

Instructional Program/ Discipline Review 2005-06

COVER PAGE

Program/Discipline: Fine Arts, (Ceramics, Design, Sculpture, Glass, Interior Design, Graphics, Photography, Painting, Drawing, and Art History)

TOPS Code: 1002

Preparer: Kenney Mencher, Paul Mueller, Denise Owen
Type/Print

Preparer: _____
Signature *Date*

Review & Dissemination Team: _____
Type/Print

Review & Dissemination Team: _____
Signature *Date*

Comments:

Division Dean: Walter Birkedahl
Type/Print

Division Dean: _____
Signature *Date*

Comments:

Vice President: Jim Wright
Type/Print

Vice President: _____
Signature *Date*

Comments:

Received in VP of Instruction Office: _____
Executive Assistant *Date*

Instructional Program/ Discipline Review 2005-06

1. Program Description and Scope

- Provide a brief narrative that describes the instructional program.
- Describe how the program specifically serves students, faculty, staff, and/or the community.
- Describe how the program addresses current needs and applies current technologies.
- Discuss the impact of the program on the college and the impact the college and/or other college programs have on the program being reviewed.
- Discuss the impact of the program on the community and the impact of the community on the program.

Narrative

The Art Department was established with the opening of the college in the Fall of 1967 at a temporary site located on Washington Boulevard in Fremont. The department was housed in a temporary 30' x 40' building.

The original department began in 1967 with David McLaughlin (painter and art historian), who began to develop the curriculum. Professor McLaughlin assumed emeritus status in 1999 and now works as an adjunct to the full time faculty. In 1970 Professor McLaughlin was joined by Thomas Harland (sculptor, printmaker and designer). In 1974 the department relocated to the present campus and the following individuals joined as full-time faculty: Cynthia Luckoski (ceramics, graphic design and computer graphics) Kurt Viegelmann (photography). Denise Owen (architect, and artist) joined the faculty 1990.

Tom Harland, Kurt Viegelmann and Dave McLaughlin have retired. They were replaced with Kenney Mencher (painter, art historian and web designer) in 1999, Katie Frank (fine artist, and art historian) in 2002, and Paul Mueller (photographer) in 2004.

Describe how the program specifically serves students, faculty, staff, and/or the community.

Kenney Mencher designed and implemented two online “web course” versions of his art history surveys. These courses benefit the community by lowering the college’s expenditures on classrooms while allowing the students more accessibility and flexibility in terms of course scheduling.

Paul Mueller has renovated the school’s darkroom and its equipment. Paul is actively writing and winning grants to complete this project. He is also in the process of reviewing the photography curriculum and rewriting course descriptions to make them more relevant for transfer and for vocational work.

Katie Frank has reviewed the 2d design program. She has created a color course that is now being taught that transfers to CSU and UC schools. Her students regularly do installations in and around the campus. Katie Frank has worked with the president of the college to create a rotating gallery in the President’s Office which displays the work of faculty on campus and award winning students in the Spring Arts Show.

Cynthia Luckoski continues to upgrade and oversee the ceramics/sculpture/glass lab. She has received grants to purchase electric wheels and replace 126 lockers. She continues to work with Buildings and Grounds to resolve safety issues regarding electricity, gas, and lab cleanliness. Her students participate in the annual December and May sales, there they sell pottery and crafts. Cynthia and Katie Frank have procured over \$4000 in Art Scholarships to be awarded at the 2006 Annual Student Show.

Under the leadership of Denise Owen, the Interior Design program continues to be revised to meet the changing requirements of the profession. Working closely with the Advisor’s Board, Denise has added classes to address professional business issues, materials and techniques, and computer aided drafting. The Interior Design Certificate program now fulfills educational requirements for Professional

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Certification in the state. Students in the Interior Design program have worked on several projects for the school; the most visible of these is the carpet design and furniture plan for Building 1 lobby. Other projects include design proposals for the new campus plan and experimental classrooms.

We have a first rate art gallery that regularly exhibits well-known artists such as Hung Liu and Mildred Howard and hosts important lectures that are well integrated with our curriculum. Despite rather frugal funding, Margaret Stainer, an adjunct instructor and gallery director has developed the gallery as a space central to learning on this campus as well as oriented to meet the needs of the Fremont community.

The graphic, interior, and computer graphic design curriculum has been developed in such a way that they meet the needs of the student who needs vocational training, those who have transfer needs and the degree student. With the advancement of our use of technology in graphic design, computer graphics and computer aided photography, many of our students, particularly in the graphic design and computer graphics programs receive enough vocational experience that they find employment even before they graduate. Some students who were originally planning to move on for a bachelor's degree have decided to work because they have enough training.

In the last 37 years, the Art Department has grown from a handful of basic courses to over 90 courses that service both the community's needs and the needs of the transfer student. We have grown from a traditional student population to a non-traditional one in which we have altered our goals to meet the community's needs more fully. Our main goals are to provide a curriculum that meets the needs of the entire Ohlone student population: those students who seek a two-year degree, the transfer student and the non-degree student interested in personal enrichment.

In order to better meet these goals we offer an Associates Degree in Fine Arts and have designed several Certificates of Achievement since our last Program Discipline Review in 2000. Below are summaries of these two projects.

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Fine Arts

ASSOCIATE IN ARTS DEGREE

Students can earn an AA degree upon completing 33-34 units of Certificate of Achievement (see below) and additional General Ed. Courses, to total approximately 60 semester units.

CERTIFICATE OF ACHIEVEMENT

By completing these courses students can earn *Certificate of Achievement*:

<u>Courses</u>	<u>Units</u>
<u>ART 103A or B–Art History</u>	<u>4</u>
<u>ART 104A–2D Design</u>	<u>3</u>
<u>ART 106A–Descriptive Drawing</u>	<u>3</u>
<u>ART 111A Painting</u>	<u>3</u>
<u>ART 104B–3D Design</u>	<u>3</u>
<u>ART 104C–Color</u>	<u>3</u>
<u>ART 121A Intro Ceramics I</u>	<u>3</u>
<u>ART 116A Basic Sculpture</u>	<u>3</u>
<u>ART 133A-B & W Photo</u>	<u>3</u>
<u>ART 121B Intro Ceramics II OR</u>	<u>3</u>
<u>ART 116B Advanced Sculpture OR</u>	<u>3</u>
<u>ART 106B Advanced Drawing OR</u>	<u>3</u>
<u>117A Gallery OR</u>	<u>2</u>
<u>107A Life Drawing OR</u>	<u>3</u>
<u>Total Units</u>	<u>33-34</u>

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OHLONE COLLEGE CURRICULUM GUIDE 2003-2007

FINE ARTS ASSOCIATE IN ARTS DEGREE

FRESHMAN YEAR

Fall Semester	Units
ART 103A or B–Art History	4
ART 104A–2D Design	3
ART 106A–Descriptive Drawing	3
**Gen Req or Elective	5
*PD 101-College Survival Tech.	.5
**PE	.5-1
	15-16

Spring Semester	Units
ART 104C–Color	3
ART 121A Intro Ceramics I	3
ART 116A Basic Sculpture	3
ART 133A-B & W Photo	3
**Fine Arts Req or Elective	4
**PE	.5-1
	16.5-17

SOPHOMORE YEAR

Fall Semester	Units
ART 103A-Art History OR	4
ART 103B-Art History OR	(4)
ART 111A Painting	3
ART 104B–3D Design	3
**Gen Req or Elective	7
	17

Spring Semester	Units
ART 121B Intro Ceramics II OR	3
ART 116B Advanced Sculpture OR	3
ART 106B Advanced Drawing OR	3
117A Gallery OR	2
107A Life Drawing OR	3
##MATH 151 Algebra I	5
**Gen. Req. or Elective	3
	16-18

*Based on counselor recommendation.

**General Requirements for A.A. degree listed on reverse side.

#Entry level determined by the assessment process.

##Requirement determined by the assessment process.

Recommended Electives: ART 117B, 162, 163, BA 129; JOUR 101A, 155; MM 102A; PD 154; SPCH 103; WEX 185 or 195.

+Minimum Requirement: HIST 125; transferable courses acceptable.

@Completion entitles student to receive Certificate of Completion. (12 units)

@@Completion entitles student to receive Certificate of Achievement (33-34 units)

ALL PREVIOUS COLLEGE TRANSCRIPTS MUST BE ON FILE IN RECORDS
OFFICE BEFORE DEGREE OR CERTIFICATE APPLICATION WILL BE PROCESSED

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FOR DEPARTMENTAL CERTIFICATE OF COURSE COMPLETION IN ART, 8-17 UNITS

<p style="text-align: center;"><u>ART HISTORY</u></p> <table style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: left; border-bottom: 1px solid black;">Courses</th> <th style="text-align: right; border-bottom: 1px solid black;">Units</th> </tr> </thead> <tbody> <tr> <td>103A Art History</td> <td style="text-align: right;">4</td> </tr> <tr> <td>103B Art History</td> <td style="text-align: right;">4</td> </tr> <tr> <td style="border-top: 1px solid black;">_____</td> <td style="text-align: right; border-top: 1px solid black;">8</td> </tr> </tbody> </table>	Courses	Units	103A Art History	4	103B Art History	4	_____	8	<p style="text-align: center;"><u>CERAMICS</u></p> <table style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: left; border-bottom: 1px solid black;">Courses</th> <th style="text-align: right; border-bottom: 1px solid black;">Units</th> </tr> </thead> <tbody> <tr> <td>121A Ceramics</td> <td style="text-align: right;">3</td> </tr> <tr> <td>121B Ceramics</td> <td style="text-align: right;">3</td> </tr> <tr> <td>122A Throwing</td> <td style="text-align: right;">3</td> </tr> <tr> <td>122B Throwing</td> <td style="text-align: right;">3</td> </tr> <tr> <td style="border-top: 1px solid black;">_____</td> <td style="text-align: right; border-top: 1px solid black;">12</td> </tr> </tbody> </table>	Courses	Units	121A Ceramics	3	121B Ceramics	3	122A Throwing	3	122B Throwing	3	_____	12	<p style="text-align: center;"><u>DIGITAL ART</u></p> <table style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: left; border-bottom: 1px solid black;">Courses</th> <th style="text-align: right; border-bottom: 1px solid black;">Units</th> </tr> </thead> <tbody> <tr> <td>160A Computer Graphics</td> <td style="text-align: right;">4</td> </tr> <tr> <td>161A Digital Graphics</td> <td style="text-align: right;">2</td> </tr> <tr> <td>139A Digital Photography</td> <td style="text-align: right;">2</td> </tr> <tr> <td>160B Computer Graphics OR</td> <td style="text-align: right;">4</td> </tr> <tr> <td>161B & 139B</td> <td style="text-align: right;">(2 + 2= 4)</td> </tr> <tr> <td style="border-top: 1px solid black;">_____</td> <td style="text-align: right; border-top: 1px solid black;">12</td> </tr> </tbody> </table>	Courses	Units	160A Computer Graphics	4	161A Digital Graphics	2	139A Digital Photography	2	160B Computer Graphics OR	4	161B & 139B	(2 + 2= 4)	_____	12												
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Describe how the program addresses current needs and applies current technologies.

Despite its age, our department is on the cutting edge of education. We have a first rate multi-cultural art history program, a gallery that regularly exhibits well-known artists and hosts lectures and student workshops. Our graphic design and photography programs are also on the cutting edge of technology and the industry's standards.

The needs of our unique student body have been met in the following ways: in order to satisfy the need for a more culturally diverse and rich curriculum Professor McLaughlin designed the art history curriculum by incorporating a broad range of world cultures and art. Two years ago the art history program was redesigned in order to allow the courses to transfer more readily to the UC's and State Schools. At that time Katie Frank and Kenney Mencher did an assesment of transfer agreements for the entire department.

All of the fine arts faculty members have transitioned from analog slide imagery in their class instruction to digital presentations which include the use of Power Point presentations. The majority of faculty members also offer a companion website, which enhances student accessibility of course materials, and provides a place for students and teachers to interact that many students find more nurturing than the typical classroom setting. We have built extensive online digital resources and Mencher has also developed hybrid as well as fully online art history courses which serve the community

Since his arrival in the fall 2004 Paul Mueller has redesigned, and completely renovated the darkroom facilities on campus. He has also found, written, and won several grants that have provided the department with the funds that he has needed to repair and replace broken or outmoded darkroom equipment. He is also in the process of creating a large library of digital image slides in cooperation with the Department of Art and Art History at Stanford University. He is currently evaluating the photo offerings with the plan of updating course offerings to reflect the needs of today's students. With this in mind he has surveyed current and past students to better understand the kinds of classes they want. He is also actively researching transfer agreements with other schools.

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Program Impact: A Statistical Analysis

According to the spreadsheet below the program appears to remain consistent in its enrollment and ability to serve the needs of the transfer and fine arts students although it does appear as if the impact of budget cuts has decreased the amount of courses we are able to offer.

2005-06

Art	Data Source	2002-03				2003-04				2004-05			
		Fall	Spring	Summer	Annual	Fall	Spring	Summer	Annual	Fall	Spring	Summer	Annual
Enrollment Data:													
Courses Offered	Datatel	56	58	15	67	50	61	18	64	51	54	18	63
Sections Offered	Datatel	87	78	20	185	78	78	24	180	76	71	23	170
Enrollments (duplic., credit only)	XWFR	965	922	244	2131	680	790	190	1660	631	730	229	1590
FTEs (credit only)	Data Mart	146	138	45	329	142	134	39	315	132	101	DTNA ⁷	
Full Time Faculty ¹	Instr. Office				4				3				4
FTEF - Full Time ²	Datatel	5.2	3.4	0.2		3.5	3.5	0.5		4.6	4.2	0.2	
FTEF - Adjunct	Datatel	6.6	6.3	2.1		6.1	6.7	2.1		4.8	4.5	2.1	
WSCH/FTEF (credit only)	XWFR	407	420	585		389	344	491		377	315	637	
Student Success Data:													
Percent Retention ³	Data Mart	77	78	96		85	80	95		88	80	DTNA ⁷	
Percent Success ⁴	Data Mart	63	67	91		63	59	88		68	67	DTNA ⁷	
Degrees Awarded	Data Mart				NA				NA				NA
Certificates of Achievement ⁵	Data Mart				NA				NA				NA
Certificates of Completion ⁶	Data Mart				0				8				4*

Notes:

1. Full Time Faculty = the number of filled positions whose primary assignment is in this department (includes temporary full time faculty)
2. "FTEF - Full Time" includes overload assignments and fulltime faculty from other departments teaching in this discipline
3. Retention = Percent of students from census who remain through end of term
4. Success = Percent of students from census who remain through end of term and receive grade of A, B, C, or Credit
5. Certificates of Achievement: 18 units or more listed on Chancellor's Office Program Inventory
6. Certificates of Completion: 17 units or less, locally approved
7. DTNA = Datamart Term Not Available, information should be posted in October

* Awards are still being processed for this year, DATAMART updates will be adjusted 10/1 and 11/1

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2. Relationship to Ohlone College Mission and Goals

CORE VALUES

We provide life long learning opportunities for students, college personnel and the community.

A high percentage of students in the fine arts program are life long learners. For example, in the majority of our studio classes, at least 25% of all students are non-traditional adult learners. Using spring semester 2006 as an example, out of 50 students in Professor Mencher's Art 106A (Intro to drawing class) ten of the students are above the age of fifty and describe the reasons for taking the drawing classes as "enrichment" rather than degree oriented.

This percentage is significantly smaller in Art 101 (Art Appreciation) and Art 103B (Art History). Art 101 (Art Appreciation) only 2 of the students out of a class of 40 fit this criteria. Art 103B (Art History) only 2 of the students out of a class of t30 fit this criteria

We open access to higher education and actively reach out to under-served populations.

The art department does not have any programs in place that reach out to underserved populations at this time.

We promote diversity, inclusiveness and openness to differing viewpoints.

We promote diversity, inclusiveness and openness to diversity. The fine arts program fulfills one of Ohlone's mission goals by promoting an appreciation for and understanding of diverse races and cultures by cross-cultural curricula. All of the art appreciation and art history courses are designed to identify, discuss, and demonstrate, sensitivity to diverse cultures. Art 103A and Art 103B in particular have written into the course curriculum.

We maintain high standards in our constant pursuit of excellence.

We value trust, respect and integrity.

We promote team work and open communication.

Many of the faculty in the art department have different ideas concerning what excellence and integrity is. In general, faculty in the art department do not tend to share ideas concerning teaching methods nor do they often reach consensus on issues concerning the division of labor and an overall departmental philosophy or point of view. Team work is certainly a problem for the faculty of the fine arts department, however, in terms of student interactions it is not. We often have problems concerning prioritizing teaching loads, extra activities (such as art shows and meetings), and the scheduling of courses.

In almost all of the fine arts courses at Ohlone, students are encouraged to respect and interact with each other in the classroom setting. Often in classes such as Katie Frank's design courses and Denise Owen's Interior design the students are broken in to groups and solve problems together. In Katie Frank's courses, this culminates in the class designing an installation work of art on campus in which the students express ideas concerning art, politics and religion.

In Denise Owen's courses the interior design students work as a team to design and implement professional presentations.

In James Wu's and Cynthia Luckoski's fine arts courses group critiques are used regularly to evaluate and communicate both student and professors' ideas concerning the quality of the students' projects.

We practice innovation and actively encourage risk-taking and entrepreneurship.

We practice innovation and actively encourage risk taking and entrepreneurship by promoting Learning Communities which are team taught. In particular, Kenney Mencher has taught several ESL cohorts with Viki Curtis. More Learning Communities are planned for the Fall of 2007.

GOAL II

Develop across the curriculum the Learning College Model, utilizing methods and technologies that hold the most promise for improving student course and program completion success rates.

OBJECTIVES

II (1) Increase the number of faculty trained in active and collaborative learning methods from 5% to 75% by 9/09 compared to 2004 baseline

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At this time, Kenney Mencher is actively participating in collaborative learning methods by working with learning communities on campus.

II (2) Increase the number of faculty trained in technology-assisted learning from 35% to 100% by 9/09 compared to 2004 baseline

At this time all professors in the fine arts division use technology assisted learning. All professors use computer aided multimedia presentation in the class room. However, only two professors at this time have websites developed in which students can get extra course materials.

• Convert additional courses to Web-based formats as well as Web-hybrid courses

The fine arts department offers two web-based courses at this time. The courses are Art 103A and Art 103B (two sections of World Art History.) As of Fall 2006 we will also have developed and implemented an on-line art appreciation course. (Art 101)

• Implement at least 18 new learning communities

In Fall 2007 Kenney Mencher has planned to teach at least two learning community courses linked with the English Departments curriculum.

3. Program Student Learning Outcomes

Student Performance Objectives:

Upon completion students will:

1. Have the skills to undertake a conceptual analysis of art.
2. Gain observational skills.
3. Understand and apply concepts and methods of composition.
4. Demonstrate knowledge of significant examples of the visual arts.
5. Be prepared for ensuing courses of Art History and Studio Arts.
6. Demonstrate sensitivity to the art of both the European and non-western cultures.
7. Reproduce and or render what the student sees in a vareity of media (depending on the studio course.)
8. Design and plan finished works of art, (i.e. paintings, models, drawings, computer graphic, advertisements, floor plans)
9. Explain and communicate basic objectives of design and or plan of work of art.
10. Create or manufacture finished works of art based on initial designs.

This goal is also being addressed by Kenney Mencher in his approach to Art 101 (Art Appreciation). Art 101 has undergone an improvisational addition to its core curriculum. Kenney Mencher and Prof. Vicki Curtis (English) have implemented several ESL/Fine Art "Learning Communities" in which Art 101 is coupled with ESL course and a cohort of students who are learning to speak and write English are integrated with native English speakers. Part of the course is

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immersive integration and practice of language skill. However, it also benefits the native English speaking students by allowing them to interact in class groups with a diverse immigrant population.

In particular the fine arts studio curriculum specifically focuses on the work and dignity of each student by helping each student to develop a personal aesthetic system and by helping each student discover new media with which they can express themselves.

The constant redesigning of courses and the addition of evening, weekend, and online courses demonstrates the program's flexibility in meeting student needs. Our courses are specifically designed not only to provide a path towards a vocation but also to enable each student to acquire the trait of learning as a lifelong pattern by providing introductory studio courses that include hands on lab components that integrate kinesthetic, visual, and auditory learning styles.

Students who take any course in the fine arts curriculum are expected to recall and identify works of art, techniques, and identify qualities concerning formal properties and formal analysis consist of (medium, texture, rhythm, tempo, dynamic contrast, melody, line, light/contrast/value structure, color, texture, size and composition.) Students are also expected to recall and identify specific historic art styles and their impact on art production in our society.

Developing the creativity, problem-solving and communication skills, and critical thinking processes that are core to the practice of Fine Art, Design, Interior Design, and Ceramics, is the emphasis of all the courses. Most classes are taught as studio courses, where various design processes and logic are explored through a series of increasingly complex design projects. The projects are both individual and group oriented. Students learn by doing while working within a community. In effect, students are practicing artists, and as itself is a practice, this educational approach holds the most promise for student success.

Comprehension of course curriculum is demonstrated by the student through class discussion, written analysis, and the application of knowledge through the production of works of art.

- Juried Spring Art Exhibit
- Portfolio Review
- Critiques
- Assignments
- Transfer readiness
- Vocational work readiness

Interior Design Addresses some of these Learning Outcomes in the Following Manner:

Student Learning Outcome	Related courses
Space planning	ID 150A, ID 150B, ID 155A, ID 156,
Visual presentation	ID 150A, ID 150B, ID 151, ID 155A, ID 155B, ID 156, ART 106A, ART 108
Materials, products & furnishings	ID 150B, ID 153, ID 154, ID 155A, ID 158, ID 211
Texture, color & lighting	ID 159A, ID 159B, ART 104B, ART 104C , ART 106A
Structural requirements	ID 154, ID 155A
Health & Safety Issues	ID 150A, ID 150B, ID 154, ID 155A, ID 157
Building codes	ID 150B, ID 154, ID 155A, ID 157, ID 159A
Communication skills	ID 150A, ID 150B, ID 151, ID 155A, ID 155B, ID 157, ID 158, ART 104B, ART 104C, SPCH 115
Time management	ID 150A, ID 150B, ID 151, ID 155A, ID 155B, ID 157, ID 158

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Project management	ID 150B, ID 155A, ID 155B, ID 157, ID 158
Business planning	ID 157

Learning outcomes were derived primarily from course outlines which Kenney Mencher and Paul Mueller reviewed. Additional sources of learning outcomes were authored by Denise Owen.

4. Assessment of Student Success in Reaching Program Outcomes

Strategies for acquiring this diverse a set of skills obviously must vary, and consequently methods of determining and analyzing learning outcomes vary.

Traditional assessment techniques are used to analyze students' success in reaching learning outcomes in some classes. Early in the semester, vocabulary and identification exercises and tests are used in drawing and history classes, helping students form a strong base to support more complex learning objectives. Research projects with verbal and graphic presentations actively involve students learning about materials, business practices, codes, and health and safety issues, and foster communication skills.

Many of the classes have adopted a "studio" approach to learning. In a studio, students work on projects designed to simulate real-life situations. The problems start simple and gain in complexity over the course of the semester. Many are group projects. Students work in class, collaborating with other members of the class. Work is evaluated continually in informal, one-on-one reviews, and more formally at crucial points in the process over the course of the semester. Some of these reviews (usually mid-project), are private, between the instructor and student, but most are public and involve discussion of each student's work by all members of the class. These "critiques" are an excellent tool to facilitate communication skills. They also provide feedback to students as to how well they have achieved the goals of the problem, how well they can use the knowledge they have gained in the class, and how well they are able to assimilate the range of skills addressed across the curriculum.

In addition to all-class reviews, other classes may also require one or more portfolios of work where pieces of work from throughout the semester are seen together. Portfolios are very effective in showing the change in skill level from the beginning to the end of the class, as well as giving a clear sense of the depth and breadth of the student's mastery. Most Fine Art and Design students will need a portfolio of work when job-hunting or transferring. Their portfolios will include projects from across the curriculum, and serve as an excellent tool for evaluating the student's success in reaching their own educational goals. Understanding how to put a portfolio together is another skill design students will need long after they leave school. Professional designers use portfolios of past projects as marketing tools.

5. Assessment of Program Through Review of the Teaching Learning Process.

Whereas it is possible to assess student success in reaching program outcomes through the variety of assessment methods discussed, it is much harder to accurately assess the overall success of the entire program. As discussed in section **Program Impact: A Statistical Analysis** provides some of the data that would flesh out the following: retention and success rates that compare with overall campus numbers, and the program has maintained favorable numbers of enrolled students despite overall campus declines.

Other forms of assessment are accomplished by a vareity of means. In studio classes students who participate in critiques are able to express their ability to conceptualize verbally. In studio courses, they also express conceptualization by creating thumbnails drawings, blue prints, and through writing.

In lecture based courses, students' abilities to conceptualize are accessed through interactive group work, class presentations, class participation, written work, such as essays and worksheets. In terms of this kind of assessment, all professors in the art department rely solely on essay and short answer format questions and answers rather than multiple choice.

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In both studio and lecture classes students express their ability to observe primarily by describing the primary object, works of art and architecture they are presented with. In studio courses, they further express observational skills through the creation of projects such as drawings, diagrams, sculptures, and painting.

Since the majority of the courses are lab or project based courses the projects the students create are used in a type of long term assessment. Student work is often judged in a public forum by, other students, the campus community, and other professors in the juried spring art show.

The juried Spring Art Show is the most effective and collaborative assessment tool the art department has. On average, every year 300 works of art are entered in the show. These works consist of class projects from all the arts courses offered at Ohlone and recently completed student works. A large cross section of students from the Ohlone student body submits works for review. All of the full time instructors at Ohlone are enlisted to judge the show collaboratively. This provides the faculty with a unique opportunity to examine, discuss, and judge the results of all of Ohlone's students and classes. In the three-day process of sorting through and judging the works, we are able to discuss the projects we offer in classes, the needs of the art department and the needs of the students. We are able to discuss, judge, and evaluate how each teacher's pedagogical methods relate to the individual students, the class, the subject and the overall art curriculum.

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6. Assessment of Program Improvement Since Previous Program Review

The most relevant adjective that can be used to describe the fine arts department since our last review in 2000 is probably consistent. Our rates of completion and the amount of certificates awarded have remained consistent with little or no significant variation in numbers. The same can be said of how the students seem to perceive the department in the same manner as they did six years ago. The following are two surveys for comparison. The students surveyed in 1999 were from a painting class. The survey sent out this year was conducted through e-mail. 100 students were sent an email asking them to rate Ohlone in the following categories. 15 students replied.

<u>2000</u> <u>13 Students</u>	<u>1</u> <u>Poor</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>	<u>9</u>	<u>10</u> <u>Excellent</u>
<u>Quality of Teachers</u>								<u>3</u>	<u>4</u>	<u>6</u>
<u>Quality of Courses</u>					<u>1</u>		<u>1</u>	<u>2</u>	<u>5</u>	<u>5</u>
<u>Availability of Courses</u>					<u>1</u>		<u>2</u>	<u>4</u>	<u>3</u>	<u>4</u>
<u>Quality of Facilities And Equipment</u>					<u>2</u>	<u>2</u>	<u>2</u>	<u>4</u>	<u>1</u>	<u>3</u>
<u>Overall Satisfaction</u>						<u>1</u>	<u>1</u>	<u>2</u>	<u>5</u>	<u>3</u>

<u>2006</u> <u>14 Students</u>	<u>1</u> <u>Poor</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>	<u>9</u>	<u>10</u> <u>Excellent</u>
<u>Quality of Teachers</u>							<u>2</u>	<u>2</u>	<u>7</u>	<u>3</u>
<u>Quality of Courses</u>							<u>3</u>	<u>3</u>	<u>3</u>	<u>5</u>
<u>Availability of Courses</u>					<u>1</u>		<u>3</u>	<u>7</u>		<u>3</u>
<u>Quality of Facilities And Equipment</u>				<u>2</u>		<u>1</u>	<u>1</u>	<u>7</u>	<u>2</u>	<u>1</u>
<u>Overall Satisfaction</u>						<u>1</u>	<u>2</u>	<u>3</u>	<u>5</u>	<u>4</u>

7. Describe Review and Dissemination Team Involvement

The team working on this report consisted of Kenney Mencher (primary researcher and author), Paul Mueller (primarily responsible for editing), and Walter Birkdahl. Denise Owen provided additional documents through e-mail. Initially all of the arts faculty including Dean Birkdahl met in November of 2005 to discuss this document and go over terms. The basis of this program review was based on the last one written in 1999. Kenney Mencher acted as primary coordinator and author of this document.