum English standard. A continuation of the study of basic watercolor techniques with emphasis on a more individual approach to the medium. The student and instructor develop a course of study that will focus on needs in the areas of skills and self-expression. Field trip may be required. one to two hours lecture, three to four and one-half hours lab.

ART 023 ~~2.0 or 3.5~~ **3.0** Units Introduction to Ceramics: Hand Building Course Advisory: SCC minimum English standard. Covers basic construction methods of hand building and finishing pottery. Emphasis on form, craftsmanship and creativity. Building methods include pinch technique, coil building, and slab construction. Surface techniques include texture, stencil, slip, relief, stain, and glaze. Non-traditional construction and surface techniques will also be covered. Field trip may be required. one to two hours lecture, three to four and one-half hours lab.

ART 024 ~~2.0 or 3.5~~ **3.0** Units Intermediate Ceramics: Hand Building Prerequisite: ART 023 with a minimum grade of C. Course Advisory: SCC minimum English standard. Continuation of ART 023 with emphasis on expanding skills, experimentation, design, craftsmanship, and creativity. Application of basic techniques to create finished art forms. Field trip may be required. one to two hours lecture, three to four and one-half hours lab.

ART 025 ~~2.0 or 3.5~~ **3.0** Units Ceramic Design And Decoration: Hand Building Methods. Prerequisite: Art 024 with a minimum grade of C. Course Advisory: SCC minimum English standard. Emphasizes ceramic design problem-solving. Emphasis on creativity, design, honing skills, craftsmanship and experimentation. Ceramic art of the past as well as contemporary art is discussed. Loading and firing kilns, formulating glazes and mixing clay bodies are also covered. Builds on fundamental skills covered in Art 023 and Art 024. Field trip may be required. one to two hours lecture, three to four and one-half hours lab.

ART 026 ~~2.0 or 3.5~~ **3.0** Units Introduction to Ceramics: Wheel Throwing Techniques. Course Advisory: SCC minimum English standard. Introduction to basic wheel throwing techniques. Emphasis on form, craftsmanship, and creativity. Surface techniques include texture, stencil, slip, relief, stain, and glaze. Non-traditional construction and surface techniques will also be covered. one to two hours lecture, three to four and one-half hours lab.

ART 027 ~~2.0 or 3.5~~ **3.0** Units Intermediate Ceramic/ Wheel Throwing Techniques. Prerequisite: ART 026 with a minimum grade of C. Course Advisory: SCC minimum English standard. Continuation of ART 026 with emphasis on expanding skills, experimentation, design, craftspersonship, and creativity. Application of basic techniques to create finished art forms. Field trip may be required. one to two hours lecture, three to four and one-half hours lab.

ART 028 ~~2.0 or 3.5~~ **3.0** Units Ceramic Design: Wheel Throwing Techniques. Prerequisite: ART 027 with a minimum grade of C. Course Advisory: SCC minimum English standard. Emphasizes ceramic design problem-solving. Emphasis on creativity, design, honing skills, craftspersonship and experimentation. Ceramic art of the past as well as contemporary art is discussed. Loading and firing kilns, formulating glazes and mixing clay bodies are also covered. Builds on fundamental skills covered in ART 026 and ART 027. Field trip may be required. one to two hours lecture, three to four and one-half hours lab.

ART 029 ~~2.0 or 3.5~~ **3.0** Units Raku Pottery Course Advisory: SCC minimum English standard. ART 023 or ART 026 (one college level ceramics course). Covers the ancient and contemporary art of Raku. Topics include techniques of forming clay, the formulation of clay bodies and glazes for Raku, kiln construction, firing, post firing, Eastern and Western aesthetics, and the history of Raku. The course will not cover basic ceramic construction techniques. Students should already be familiar with basic hand building or wheel throwing techniques. Field trip may be required. one to two hours lecture, three to four and one-half hours lab.

ART 030A ~~2.0 or 3.5~~ **3.0** Units Architectural Ceramics, Murals and Tiles Course Advisory: SCC minimum English standard. ART 023 or ART 026 (one college level ceramics course). This course will investigate the history, contemporary examples, materials, techniques and the vast range of artistic expression possible in architectural ceramics, ceramic murals and tiles. The course will not cover basic ceramic construction techniques. Students should already be familiar with basic hand building or wheel throwing techniques. Student should expect to incur materials and equipment costs typical of a studio art course. Field trips may be required in this course. one to two hours lecture, three to four and one-half hours lab.

ART 030B ~~3.5~~ **3.0** Units Mural Painting: History, Community, Practice This course explores the cultural history of mural painting as well as the social and political issues related to the creation and public reception of mural paintings. Students will apply aesthetic as well as conceptual analyses to the design and creation of a full-scale mural. Through both study and practice, students will consider the importance of the community in the mural-making process. Course requires field trips. Students will travel to view murals in the Bay Area. Murals may be painted at a site off-campus. Four hours lecture, nine hours of lab (8-week course).

ART 031 ~~2.0 or 3.5~~ **3.0** Units Sculpture Course Advisory: SCC minimum English standard. Introduction to sculpture methods and materials. Emphasis on principles of three dimensional design and the interrelationship of form, content and context. Sculpture methods to be covered include modeling, mold making, welding, assemblage, and

construction with a variety of materials. Various sculpture methods are practiced with attention to creative self-expression and historical context. Field trip may be required. one to two hours lecture, three to four and one-half hours lab.

ART 032 ~~2.0 or 3.5~~ **3.0** Units Sculpture—Human Figure Course
Advisory: SCC minimum English standard. Study of the human form in sculpture. Students will create both realistic and abstract sculpture of the human form in a variety of materials. Field trip may be required. one to two hours lecture, three to four and one-half hours lab.

ART 033 ~~2.0 or 3.5~~ **3.0** Units Intermediate Sculpture Prerequisite: ART 031 or ART 032 or ART 034 with a minimum grade of C. Course Advisory: SCC minimum English standard. Further development of concepts and skills presented in ART 031 and 032. Emphasis is placed on individual expression. A variety of materials, methods, and sculptural concepts are explored. Field trip may be required. One to two hours lecture, three to four and one-half hours lab.

ART 034 ~~2.0 or 3.5~~ **3.0** Units Ceramic Sculpture Course Advisory: SCC minimum English standard. Introduction to basic sculpture concepts, materials, and approaches with an emphasis on ceramics. Subjects to be covered include: Historic and contemporary approaches to ceramic sculpture, slab construction, coil building, mold making, extruded fabrication, modeling from the figure, introduction to ceramic color, characteristics and limitations of ceramic materials. Field trip may be required. One to two hours lecture, three to four and one-half hours lab.

ART 035A 2.0 or ~~3.5~~ **3.0** Units Introduction to Wood-Fired Ceramics
Course Advisory: SCC minimum English and Math standards. Covers the ancient and contemporary art of wood-fired ceramics. Topics include techniques of forming clay, the formulating of clay bodies and glazes for wood fire, kiln construction, wood firing techniques, Eastern and Western aesthetics and the history of wood-fired ceramics. The course will not cover basic ceramic construction techniques. Students should already be familiar with basic hand building or wheel throwing techniques. one to two hours lecture, three to four and one-half hours lab.

ART 036 2.0 or ~~3.5~~ **3.0** Units Ceramics Surfaces - Drawing and Painting on Clay. Course Advisory: SCC minimum English and Math standards. This course in ceramic surface design will explore the vast range of artistic expression possible with ceramic slips, stains, glazes and firing techniques at low medium and high temperature ranges. The course will not cover basic ceramic construction techniques. Students should already be familiar with basic hand building or wheel throwing techniques. Field trip may be required. One to two hours lecture, three to four and one-half hours lab.

ART 037 2.0 or ~~3.5~~ **3.0** Units Clay and Glazes for the Ceramic Artist
Prerequisite: ART 023 or 026 with a minimum grade of C or equivalent. Course Advisory: SCC minimum English and Math standards. Covers and investigates the theoretical and practical aspects of clay and glaze formulation. Topics covered include: Clay/glaze fit, glaze calculation, testing strategies, the development of color, the development of texture, kiln types, kiln

temperatures and kiln atmosphere. Field trip may be required. One to two hours lecture, three to four and one-half hours lab.

ART 038 ~~3.5~~ **3.0** Units. Introduction to Printmaking Course
Advisory: SCC minimum English and Math standards. Explores traditional and contemporary approaches to etching (Intaglio), lithography, and relief (woodcut and linoleum) printing. Digital and new methods of photographic printmaking are discussed and demonstrated. This course is project oriented to enable the student to develop a portfolio of completed works in various mediums. Field trip may be required. Two hours lecture, four and one-half hours lab.

ART 039 ~~2.0 or 3.5~~ **3.0** Units Etching and Engraving: Line Techniques
Course Advisory: SCC minimum English standard. Covers history and techniques of line etching and engraving, including dry point, sugar lift line etching, and soft ground line variations. The student is expected to produce matted prints of completed projects. Field trip may be required. one to two hours lecture, three to four and one-half hours lab.

ART 040 ~~2.0 or 3.5~~ **3.0** Units Etching and Engraving: Tone. Course
Advisory: SCC minimum English standard. Includes etching and engraving techniques such as aquatint, featherbiting, spit bite, and soft ground which produce tones that have gray and black areas defining line etchings. The student will prepare a portfolio of completed projects. Field trip may be required. one to two hours lecture, three to four and one-half hours lab.

ART 041 ~~2.0 or 3.5~~ **3.0** Units Etching and Engraving: Color. Course
Advisory: SCC minimum English and Math standards. Includes etching and engraving techniques and their history, including the use of multiple plates for each color used on the key plate. Some color plate methods covered include a la poupee, monotype, chine colle, color rollings, and viscosity printing. The student will prepare a portfolio of completed projects. Field trip may be required. one to two hours lecture, three to four and one-half hours lab.

ART 042 ~~2.0 or 3.5~~ **3.0** Units. Screen Printing. Course Advisory: SCC minimum English and Math standards. Screen printing techniques from paper stencils and pochoir to photographic and digital processes. Students are expected to develop a portfolio of prints that emphasizes the exploration of personal content while employing advanced screen techniques and related digital processes. The course will consist of studio production, lectures on contemporary and historical screen printing, demonstrations and critiques. Field trip may be required. One to two hours lecture, three to four and one-half hours lab.

ART 043 ~~2.0 or 3.5~~ **3.0** Units Print Making: Relief Printing, Including Woodcut. Course Advisory: SCC minimum English and Math standards. A general introduction to printmaking - the history, development, techniques, and processes. Emphasis is on an in-depth study and application of various relief methods (embossing, collagraph, linoleum cut, woodcut, and non-traditional methods) along with an investigation of relevant image source and development. Field trip may be required. one to two hours lecture, three to four and one-half hours lab.

ART 049 1.0 to 3.0 Units Art Honors Prerequisite: Completion of 24 units of college credit with a minimum GPA of 3.3; a minimum of 5 units in the discipline with a grade of 'B' or better; an ability to work independently; permission of the School Dean based on instructor availability. An independent study course designed for sophomores or students who have taken many of the basic classes and wish to continue work with an instructor in a specialized area. The student works by arrangement with the instructor on an outlined program of study. Three to nine hours by arrangement.

ART 052 045C ~~2.0 or 3.5~~ **3.0** Units ~~Lettering and Layout~~ Typography Course Advisory: SCC minimum English standard. Basic lettering skills in several media for reproduction and creative lettering. Study of layout and illustration in sign, poster, and advertising design. Recommended for commercial art students and art majors. one to two hours lecture, three to four and one-half hours lab.

ART 054 046A ~~3.5~~ **3.0** Units Illustration I. Course Advisory: SCC minimum English standard. Problems in design and rendering of illustration for print and film media. Projects may include illustrations for books, magazines, advertising and film. Field trip may be required. Two hours lecture, four and one-half hours lab.

ART 055- 046B ~~3.5~~ **3.0** Units Illustration II. Prerequisite: ART ~~054 046A~~ with a minimum grade of C or equivalent as determined by portfolio review. Course Advisory: SCC minimum English standard. Studio illustration conception, production and finish. Students will execute illustration projects using professional procedures and equipment. Emphasis is on student creative and technical development. Written papers and portfolio review required. Two hours lecture, four and one-half hours lab.

ART 056- 045A ~~3.5~~ **3.0** Units Graphic Design I. Provides fundamental background for terminal and transfer students planning to enter the graphic design field. Instruction in the professional use of design, lettering, and illustration through solution of visual communication problems. Two hours lecture, four and one-half hours lab.

ART 057- 045B ~~3.5~~ **3.0** Units Graphic Design II. Prerequisite: ART ~~056 045A~~ with a minimum grade of C. Course Advisory: SCC minimum English and Math standards. Computer design and production methods for print and digital mediums using Macintosh computers and Adobe and other software programs for layout, illustration, typography, and animation. Graphic design principles are stressed. Two hours lecture, four and one-half hours lab.

ART 058 ~~2.0 or 3.5~~ **3.0** Units Clothed Figure Course Advisory: SCC minimum English standard. Course emphasis is on understanding the various properties of clothing and drapery, as used with the figure in painting and drawing. Gesture, proportion, form and color will be studied in relation to the clothed figure. Projects will include a variety of costume statements including fashion, sport, fantasy or science fiction and theatre costume. One to two hours lecture, three to four and one-half hours lab.

ART 060 1.0 to 3.0 Units Exhibition Design. Course Advisory: Eligibility for English 001. Provides fundamentals of designing exhibitions in galleries, museum, and alternative spaces. Students will gain experience developing exhibitions for the Herger Gallery (Fairfield Campus) and Centers. Topics covered include selection, design and installation of exhibitions; defining the mission of a gallery; public relations; and career opportunities. Field trip may be required. One to Three hours lecture.

ART 061 ~~2.0 or 3.5~~ **3.0** Units Collage and Assemblage. Course Advisory: SCC minimum English standard. Explores the making of 2D and 3D collages and assemblages in a variety of media. Addresses the history and prevalence of collage thinking as an approach to art making while integrating traditional drawing and painting skills. Field trip may be required. one to two hours lecture, three to four and one-half hours lab.

ART 064 ~~3.5~~ **3.0** Units Monotype/Monoprint. Course Advisory: SCC minimum English and Math standards. This course will focus on the unique print. Study will include history and development of this form in relation to print tradition. Development of press skills in single-drop and multi-drop printing is required. A portfolio of printing techniques including direct, indirect and combination prints will be required. Field trip may be required. Two hours lecture, four and one-half hours lab.

ART 065 ~~3.5~~ **3.0** Units Book Making. Course Advisory: SCC minimum English and Math standards. Explores book making in a variety of formats. Discussion of the history and development of the book is included. Students will make several books: Classic signature book bound between boards, side bound books and a variety of artist's books including altered books, boxed books, and 3 dimensional book structures like accordion books and pop-up books. Field trip may be required. Two hours lecture, four and one-half hours lab.

ART 066A 2.0 Units Travel Study- Topics in Studio Art Course Advisory: SCC minimum English standard. Designed to offer study in a wide range of topics related to the studio practice of 2-D art, allowing for concentrated exploration of a topic not normally treated in any depth in a survey class. The content will vary each semester and will be described in the Schedule of Classes. Course requires travel and additional expense; check with instructor for further information. Eight hours lecture and twenty-four hours lab. (2-week course).

ART 066B 1.0 to 3.0 Units Travel Study- Topics in Art History Course Advisory: Eligibility for English 001. This Travel Study course offers students the opportunity to study art in person. Lectures will be held at museums, archaeological sites, and other venues with art historical significance. The specific topic of art history study will vary from term to term, according to the featured travel destination and selection of sites. Studying art in context will allow a concentrated exploration of a topic not usually discussed in-depth in a survey class. The destination(s) and topic for each semester will be described in the Schedule of Classes. Course requires travel and additional expense; check with instructor for further information. Minimum four hours lecture and maximum twelve hours lecture (4-week course).

ART 074 2.0 or ~~3.5~~ **3.0** Units Kiln Design and Operation. Course Advisory: SCC minimum English and Math standards. ArT 023 or ArT 023 (one college level ceramics course). This course in kiln design and operation will investigate the vast range kiln designs, their operation and the opportunities each offers for artistic expression. Kiln designs covered will include natural gas, propane, electric, raku, salt, wood, and alternative kilns. Students will be able to determine which kilns and which firing strategies are best suited to their current artistic vision. The course will not cover basic ceramic construction techniques. Students should already be familiar with basic hand building or wheel throwing techniques. Field trips may be required. One to two hours lecture, three to four and one-half hours lab.

ART 075 2.0 or ~~3.5~~ **3.0** Units Art Studio Concepts. Course Advisory: SCC minimum English standard. Intensive study in visual arts studio. Exposure to contemporary art directions, trends and selected topics. Different studio problems will be investigated each semester. Field trips may be required. One to two hours lecture, three to four and one-half hours lab.

ART 076A ~~3.5~~ **3.0** Units Portfolio Development - Artistic Inquiry Course Advisory: SCC minimum English standard. This is an advanced course designed to serve the student in the preparation of a professional fine art portfolio consisting of a body or series of work. Emphasis is placed on 1) individual expression of an artistic vision, 2) idea development 3) artistic inquiry 4) setting and meeting artistic goals and timelines for the production of a body or series of work. For this course the student should have the necessary skills, art making experience and motivation to work independently, with expert consultation by the instructor, on developing a coherent body of work. This course is the first in a two part course offering completed by Portfolio Development - Documentation. Student should expect to incur materials and equipment costs typical of a studio art course. Field trip may be required. Two hours lecture, four and one-half hours lab.

ART 076B ~~3.5~~ **3.0** Units Portfolio Development: Documentation Course Advisory: SCC minimum English standard. At least 3 courses in designated studio art focus of the semester. This is an advanced course designed to serve the student in the preparation of a professional fine art portfolio consisting of a body or series of work. Emphasis is placed on 1) individual expression of an artistic vision, 2) professional quality documentation and presentation of artwork and 3) capacity to communicate both verbally and in writing about artwork produced. For this course the student should have the necessary skills, art making experience and motivation to work independently, with expert consultation by the instructor, on developing a coherent body of work. This course is the second in a two part course offering following Portfolio Development - Artistic Inquiry. Student should expect to incur materials and equipment costs typical of a studio art course. Field trip may be required. Two hours lecture, four and one-half hours lab.

ART 077A 3.0 Units Professional Practices for Artists. Course Advisory: SCC minimum English standard. This course is designed to provide the skills and information to serve the student in developing a professional art career. Topics include: How to approach galleries, institutions, universities, art schools, and potential employers. Techniques for

promoting art for employment or transfer to four year schools, portfolio preparation, resume writing, artist statement and biography composition, sales and pricing of art, business basics, entrepreneurship, public relations, art on the internet, planning and goal setting, contracts, taxes, grant getting, display, shipping, sustaining creativity. Evaluation of marketing and promotional concepts. Recommended for all art and design majors seeking to become professionals. Field trips may be required. Three hours lecture.

ART 077B 3.0 Units Art on Site. Course Advisory: SCC minimum English standard. Art on Site is a movable feast. We will visit artists, gallery owners, museum curators and art administrators on site, at their studios, galleries museums and offices. This will be a forum for students to hear first-hand from artists, arts scholars and other art professionals discussing and contextualizing their work within the contemporary art field. Includes multiple lecturers by visitors and additional class lectures providing further context. Exposure to contemporary art directions, trends and job markets. This course requires extensive field trips to destinations in the greater Sacramento and Bay Area. Three hours lecture.

ART 100 2.0 or ~~3.5~~ **3.0** Units Color and Mixed Media Drawing. Course Advisory: SCC minimum English standard. Course focuses on the use of a variety of drawing materials and techniques with special attention to color theory. Lectures, demonstrations and field study will supplement class assignments. Field trip may be required. One to two hours lecture, three to four and one-half hours lab.

ART 145 2.0 or ~~3.5~~ **3.0** Units Portrait Drawing and Painting. Course Advisory: ART 014. A multi-faceted course addressing the representation of likeness portrait study. Includes anatomy and work with live models, self-portraits and portraits of others. Issues of gender, ethnic identity, youth and aging, stereotyping and caricature will be presented in historical and contemporary contexts. Portrait work will be explored in a variety of stylistic formats from observational likeness to expressionistic images to symbolic portraits. Work in a variety of media is required. Field trip may be required. One to two hours lecture, three to four and one-half hours lab.

APPENDIX B: CTE MEETING MINUTES

2015 Minutes – CTE Committee for Rachel Smith, Graphic Design

GRAPHIC DESIGN CTE COMMITTEE

Brent Manuel - Teacher

Jason Passion Elgar - Graphic Designer

Mimi Sheiner - Adjunct Professor

Design and Fine Art at San Francisco State University & University of San Francisco

Gautam Rangan - 'Visual Artist' @ Wet Design - including interactive projects, animations, illustration, projection, etc.

Kate Delos, Professor of Art Emeritus

Brittany Metz - Lead Artist at Bebo

Adam Taylor - Environmental Graphic Designer

Lab equipment and 3D printing:

Question:

Do you believe it's important for Graphic Designers to be familiar with 3D printing?

Brent Manuel - Absolutely. 3D printing is becoming more and more affordable by being ahead of the curve on this technology, Solano would be preparing students for more jobs.

Jason Elgar - 3D printing and CAD systems are becoming very popular and useful in technology. I think it would be nice if there was a class that taught students about CAD and how to use those skills to create 3D objects that can be innovative and useful for the future of art and design.

Mimi : No—this is more the realm of product designers and it's very cool.

Gautam: I personally believe that 3d printing right now is useful when you need to create something very precise and unique, like a sensor-case for an electronic prototype, or a custom wing-flap for a radio-controlled airplane.

At an undergrad level I think it is probably more important to be comfortable with your hands, using materials like clay, paper, wood, wire, styrofoam, foam-board, mdf, balsa, and cardstock. For instance I think it would be a good assignment to build a beautiful scale model of your favorite building. A laser cutter is a good tool to become familiar with and is more useful for realizing artistic/aesthetic ideas in my opinion than a 3d printer. But I'm a little biased because I love clay and sculpey, etc.

In terms of becoming familiar with technology I think the Arduino is another important tool to introduce to young designers to open their eyes to possibilities in product design and interactive hardware.

Kate Delos -Yes, at least in concept and a visit to a 3D printing sight. There is so much to teach in two years and the technology is changing so fast, I am not sure much could be gained. What about credit for intern positions at a 3D printing site.

Brittany: I've never done it before. We had a 3D printer at CCA, but I never had anything I wanted to print.

Adam: I think that a lot of really interesting work could be produced by graphic designers using 3D printers. I've personally actually only once used a 3D printer, but I think their abilities are just on the edge of being figured out.

Stephen: In my experience, no. (that could change though, haha)

Interactive Design

Question:

Solano does not currently offer any interactive design classes. How important is it to introduce time-based media to graphic designers looking to enter the workforce? In your opinion, would interactive design be best taught using Adobe Aftereffects, or another software program?

Brent: Looking at different websites under Interactive Design or UX there are looking for Photoshop, Sketch, Illustrator, Fireworks, InVision in the skillset.

Jason Elgar: I find it very important to include interactive design classes alongside print classes. After graduating college in 2010, I found it very difficult to find a job, because everyone was going digital. Looking for UI and UX designers was in all job posts. By giving students the chance to learn and design in a interactive format, will not only help them gain experience but also get attention from future SCC students to help the design program grow.

Mimi Sheiner: Offer Processing, a coding language featuring time-based animations. At least a 2 semester sequence.

Or possibly, basic HTML + Processing

Gautam Rangan: I think working in time-based media is important in certain fields. Web design increasingly features sophisticated animation, so that's not just a graphic medium of course. In general, I think it would be useful for every designer to at least open After Effects and try to make something simple/elegant/beautiful because that exercise will at least open his or her eyes to the amount of effort required to make good animation. But to that end, perhaps instead of After Effects they should start with the animation window in Photoshop, which allows to you do "traditional" cell animation where you draw every frame (TV Paint is a better program for this purpose but it's a little expensive). This might have the unexpected result of wooing your students into the field of traditional animation :)

Overall it seems that people like to specialize in something they are comfortable with, and that sort of pushes graphic designers away from animation, because they might not be able to compete professionally with a full-fledged animator. But personally I think there is merit to going outside of your comfort zone and the reward is a broader understanding of communication which makes you a more effective designer. Or at least it gives you an appreciation for the huge and growing field of animation.

Kate Delos: I have the rather unusual background of beginning my career at 14 in a traditional print shop - setting type, running presses, etc. Years later when I encountered newly minted graphic designers who had little or no drawing experience and little Page Sensitivity - I would need to sit with them and realign their concepts regarding type face, font size, etc. It is my opinion that more direct design or hand-eye work, i.e.. drawing is essential.

Not familiar with Adobe aftereffect.

Brittany Metz: I think some basic animations in design are nice, but not necessary. Sometimes it helps to explain what your design will do by animating it. Not everyone can live in your mind to see the final vision.

Adam Taylor: I've got no real experience with interactive design (computer based anyway). I'd say the more base level skills, the better, especially now when companies are asking for such a broad spectrum of abilities. Personally, when I think of ID, I think of the loads of different languages that code digital projects on the internet. I'd say coding is of utmost importance, and I hope one day to get myself to a place where these are things I understand better.

Stephen Wright - Not well-qualified to answer this one.

My sense is it's a very viable and probably growing job skill, especially in this area.

Illustration

Questions: Is hand-drawing and prototyping away from the computer (using hand tools) a viable and necessary skill for designers entering the workforce? Why or why not? Should all designers should be required to take a drawing course? Why or why not?

Brent: I would say that drawing should be a required class. The ability to sit in a meeting and provide a sketch albeit a rough one will still help to get the ball rolling on various projects. There is fundamental foundation in hand drawing that we cannot get with digital.

Jason: Yes! It is very important to step away from the computer and hand sketch and brainstorm without the aid or influence of what has already been created. From the design program at Sac State, it was mandatory to take art classes before applying to the graphic design program. Art, photography, and art history should be pre-requisites before taking a graphic design class.

Mimi Sheiner: Short answer: yes.

Longer answer: It's useful for many purposes, e.g.

- to be able to make thumbnail drawings, for oneself and on the fly, for colleagues and clients
- to empower one in retouching or collaging photographic imagery
- to enable the designer to think in terms of tone separately from line.
- to enable freedom of design, not inhibited by a fear of draftsmanship
- to encourage an understanding and appreciation of depth perception in two dimensional space
- to develop skills in creating packaging and display mock-ups

Gautam: This is obviously a controversial subject, and I think it is certainly an interesting conversation. I personally believe that hand-drawing and prototyping away from the computer are critical to my sense of self-confidence and my interest in the field of design. For me the feeling excitement and opportunity on a blank page or a piece of wire are what keeps me motivated to pursue really technically challenging projects. But I appreciate the fact that not everyone is like that, including one of my former advisors Casey Reas who co-created Processing, and many conceptual artists like Sol Lewitt who sought to divorce the hand of the artist from the work of art as a specific statement in their time. Modern artists like Tara Donovan or Kiki Smith use the physical limitations of the body as a subject in their work perhaps with some amount of nostalgia. Ironically some of the painters we describe as virtuosos like Caravaggio used technology like optics to try to advance beyond the limitations of human perception. So it's not a simple question, but I think it might be interesting to structure a class around this question and make that required. You could read "The work of art in the age of mechanical reproduction" by Benjamin for discussion.

Regarding "traditional" art skills in the workplace I would say it depends. At Wet Design, yes we build physical models using paper, foam, cardboard, and clay. We also do a lot of traditional sketching with pencils and paper at the start of projects. Everyone on the design team is very comfortable with a pencil.

Kate Delos: Absolutely, yes. See my above comments in interactive design. Drawing and using tools gives students confidence in being able to control a visual space. And what about values and Color. I think in our curriculum at Solano . Art 14, Art 6 and 7 are really well-designed to assist the graphic designer in mastery of visual communication. It ain't just a reiteration of an image.

Brittany: I've always taken illustration classes for fun, and it ended up to be something that helped me when creating icons, or little illustrations for websites, apps, or explaining what I'm imagining. I think illustration classes help with creating beautiful compositions and all forms of design.

Adam: I don't think that someone who is bad at hand drawing is (necessarily) bad at illustration. However, my gut is telling me "yes, hand-drawing and prototyping away from the computer" is a viable

and necessary skill for designers. I use hand-drawing to sketch layouts, to figure out dimensions of objects I'm designing, etc. I want to take more drawing classes even now.

Stephen: I think it's still viable. Maybe not absolutely necessary- but I hear a lot of digital artists say that they will often concept on paper first- it's just a little freer, more intuitive- you use your whole arm and shoulder to make the line.

However, as Cintiqs get better and better it's probably going to be less of a thing.

yeah, I think all designers should take at least one drawing course. It's really fundamental to design, insofar as it's teaching you to see better/ evaluate relationships.

Writing and Comprehension, Public Speaking

Question: Do you believe writing and public speaking are important skills for a Graphic Designer? Would you agree/disagree that they should be included in an employment certification?

Brent: Absolutely! The graphic designer is an interactive position whereby they need to be able to convey ideas and messages in both written and verbal forms. Being able to interview the client and understand their needs, to presenting the concept are vital for survival in the graphic design world.

Jason: Writing and public speaking is very important for a graphic designer. Even though you are creative and innovative, you still need to carry yourself in a professional way in the way you write and speak. I find it hard to talk to people who do not know how to be social and talk about their work and what interests them. This is very important in the hiring process. They will judge you based on your cover letter and resume, and more so during your interview.

Mimi: Writing and public speaking are critical design skills. Both are important. It's possible to succeed with better developed skills in one *or* the other of these areas, but difficult to succeed without either.

Gautam: Yes I believe that writing and public speaking are essential to the field of graphic design and you will be required to do both while working for clients. Communication is central to the field of art and design.

Kate Delos: Absolutely, you are hopefully, training professionals who can communicate visual concepts to , an often visually illiterate client or public.

How about a psychology class to go with the above.

Brittany: I completely agree. Being good at public speaking is something that everyone should work on. Sometimes it's not the best idea that is chosen, it's really just the most convincing/passionate person who can articulate what they want in a compelling way. I've always been someone who enjoys public speaking, and I think it's helped get me to where I am.

Adam: YES! Writing and public speaking are both highly important. I was without a full time job, so I was freelancing (not by choice) for over a year, and if I wasn't able to speak articulately and write about my work, I don't know that I would have been as successful as I was. I agree that they should be part of an employment certification.

Stephen: Ooh- tough. It's a huge advantage- to be able to communicate clearly and articulate ideas. Yeah, probably should be in there :)

Glenda:

Education

Question:

In your own school experience, please name one project, assignment, or class that you feel helped prepare you for a career working as a professional in the design field. This can be a project you encountered in the workforce, that you gave your students as an assignment (if you are an instructor), or under any other context.

Brent: Anything that uses real client interaction. At SDSU we were given actual clients that we worked with in tandem to reach a common goal. Clients we worked with were usually non-profit. There was no mandate that they had to use a student's project, but would try to get input from the client.

Jason: Advanced Graphic Design II was a design class that I took at Sac State that made me understand graphic design from a professional, business standpoint. It gave me real-world projects with strict parameters, such as creating a product line. It taught me how to do competitor research, understand price points and profit, and the importance of presentation. We had to sell the product to the professor, selling our pitch alongside a presentation. We had to deliver physical projects (fabric and paper line, with products using the real fabric and paper), and photograph them to create a product book with descriptions and pricing. This project was very stressful and difficult, but it taught me that it is not about making a nice poster. But it taught me to design with purpose, and to research and research and research till you know everything.

Mimi:

Entire courses:

1. Art for Architects, with J.O. Mahoney, Cornell University, 2 semesters, 1968–69, Covering perspective, composition, and color theory, using pencil, collage, and gouache.

2. Graphic Design 1, with Michael Schwab at the Academy of Art, ~1979.

Courses I have given:

Design Outreach Practicum, in which students designed for non-profits and discussed client issues as well as design. Critiques from clients and professional design guests.

Gautam: While in undergrad at Berkeley I think the projects that most helped me understand how to function as a working designer were not surprisingly small paid projects funded by the school. During these projects I worked for various professors in the sciences creating animations that would ideally serve their research. One skill I learned was to figure out how to rapidly iterate through my visual ideas and artistic references to try to find something that matched their communication goals. That way I could find some purchase in the world of art history, theory or criticism while also hopefully creating something useful for the client. Of course I rarely succeeded, but I hope I'm improving :)

Kate: One of my degrees was an interdisciplinary masters at S. F. State. CEIA. We studies in our own discipline and took seminars with a varies group from theatre, , Literature, visual art , film. It really helped to frame my attitude about teaching and working in my field.

The assignments that I feel have really helped students have been in bookmaking. The student has a sequential project that makes a portfolio product and I present it as such.

Another assignment that a colleague uses is to break students into small groups and have them design an assignment for all the students to complete.

Brittany: Freelance app designing with my ex boyfriend

California College of the Arts - Graphic Design (Dropped out a month before graduation for a job)

Adam: I'd like to give a few examples.

A course titled Narrative Environments, taught by Tim McNeil: specifically the assignment where we were to redesign different enclosures at the Sacramento Zoo. We had a pre-project meeting with actual stakeholders at the zoo and in the end, they critiqued our work. It felt like we were actually clients of the Sacramento Zoo.

In the workforce: when I was fresh out of college with little real-world experience, I worked for the City of Rocklin as a contractor. I was essentially the only designer on staff, so I touched a lot of collateral, had a lot of leverage over brand development, and *could have* made a lot of portfolio-quality pieces. I especially think it is important to do a suite of branded materials (you see this on practically every portfolio), and if you can put together something that is cohesive and professional, that is a good addition.

Last: One thing that was told to me in Design 1 at UC Davis by Professor Housefield "If it's not already in your portfolio, make it." This statement has continued ringing in my ears, especially during the times when I've been in desperate situations and needed better work in my portfolio to move on from where I was. Give yourself a project, constraints, etc...it can be simple poster design or extremely complex site mapping & environmental branding.

Stephen: probably my independent study- as I was solely responsible to create the content and execute my idea over a semester. I didn't plan my time well, and it was pretty bad at the end- so I think I learned how NOT to handle a large project like that.

High School

Question:

How might Solano Community College position itself better as a career and school pathway for high school students in the Solano County area and beyond?

Brent: Being a high school teacher I have found it beneficial to have students take articulated classes. in today's classroom I find that students need a carrot to hold them accountable more than grades. The articulation program is that carrot. A student having the opportunity to receive 3 units of college credit free tends to get parents involved. (i.e. If a student wants to go to college, but cannot handle a 3 unit class...)

Jason: Although they are doing a "rebrand" for Solano Community College. I think it is important to have students who graduated participate in visiting local high schools and talking about their experience and what the schools have to offer. By giving the students someone they can relate to and talk to, they are more open to exploring what Solano has for them. SCC is very affordable, close to home, and has a lot to offer. We have to have people that can go to schools and talk to them and keep in contact with these high school students. This might be a new position. but allowing them to constantly visit the high schools and meet with students on a regular basis can create a relationship and allow them to ask more questions about their future in education at SCC.

Mimi:

Allow gifted high school students to take college level courses at Solano Community College as a way to:

- explore their professional aspirations while still sheltered within the supportive environments of home and high school
- accumulate college credits and build college application resumes
- set a high benchmark for other less gifted high school students to follow, upon their graduation

Gautam: Maybe if you structure the program to include some real-life pro-bono design work for big/recognizable institutions in the SF/Bay Area? Like for instance UCSF medical center, Earth Justice, San Francisco city hall, Google, Zynga, etc. I think if you can come up with a special project for the students it could be a win-win kind of thing with low-risk for both participants.

Kate: How about an introductory class for high school students at a reasonable class time, say after school from 2-6. This course would be designed for students interested in taking an art/Graphic design major.

Brittany: Instead of trying to sell college as the next necessary step, I think explaining that these 2 years will help you prepare for a career. It was always weird to be going to college and learning what felt uninteresting to me. I didn't understand why I had to wait until my 3rd year to take classes in my major.

Adam: Be the best option to learn design. Provide a straightforward path to finishing, give them actual projects that impact real clients outside the school. Assign them to work with an actual small business or non-profit leader; maybe in teams of 2-3?; have check ins with them; have check ins with designers in the field; get them outside of the school

context so people in the industry start to know them.

Stephen: Having open workshop days where high schoolers can visit/drop-in. Maybe bringing select SCC students to speak at local area high school art classes. Develop a relationship with area high school art teachers.

Glenda: I don't have a comment here.

Programming:

Question:

How important do you believe coding (front-end, back-end) is for the role of a designer or visual artist? In your opinion, is this a required or an elective skill?

Brent: Coding I would venture to say is an elective skill. The ability to understand the job of a coder and how that impacts the graphic artist via layouts and limitations should be addressed. The question I have is how many classes would it take to say that the student is knowledgeable, proficient, or expert.

Jason: I think programming can be an elective class they can take to give them more knowledge and skills to use when applying for a job. Some may want to be a programmer or coder. But it depends on the student. I think problem solving and the creative process are more important for a designer to have.

Mimi:

This is now a required skill. It is essential.

Gautam: I think I would basically repeat my response to the question about animation/After Effects. I think it's good to expose aspiring professional designers to a variety of fields, so sure having a couple coding assignments would be good if time permits. Some students will discover they love coding and it may spark a new career direction for them. A good place to start in my opinion would be Processing - an open source platform/environment for creative coding. From there you can go into Unity3D or Unreal Engine, and possibly Java/Eclipse.

Kate: no opinion, I surmise it is an elective skill.

Brittany: I think basic skills are very important. I've been trying to find time to learn a language so I can do more front-end design work. It helps a lot of things.

Adam: Coding is the future & I hope this begins trickling down to elementary school, along with design thinking and foreign languages (here in the US). I would say that, given the trend for magazines, newspapers, and all sorts of other media moving strictly to the web, coding is a really sought after skill. I said it before: I wish I had these skills. I would say very important. As for whether it should be required or an elective...I don't know the answer. I would require it, although that might be radical.

Stephen: In my experience; not very. Elective.

Glenda: There are many opinions on this...I believe front-end coding is a required skill to effectively work in interactive media and to fully understand, work efficiently and hopefully make significant contributions to the field. Some back-end understanding is very helpful; for example, how to write and/or edit a WordPress theme and other database features.

Skills:**Question:**

Students at the community college level are often re-entry students with a steep technological learning curve. What are the best resources you can recommend for teaching yourself new programs and skills in design? (online resources or otherwise).

Brent: Lynda.com, YouTube, OpenUniversity, iTunesU

Jason: These students should not take a graphic design class if they are re-entry students. What would help the instructors and students would be a class designated in teaching students the basics in Adobe Photoshop, Illustrator, InDesign, etc. The design process is a long process already, adding how to use a program in the same semester will be time consuming and stressful. If they just need a little brush up or update, looking at YouTube tutorials may help. But I find Lynda.com the best thing. It may cost money, but you are investing in powerful knowledge, skills, and abilities you can use when approaching design problems.

Mimi:

The Adobe Classroom in a Book Series.

Gautam: In general like the following resources: Processing.org Github Stack Overflow (forums) Lynda.com Digital Tutors Gnomon Tutorials Creative Cow I'm sure there are more I'm missing but that's a good start.

Kate: I think these students are most often in need of direct, or hands -on teaching. I learned what computer skills I have at adult education classes with a superb teacher. I lucked out , most tech teachers are not really good teachers in my experience. One can get a feel for concepts on line.... mastery not so much.

Brittany: I've always found inspiration to learn from lurking other design work. Sometimes I try and deconstruct things people have made on dribbble.com and understand how they built/drew it. Looking at color pallets and things have helped me with a design eye.

Adam: Of course Lynda.com, codecademy.com (there a lot of code teaching websites). Teach them to google their questions & how to sift through to find what is pertinent to them.

Stephen: Digital painting: CTRL+Paint, Chris Oatley's Magic Box

Glenda: Lynda.com, Coursera, AIGA, Creativelive, Peta Pixel

APPENDIX C: SURVEY RESULTS

ART DEPARTMENT: ANONYMOUS STUDENT SURVEY Date: Spring 2014 TALLY _____

1. **How long have you been at Solano?** (If you attended SCC in the past, and are now returning after an absence, please add up all years here)

- A. I'm in my first year here 99
- B. Between 1 and 2 years 95
- C. Between 3 and 4 years 76
- D. More than 4 years 34

2. **What is your academic background?**

- A. I'm a high school student 25
- B. I recently left high school 48
- C. I have been in college for a while 145
- D. I am returning to school after some time away from education 73
- E. Other: *swindled by Heald college – Concord; M.A.; I have received an AA of Art in Commercial Art; I have a four year degree, taking these classes for personal benefit; BA plus additional post graduate work; classes for self-improvement, grad school applicant MSW, degrees in lib arts, paralegal, soc sci; middle school student; M.A.; college grad, lifelong learner; took courses over the years; went to college in Africa; trade school-now pursuing bachelor's; Graduate degree-returning for education in other fields; I have a law degree and a BA-I'm here for pleasure to take classes I'm interested in.*

3. **What class are you in right now? →**

A. Art Appreciation (Art 10) 78	E. Drawing (Art 6, 14, 15) 48
B. Art History (Art 1, 2, 3, 11, or 12) 94	F. Painting/Color (Art 7, 16, 17, 18, 19) 19
	G. Other painting/drawing (Art 20, 58) 4
C. Sculpture (Art 8, 32, 33) 6	H. Graphic Art (Art 52-57) 42
D. Ceramics/wheel/hand (Art 23-28) 47	I. Other (Art 42, Art 60, Art 74) 8

4. **Why are you taking this class?**

- A. Personal interest (not a requirement) 106
- B. General education requirement 127
- C. Major requirement 91
- D. Other: *graphic design; plus I enjoyed the class; double major; I have a never ending need to learn about art <3; all of the above; for my sculpture focus @ SSU; all of the above; high school req.; high school grad req.; BFA in Arts; transfer credits; getting back into art for a possible major; to help me with perspective drawing; school requirement (to graduate from high school); finishing high school requirement; high school credit; seemed interesting, thought it might lighten the load of classes taking for final semester; great professor; minor in art; transfer requirement*

5. **What do you think about the AA-T and AS-T (transfer) degrees at Solano College?**

- A. I know something about them, and am interested in getting a transfer degree 104
- B. I know something about them, but I'm not interested in getting one 49
- C. I have heard about them, but don't know much about them 63
- D. I have not heard of these degrees 88

6. **If you are thinking about getting an art degree at SCC, which are you interested in? (circle all that apply)**

- A. Art—Two-Dimensional/2D (AA) 57
- B. Art—Three-Dimensional/3D (AA) 28

- C. Art History (AA) 27
- D. Art History (AA-T) 24
- E. Graphic Arts 83
- F. Studio Art transfer degree (AA-T) 22
- G. I'm not interested in getting an art degree at SCC 161

7. Have you declared a major?

- A. Yes, I am majoring in art 13 ; social work 1; theatre 5; business admin 7; art 2 dimension 17; liberal art 3; psych 10; 3D 4; graphic design 45; child dev. 5; bio 12; French 1; industrial design 2; marketing 1; electrical engineering 1; nursing 10; illustration 13; cosmetology 1; photo 4; studio art 2; architectural designing 4; fine art 5; pol.sci. 2; Engl 3; music 3; art hist. 6; visual comm 1; business 10; comm 3; public admin 1; engineering 2; sociology 3; biotech 5; mechatronics 1; goodwill 1; management-industrial safety 2; chemistry 1; math 2; business acct. 2; microbiology 1; computer science 6; criminal justice 2; History 6; Wastewater Treatment /; General Science 4; Sports Med 2; sound engineer 1; Physical Therapy 1; Kinesiology 2; Nutrition 1; Interior Design 1; Welding 1; Dental Hygiene 1; Culinary Arts 1; Veterinary Med 1
- B. No, but I will declare my major in psych 1; vet med 1; graphic design 2; art 5; computer science 2; soon.
- C. No, but I'm interested in art,; sonography/general science , Art 2D or Art History, English, Business, Art History, cooking, psychology, engineering, French, Psychology,
- D. No, I don't know what I'm going to major in. 32
- E. Other: : not interested in a degree; getting in to grad school; taking classes for personal benefit; no; already graduated from college; not in college yet; have BSN; I'm actually seeing the counselor immediately after taking this survey. I think art is one of the degrees I will apply for; No, but may pursue AA's in interested areas just for fun;

8. What do you think about the 1300 art building classrooms?

- A. The classrooms are adequate for learning, with all the tools I need to succeed in class 266
- B. The classrooms have some tools for classroom success, but some important things are missing 13
- C. The classrooms are inadequate for learning, and many things are missing 2

Comments: amazing!; space – glaze room too crowded, too many “things/obstacles in the yard”; they are amazing!; wet glaze room is SMALL; the room is still too small needs to be bigger; classrooms have more than adequate and promote a positive atmosphere; glaze room is tight; it's amazing!; there needs to be more space for printmaking equipment; fantastic!; lightboards for the class ☺; great classroom setting; more iMacs; take home copies of Adobe would be nice; they are beautiful.; More BATS for work in progress. Test tiles for stained clay needed; The building is great!; I have no idea what that is; art Vallejo center; haven't been there; I can never find tape; most of the computers in the graphic arts lab face away from the projector. It's pretty frustrating; best classrooms on campus!; I can only speak for 2d art classes, so idk about ceramics; gallery is excellent, comfortable classrooms; Great job on the remodel, awesome building, great in my opinion-very resourceful; Beautiful, glad to be out of the portables; nicest building on campus; very appealing; I like the gallery; never been to it, I have never been to those classrooms, never been to the 1300 bldg., I don't go to the main campus, never been there, not in those classrooms; clean, ,modern and love the gallery, new building is awesome; cool; I have not taken hands on art classes so can only speak to History classes which need no supplies; fabulous upgrade-the air feels clean; sooo cool!

9. What do you think about the classroom environment in the art department?

- A. I feel safe and comfortable in class, free to explore new ideas and express myself 254
- B. I feel mostly safe and comfortable in class, and have some freedom to express myself 35
- C. I sometimes don't feel safe or comfortable in class, and feel discouraged to explore ideas or express myself 3
- D. I often don't feel safe or comfortable in class, and am often discouraged to express myself

Comments: yes; being in a new building feels a lot more free in the space; great teachers; love Pandora; C because there's an art thief; : online art would be nice.; I really like the art gallery,; my teacher has created an interest in art; I really like the chairs; Prof. Florence opened my eyes to art; free flowing and encouraging; building feels as if it were new; do not know; very open and comfortable environment, love; instructor encourages ideas and different perspective with enthusiasm; Art Dept. is one of the best; I love the sculpture classroom but I feel there should be some sort of instructions for the equipment

10. What do you think about the scheduling of classes in the art department?

- A. The classes are offered at convenient times and locations to meet my needs 193
- B. There need to be more morning art classes at the Fairfield/ Vallejo/ Vacaville campus (circle one or more) 53
FF:7; VV:4; V: 2

- C. There need to be more afternoon art classes at the Fairfield / Vallejo / Vacaville campus (circle one or more) **38**
FF:5; VV:5; V:1
- D. There need to be more evening art classes at the Fairfield / Vallejo / Vacaville campus (circle one or more) **33**
FF:4; VV:2; V:2
- E. Comments: *and I like morning and afternoon classes; the classes conflict and all the life study drawing classes are in vjo; I could not take figure drawing because of its schedule, more evening classes please!; I am interested in the wood burning class and can't take it due to the length of class, cut it in half twice a week; the process of enrolling is needlessly difficult, especially for someone like me taking only one class; morning and evening in vjo; Rod Guyer should be full time so he can offer more classes; there needs to be certain classes in more than one campus; I am doing all the art I want to cover; more classes at FF and vjo overall!; more classes at VV; more morning/afternoon classes at FF; some classes I want to take have overlapping schedules (morning at FF); the schedule for Fall 2014 sucks; more classes overall at Vaca; more classes overall at VJO; evening at FF; morning/afternoon at FF; more all VJO and VACA; more overall at VACA; definitely wish there were more morning classes with appropriate times; They need more instructors teaching classes with only one selected course, and in more locations; B: VJO; more art classes in VACA; More overall at FF/VJO; overall at V, at least some options; more evening at Vallejo; often classes that I am interested in are at the same times, so I have to choose one or another; "Some class times (mornings) work best in my schedule. Some classes I can't take because they're not morning classes." "needs to have art classes in VV at anytime" "The class fits perfectly in my schedule(10)" "sometimes struggle with being able to register because the classes are offered on wonky days. Can't come 3 days a week.; I can only take night classes since I have a day job-so far they are available when I've wanted them; None fit my summer schedule; I don't know much about the scheduling; Variety please ex. + printmaking per semester + figure, drawing/painting; There need to be more all over the times;*

11. What art class(es) are you hoping to take in the future, and are worried about when it will be offered again?

- A. I'm not worried about getting into any particular art class in the future **230**
- B. I need this for my major, and I'm worried about when it will be offered again: *figure drawing; art II; survey of modern art(I wish it was available ASAP!); portrait drawing/painting, survey of modern art; survey of modern art; life drawing; They to have more Art History @ Fairfield campus. It's a bit difficult to go to VJO or VACA; art 006 (?)figure drawing; art history; _Art 12, Exhibition Design*
- C. I don't need this for my major, but I'd like to take it and wonder when it will be offered again: *woodfire kiln, figure drawing, figure sculpture, b&w photography, photography in the darkroom; I don't know what class it is... sketching or drawing? One of these; illustration; portrait; ceramics; screen printing; more levels of wood fire ceramics; I worry about times and teachers; wheel throwing; advanced wheel, woodfiring; wheel throwing 27, 28 and handbuilding; art 8 and art 2; I want a portrait drawing class; portrait drawing or painting; illustration; portrait drawing or painting; mural painting, gallery design; art taught by f Florence; Theater 1 – Acting – evening; beginning drawing, beginning painting; graphic design, illustration 2, animation; you need to allow repeats of classes! You are losing student interest and money by refusing to allow repeats; figure drawing doesn't really show up online, I find it difficult to apply to this class; art 10 and 12; drawing,painting, drawing, sculpting, graphic design maybe*

Comments: *wood burning class is one day a week at 6 hours, there needs to be another class offered at 2 times a week at 3 hrs each please. I am a disabled person and interested in art but can't sit or stand for very long so I am unable to take this class; no repeatability is a BAD policy; I am worried they won't offer gallery exhibition soon; if I can't get into one class, I'll try for something related to it; would like options for repeating a class; I think taking repeatability from students is a really bad move. Our college is a community college. I like having people with experience around to learn from and by not being able to repeat you have taken that part away. Some artists do things differently or have a different style. So please bring it back!; painting needs to be offered more in FF, so many classes are needed here in the evening; I would like to take Art 12 or 18, but since I've already taken it, they won't let me repeat it; quality of teacher makes me want to take art again just to be in a class taught by her; "I may take another art class for GE requirements" "ART History 2-am enrolled for the fall" "still in beginning stages of art degree" "mural painting, relief printmaking, illustration-considering minoring in art"; "Graphic Arts" "I'm done"*

12. Would you take Art 10 (Art Appreciation) online?

- A. Yes, I'd prefer to take the class online 35
- B. Yes, but I'd prefer to take the class face-to-face 65
- C. Maybe, I'm not sure 55
- D. No, I'm not interested in taking Art 10 online, but I am interested in taking this course online: algebra, cinema
- E. No, I'm not interested in taking an art/art history course online 123

Comments: face to face is great because you get additional comments from class mates; the lecture/discussion of a classroom is essential for this class. Go Ferdinanda!; already took it; online classes offer terrible material retention. Ferd rocks!; online classes are not a good way of learning; No no no!; computer bad; I'll forget to show up; online sucks; it's harder for me to learn without a teacher; hate online classes; do not like online classes; I like student-teacher interaction; you will not appreciate it; I already took this class at school in GA; it's harder for me to learn w/o an instructor; online classes=no "I don't do good with online classes" "It's harder for me to learn without a teacher" "wouldn't be interactive" "I could not learn what I have in class" "I don't need anymore art classes" "don't like online classes" "Prof. Florence is amazing" "it is a visceral thing in person doesn't do it justice" "best in person" "Prof. Florence made class interesting" "This would not work for me, just the LR10 required by English was extremely difficult. I very forgetful and need a class to keep me on track." "I'd rather take it face to face" "online courses aren't as fulfilling; I learn a lot more in person" "I like your instruction-would take online if only available, but prefer to take in class" "Art needs to be seen and discussed-not looking at screen" "Have already taken it for IGETC" "In lecture classes help students grasp complex ideas of art through history vs. just reading; I enjoyed the in class experience; I do not like online courses

13. If you have taken more than one art class at SCC (please skip if this is your first art class at SCC): Are you learning what you need and expect to learn in Solano art classes?

- A. I am learning just about everything I need and expect to learn 123
- B. I am learning most of the things I need and expect to learn 39
- C. I am learning some things I need to learn, but I expect more 15
- D. I am not learning what I need and expect to learn

Comments: each class is helpful in expanding in different areas; I have enjoyed each class and have learned more than I ever thought I would; it would be nice to have animation classes; more career advice/future options needed; being asked to master the wheel in 3 classes in too hard, you can't fully master something [in that amount of time]; instructors teach more than technical skills; it is difficult to learn everything due to some classes being combined like ceramics, hand-building, and wheel; A especially in Marc Lancet's class; specific techniques seem to get glossed over; haven't taken more than this one (Art 10); some of the faculty have terrible attitudes; Graphic Design courses taught me little to nothing. I learned mostly by myself et supplemental online; "Though practice outside of classes will help me with my own artistic pursuits" "and then some" "Art History and Graphics are very interesting and exceed my expectations" "I learned everything I needed and expected in Art 3, sculpture was fun but sometimes felt like I could be learning more techniques."

- E. **If you have taken more than one art class at SCC (please skip if this is your first art class at SCC):** How you feel about faculty support in the art department:
 - A. I feel fully supported by the art faculty; they understand my needs, they are helping me toward my goals 127
 - B. I feel mostly supported by the art faculty; they make some effort to understand my needs, and mostly help me toward my goals 35
 - C. I don't feel a lot of support from the art faculty; they don't seem to understand my needs or help me toward my goals

Comments: all the teachers I've had are great; A. even with my disabilities; I feel supported by Rob, John, and Kathy, not by others in ceramics; (underlined "fully supported"); more personal attention OFFERED (walk around – ask); Jeanne and Marc are wonderful. They have taught me so much; I truly enjoy the art teachers @ SCC; all instructors are very helpful always; Professor Florence is amazing/great professor and kind human being; "They've been beyond helpful." "I feel supported but feel certain teachers are spread too thin and sometimes aren't available for help." "One of my instructors is wonderful-Ferd, but another one I had was very nice but not always very helpful(flakey)."

Is there anything you would like to add?

- this is a great department; awesome teachers and environment!
- Marc and Rachel were both great. I feel like I have grown not only in my skills but have learned to challenge myself beyond the box. So thank you thank you thank you! For the information and pushing me beyond the limits I thought I had in my mind!
- the Solano art classes are really good and they teach you a lot of things you don't know

- No ☐
- *I cannot stress enough how much I'd like there to be an animation class*
- *Keep being awesome! LOL – Colin ☐*
- *awesome teachers and environments*
- *really wish survey of modern art would be a class ASAP*
- *If Solano ever dropped their art dept. I would be devastated because Art is the only reason I get up in the morning and go to school. I know I have a welcoming environment waiting for me when I'm on my way to any of my art classes. I'm lucky that SCC cares about local artists <3*
- *taking the class that I am in I feel that I have learned so much and have fully enjoyed my experience*
- *the greatest experience for me*
- *I would like to be able to repeat classes, more painting classes offered, a class on using iPad art apps*
- *I think the teachers and classes offered are very good, the new art building is very motivating to get you work done in a good environment*
- *thank you for everything, because of you I improved a lot in my art*
- *I think teachers and students alike should review each professor's demeanor and behavior towards students. Unprofessionalism needs to be addressed*
- *once I have taken the 3 wheel classes there should be specialized classes, teapots, large vessels, dinner ware, etc.*
- *it would be nice if there were more options in the style of kiln firings that are available to everyone*
- *I would like the prof to put a bit more of an effort involved in teaching, rather than mentioning it*
- *nope ☐*
- *I love the art teachers at SCC. They are kind, helpful, challenge people, most of my favorite teachers are in the art dept.*
- *Kathy, Rod, and John are great!*
- *all of my instructors have been more than insightful or helpful. I do tell my friend and people that the art dept at Solano is strong*
- *it would be nice to have open studio hours for classes like ceramics. I would also suggest, due to a club experience, that screen printing somehow receives another room for some equipment that they need, or that they are given more room. Thanks!*
- *Loved the class, environment, and people! Will miss it!*
- *as I stated earlier, not being able to repeat classes is a bad policy! I take art classes for personal enrichment – that is what community college is for! Rescind the zero repeatability policy!!*
- *Rod Guyer, Kathy, and John were awesome!*
- *There is so many different departments in our ceramics class, how can any students expect to learn all that is expected and how can the instructor expect to get to every student and help them when others ... this needs to be addressed. Afternoon class with either handbuilding or wheel, not both its too much and a lot gets left out (continue-repeatability)*
- *The staff is great, better time slots for classes, figure drawing offered during evening or morning for the whole semester, Kathy, Rod, John, Jeane, and Ferd are amazing instructors!*
- *Wasn't too happy with teacher. Loved the class, but instructor was very harsh and never had positive feedback*
- *I hope there more art class in each of them*
- *uncomfortable having students in other classes in classroom during class. Not all students have an opportunity to just 'drop in' on another class to do work/assignments. These are graded courses and would the math/engl. Dept. allot a student to just 'drop in' on any class, also – complaint heard about 'free studio time' – studio time can be purchased at outside businesses*
- *Bring back repeatability. 2. Don't let people who steal from everyone back in the classes. 3. Repeatability*
- *Faculty is top notch. Administration/Regents need to be more supportive of students desiring/wishing to continue courses for enrichment. We are paying for traditional students/we are (mostly) taxpayers and voted for and continue to pay for art dept (bldg. 1300) with our pockets.*
- *Very knowledgeable teacher and helpers! A great experience for my first art class*
- *Less lecture and demo, and more work time.*
- *I like that anyone would help if someone needed help with their assignment.*
- *I've had a really nice time this semester. It was stressful at times, but ultimately I enjoyed myself.*
- *It was a great help to what I want to do when it comes to art*

- Great teachers who are dedicated to their subjects and students. Great facility very conducive to learning
- I really like this class and it was fun for me
- I'd love more painting classes for enrichment. Or if they would have repeatability that would be great.
- I resent the change in repeatability. I would like to take screenprinting and possibly illustration over again
- The new building is great! Nice lighting, enough space, and adequate accessibility to tools.
- I love the fact that I was pushed beyond my limits to allow me to grow as an artist. I also love the new friendships I've made with my classmates. Great experience!
- Way better art program than the last CC I went to (South Puget Sound CC in WA)
- I enjoyed this class a lot and look forward to using my techniques in the art world. Thanks
- I had fun in this class!! ☐
- (drawing of dinosaur)
- I think SCC has a great art facility and great teachers; who are a very dedicated team.
- Solano needs to get more involved with people's careers and to push and motivate students.
- Florence is a wonderful teacher
- Prof Florence is one of the best instructors I have ever had. She is passionate, knowledgeable, understanding and v professional, taking her art 02 class has been an incredible pleasure.
- Online art classes wouldn't be great to full feel the art. Online it would not have the same gratification for the students
- Definitely add more classes to choose from. And stop cancelling classes like 2 weeks before.
- There needs to be more art selection in Vallejo at more times in the summer and fall semesters.
- This class is awesome. So awesome, it's astronomical. Like seriously bro, This is no joke. Art 10 is out of this world. (also drew planet, stars, and satellite)
- Need more healthful food at school – need to grow the campus for convenience, bookstore, drinks, supplies, etc.
- I would like to have more art classes. They allow me to take time for myself, which many of us in our busy lives don't take time to do. It's refreshing! *Thoroughly enjoy looking @ art + practicing art. Thank you Anna.
- I have just transferred from CCSF and am taking summer classes! I am enjoying the teachers and the learning content. I hope to take many art classes here, even though I am going for a psych major. Plan on art therapy.
- Would like more Art history class timings @ the Fairfield campus, instead of them being shifted campus to campus
- More art supplies at the bookstore
- The art department should provide courses that will meet the needs of those students whom will not pursue a degree beyond the associate degree. What is missing is a course to develop portfolios, web design classes, art gallery classes. These should be part of the regular curriculum, not extra classes picked up on the side. The president of this college wrote an letter to the Daily Republic advocating to the surrounding businesses to hire our students after graduation. In my opinion I feel for those whom are not pursuing a 4 year degree that the student isn't being prepared through training and then go to work.
- Art materials are a bit expensive
- Allow repeats 2. Eliminate online classes, students don't learn from these 3. Allow open studio time, hire student moderators 4. Throw a monthly staff party so everybody is happy and willing to work together
- I love Solano art! (included drawing of stick figure with two martinis)
- Should be some fashion design classes
- Art 2 with prof Florence is a great class! Interesting & fun!
- Need more graphic design orientated classes
- I walked into this class with some idea of art history, but I walked out with so much information and my prof. mrs Florence makes the class really interesting. She does an amazing job. I had pleasure to be one of her students
- I really enjoyed the class. I learned so much that I did not already know, I now feel I can appreciate it more. I really benefited from the thorough syllabus and the help provided for the research paper
- Love, love, love Art 1 & 2 ☐
- "Thank you!(art10)"
- "Props to Prof.Florence for making art10 fun!"
- "This was a very educating class (art10). I've had the opportunity to get educated in something outside my realm. Prof.Florence is a gifted and talented teacher. Much respect goes to such an amazing teacher."
- "One of my favorite classes. I feel like I am walking away from this class with way more than I expected. 10/10!(art 10)

- *"I really enjoyed this class (art 10). It had a lot of good information and interesting visuals"*
- *" I found Art 10 very enjoyable;my instructor was awesome and the subject matter was most informative and uplifting. I'm coming away with a much better understanding of art."*
- *"Great Class!(art10)"*
- *"I have taken a few classes in Art and think Ms.Florence is wonderful. Wish she taught more classes and does a good job of promoting other art opportunities(art10)."*
- *" I really enjoyed your class and hope to eventually take another. I loved your teaching style and felt very comfortable.(art10)"*
- *"Great teach who love to teach and there great vibes spill out in the teaching and helping.(art 10)"*
- *"Great professor-great semester-great learning (art 10)"*
- *"Florence is the best art teacher here! Thanks to her, I'll continue taking art classes wherever I end up transferring, regardless of my major. (art10)"*
- *" Professors Florence, Salmon and Pandone have made me, as a biology student, thirst for art-quite an accomplishment.(art 10)"*
- *"Art appreciation makes me see art so much differently. I didn't even realize how cool art can be and what art means. I think if you aren't taking this class museums mean nothing practically. Ms. Florence is a beast too!! Passion is unmatched.(art 10)"*
- *"I loved having Prof.Florence teach this class (art10)"*
- *" Yes my teacher was fantastic! Great class I had fun and that's surprising for a class. I learned a ton about art and will definitely look at art differently because of this class.(10)"*
- *"I have taken art classes before and during the construction of the new art building, except for Art 10 this spring 14 semester. I have taken classes in the old art building and the 1100 buildings during construction of the art building."*
- *Teri is an awesome leader*
- *Very interesting class (art history)*
- *Art classes are awesome. There's a freedom of expression offered you can't find in other classes.*
- *Art classes should be a little bit more challenging*
- *Teresa Brunner is an awesome art teacher! I learned a lot from her class.*
- *Mrs.Terri is an amazing teacher and teaches wonderful*
- *Professor Theresa is a wonderful art teacher and there would be no other teacher better to teach Art 1.*
- *I had a lot of fun in Art 1 at the Vacaville Center and I learned a tremendous amount during the semester.*
- *I actually need to get into an art class that actually has you do art. I've been here for like 2 years and I still can't get in.*
- *Excellent transition into college for me and I am certainly pleased with my arts experience here.*
- *I am very impressed with the art profs here, they are all very mind opening*
- *The Art 2 class is wonderful, fun, engaging, passionate and interesting*
- *I think the art dept. is one of the best Solano has*
- *Excellent Instructor-very active and keeps students involved-great class (art2)*
- *Great class, great instructor-signing up for more in the fall*
- *Please don't cancel classes!*
- *An Art Lab would be nice, where students could drop in and work on projects. Sometimes they have to work and can't finish projects. This would take some stress and pressure off.*
- *I like the swivel chairs in my art history class.*
- *Art 3 was very interesting. I think it's a great class to take at the same time as Anth 2 because it leads to a much more broad understanding in both fields.*
- *More Field Trips*
- *Great class and teacher! (Art 3)*
- *Great class, loved learning about the historical background and culture behind the examples of art (Art 3)*
- *Stop cancelling art classes a week before the first day!*
- *We need more art space*
- *I just think that they shouldn't make the students do too many essays in art classes*
- *Overall I am very happy with the art courses, building, instructors at Solano and I appreciate the work put into the programs*

Summary of Spring 2015 Art Department Survey

This survey was completed by 191 students. 53% stated that they had been in college for awhile. 16% stated that they recently left high school and 7% were high school students. 22% were returning to school after some time away from education.

48% of the students were in art appreciation or art history classes. 22% were in 2D classes, and 28% in 3D classes.

About 40% of those surveyed were interested in getting a transfer degree. 13% were not interested in getting one. 24% had heard of them but didn't know much about them, and 22% had never heard of them. A student made the comment that they had seen something on the SCC website about them, but it has never been mentioned in class.

53% of those surveyed were not interested in getting any art degree. 15% were interested in getting an AA in Graphics, 8% were interested in an AA in 2D, 7% were interested in an AA in 3D, 3% were interested in an AA in Art History, 9% were interested in the Studio Arts Transfer Degree. 10% said they were interested in getting an art degree down the road, but not from SCC.

52% of those surveyed said they were taking art because of personal interest. 41% said they were taking it for a GE requirement. 25% said they were taking it as part of their major. (Some must have marked 2 categories here)

71% said that the class was as challenging, demanding as expected. 16% said the class was more challenging than expected, and 8% said the class was less challenging than expected.

Learning Goals: 60% said that they learned just about everything they needed and expected, 26% said that they learned mostly what they needed and expected, 6% said they expected more and 2% said they were not learning what they needed, wanted and expected to learn.

Classroom environment: 76% feel comfortable and safe in class, free to explore ideas and express themselves. 9% feel mostly safe. 0.5% sometimes don't feel safe, and 0.5% often don't feel safe.

Scheduling of classes:

Fairfield: 65% felt that classes were offered at convenient times at the Fairfield campus. 25% said there need to be more morning classes offered at Fairfield, 20% want more afternoon classes and 23% want more evening classes.

Vallejo: 8% said classes offered at convenient times, 7% said more morning classes needed, 6% said more afternoon classes needed, and 7% said more evening classes needed. (Currently we are only offering art history in Vallejo)

Vacaville: 15% said classes were offered at convenient times. 20% said there needed to be more morning art classes. 20% said there needed to be more evening art classes, and 20% said there needed to be more afternoon classes.

Other comments:

Write- in comments were, in general, extremely positive, and students spoke of their appreciation of the classes, environment, and instruction. Many students expressed the desire to take more classes that delve into art subjects and techniques on a deeper level. (for example, software programs such as photoshop.) Many expressed surprise and delight at how much they enjoyed art history and art appreciation. Many said that their art class was their favorite class!

Prepared by Kathy Kearns
11/10/15

APPENDIX D: ART DEPARTMENT EVENTS

Guest Speakers: Graphics

[Gautam Rangan](#), Visual Designer, WET Designs - Fall 2013, Spring 2014, Spring 2015
[Sharita Towne](#), Artist, Fulbright Scholar and Professor at Pacific Northwest College of Art - Fall 2013
[Stephen Wright](#), Character Designer and Illustrator - 2/4/14, 10/15, 2/16
[Brittany Metz](#) Community Manager at BEBO, Illustrator - Fall 2013, Spring 2014, Fall 2014
[Adam Taylor](#), Environmental Graphic Designer - Fall 2014, Spring 2014, Fall 2015
[Heather Hardison](#), Illustrator and Lettering Artist - Spring 2014, Fall 2015
[Bill Concannon](#), Neon Artist and Sign-maker - Fall 2015
[Maurice Woods, AIGA Member and Founder of the Inneract Project](#) - Fall 2015
[Kaylani Fuller](#), (SCC art graduate, current student at California College of the Arts) - Fall 2015
[Lisa Gurlin](#), (SCC art graduate, current student at UC Davis) - Spring 2015
[Jon Stich](#), Illustrator (studio visit, field trip) - Spring 2014

Guest Speakers: 2D

[Sandra Keltch](#), artist, printmaker, graphic designer, Oakland, California - Fall 2015
[Simon Tran](#), artist /painter Berkeley, California - Fall 2015
[John Casey](#), artist /painter Oakland, California - Spring 2014
[Edward Clarke](#), former SCC student, current San Jose State art student - Spring 2014
[Christina Golez](#), forensic artist, yearly guest speaker since 2012

Guest Speakers: 3D

[Masakazu Kusakabe](#), Ceramic Artist, Kiln Builder, Miharu, Japan
Due to a long standing artistic collaboration between Professor Marc Lancet and Masakazu Kusakabe, which was productive for fifteen years, the pair co-presented numerous workshops at SCC over the years from 1995 to 2005. Kusakabe was such a frequent visitor to the College that he was named an honorary member of the faculty by the Superintendent/President and the Academic Senate. Lancet and Kusakabe built the Dancing Fire Wood-Kiln at Solano Community College in 1998 and co-wrote "Japanese Wood-fired Ceramics" in 2005.
[Arthur Gonzalez](#), Ceramic Sculptor, Professor, California College of Art, Oakland, California
[Sarah Jaeger](#), Studio Potter, Helena, Montana.
[Michelle Gregor](#), Ceramic Sculptor, Professor, San Jose City College, San Jose, California
[Priscilla Mortisen](#), Ceramic Artist, Denmark/South Africa
[Cameron Crawford](#), Ceramic Sculptor, Professor CSUC, Chico, California
[Susan Whitmore](#), Ceramic Sculptor, Professor CSUC, Chico, California
[Adam Field](#), Studio Potter, Helena Montana
[Chic Lotz](#), Technical Glaze Material Specialist, Grass Valley, CA
[Sunshine Cobb](#), Studio Potter, Sacramento, CA
[Suzanna Israel](#), Ceramic Sculptor and Professor of Art, Merritt and Laney College
[Nick Schwartz](#), Ceramic Sculptor and former circus performer, Mendocino, CA
[Andy Ruble](#), Ceramic Sculptor and Professor of Art, Foothill College
[Christa Assad](#), Ceramic Sculptor, Potter, Painter, Oakland, CA
[Nancy Selvin](#), Ceramic Sculptor, Professor of Art, CCA
[Jerardo Tena](#), Indigenous Potter, Mata Ortiz, Mexico

Guest Speaker: Art History

[Soraya Murray](#), Assistant Professor, Film & Digital Media, UC Santa Cruz, Fall 2012; lecture for ART 012 (Diverse Artists) class as part of the Ethnic Studies Program lecture series.

Meetings, Exhibitions, and Outreach (2014-2015)

Date	Event	Location	Purpose	Persons attending/ participating
1/14/14	Dept. meeting	1301	Regular meeting	Art Department
2/5/14	Dept. meeting	1301	Regular meeting	Art Department
3/5/15	Dept. meeting	1301	Regular meeting	Art Department
4/10/14	Jesse Bethel student visit	1300 bldg.	Outreach	Art Department and Jesse Bethel HS students
5/3/15	Celebrate SCC	1300 bldg.	Outreach	Art Department
6/16/14- 6/19/14	Mural painting	1400 bldg.	Create artwork for the new Adjunct Center	Student volunteers, F. Florence
8/25/14	Dept. meeting	1301	Regular meeting	Art Department
8/26/14	Meeting with Oakbrook Elementary principal	Oakbrook Elementary	Outreach and coordinating	F. Florence, Principal Justine Turner
8/27/14	Dept. meeting	1301	Regular meeting	Art Department
9/11/14- 11/5/14	Group Exhibition: “Home Grown”	Gallery	Art Exhibition	Art Department and students
9/16/14	Meeting with Oakbrook Elementary	1301	Outreach	Art, Music, Theatre departments and Oakbrook faculty
9/29/14	Dept. meeting	1301	Schedule discussion	Art Department
10/12/14	Fairfield Visual Arts judging	Solano Town Ctr.	To judge entries in local art venue	F. Florence
10/17/14	SCC College Fair	Solano Town Ctr.	Outreach	Art Department
10/18/14	Juror talk, FFD Visual Arts	Solano Town Ctr.	Outreach	F. Florence
10/23/14	“Career Ladders” meeting/dinner	1400	Outreach	Art Department, Oakbrook Elementary faculty and Fire Academy
11/13/14 – 12/15/14	Exhibition: “Stonedene”	Gallery	Art Exhibition , in conjunction with Superintendent/ President’s holiday party	Art Department and students; coordinated with Foundations Office

11/4/14	Purchase frames from IKEA	Vacaville IKEA	Per approved Strategic Proposal, buy frames for student work in gallery shows	Art Department and School of Liberal Arts Dean Neil Glines
2/3/15	Dept. meeting	1301	Regular meeting	Art Department
3/13/15	FYE workshop	700 building	Research workshop for First Year Experience students	Josh Scott (English), F. Florence (Art)
3/17/15	Dept. meeting	1301	Discuss art show linked to common reading "Book of Trees"	Art Department
4/14/15	Meeting with Oakbrook Elem. principal	Oakbrook Elementary	To coordinate curriculum; planning; outreach	Justine Turner (principal), Ferdinanda Florence (Art)
5/6/15	Dept. meeting	1301	Regular meeting	Art Department
5/6/15	Student Exhibition: "Book of Trees" Reception	Gallery	Art Exhibition	Art Department and students
7/15/15	Solano County Fair judging	Fairgrounds	To judge entries in fine art	Marc Pandone, Ferdinanda Florence
7/16/15	Department meeting	1301	Regular meeting	Art department faculty and lab tech
2/3/15	Department meeting	1301	Regular meeting	Art department faculty and lab tech
3/13/15	FYE workshop	700 building	Research workshop for First Year Experience students	Josh Scott (English), F. Florence (Art)
4/14/15	Meeting with Oakbrook Elem. principal	Oakbrook Elementary	To coordinate curriculum; planning; outreach	Justine Turner (principal), F. Florence (Art)
7/16/15	Department meeting	1301	Regular meeting	Art department faculty and lab tech
11/14/15	Meet with Vanden High School to discuss opportunities within art department	Vanden High School	Outreach	Rachel Smith, Brent Manuel, Graphic Design Vanden faculty
12/3/15	Meeting with Oakbrook Elem. Principal	1306	Outreach and planning	Dean Neil Glines, Justine Turner (principal), F. Florence

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