Ohlone College  
Program Review Report

- Program Description and Scope:
  1. Program Review Title: Art, Art History, Art Gallery  
  3. Review Type: Instructional Disciplines  
  4. Program/Departments: Art and Art Gallery (10000,10001)  
  5. Authority Code: 45-Dean, Arts and Social Sciences  
  6. External Regulations: Yes__ No X  
  7. Provide a brief narrative that describes the instructional program/discipline.

The fine arts program at Ohlone provides a full complement of fully transferable curriculum of academic/lectures style as well as hands on/lab style courses in all of the traditional/historical media as well as the more contemporary computer and multi media.

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 (fine artist and art historian) in 1999, Katie Frank (fine artist) in 2001, and Paul Mueller (photographer) in 2004.

In the spring of 2007 Margaret Stainer retired as director of the Louie Meager Art Gallery and Kenney Mencher took over as director of the gallery.

In the spring of 2010 Cynthia Luckoski retired and we need to find a replacement for her. This replacement will need to be able to take up her duties.
overseeing and teaching the computer graphics program. Part of the replacements duties will need to be a familiarity with computer hardware and software.

8. **Describe how the program specifically serves students, faculty and staff.**

The art program is fully integrated into the matrix of the Ohlone Community in that it provides a complete compliment of virtual and physical venues for students, faculty, and staff to both teach and learn in.

We have an extensive on-line program in almost all disciplines of the arts. We offer on-line lecture classes and studio classes. 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.

The physical spaces (labs and studios) are well maintained and equipped with necessary equipment and supplies. We own an extensive supply of anatomical skeletons, plaster casts and still life objects for use as studio props.

The ceramics program has three electric kilns, a large gas kiln, a raku kiln, spray booth and pug mill. The glass program has two electric kilns. The sculpture department has welding equipment, table saw and various other tools.

Paul Mueller has renovated the school’s darkroom and its equipment. Paul is actively writing and winning grants to complete this project. He also reviewed the photography curriculum designed new courses and redesigned the courses to make them more relevant for transfer and for vocational work.

The art gallery has a hanging system installed in the gallery and on the curved wall outside the gallery in the Smith Center Lobby which also provides a physical venue for students and the Ohlone community to view works of art and as a meeting space to meet visiting artists. The majority of the exhibits are group shows in which Bay Area art educators exhibit their work and visit the campus. We have continued the tradition of the annual spring student show, but we are also exhibiting more student and alumni work throughout the year.

Katie Frank 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 and students on campus and award winning students in the Spring Arts Show.

The Interior Design Certificate program fulfills educational requirements for Professional Certification in the state.

The graphic, interior, and computer graphic design curriculum 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.

In the last 43 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.

9. Describe how the program addresses current needs and applies current technologies.

The art 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 ceramics program is also utilizing technology in creating new glazes, using safer glaze making environments and using various technologies to make ceramic decals.

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 assessment 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 offers 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 has also successfully developed transfer agreements with other schools.

In 2009 Katie Frank has worked to further the safety and health of the ceramic, glass and sculpture departments. The gas kilns was replaced is a much more efficient kiln. The spray booth is safer and more effective. The studio is being cleaned more thoroughly each day of the week to keep silica particulates to a minimum.

10. Discuss the impact of the program on the college and/or other programs.

The program is well integrated within the college. All classes are transferable within the CSU and UC systems. The art history courses fulfill a double multi-cultural and humanities requirement needed for graduation and transfer and routinely service sixty to eighty students each class. Most classes are filled every semester to room capacity. The Inter-disciplinary ART 100 course also serves a large student population of well over 100 students a semester.

In addition to addressing specific learning concerns, and as a benefit to the college, several art classes and the art gallery have done projects with the theatre department. Members of the greater college community may benefit from the life long learning opportunities these classes offer.

Furthermore, the rotating art shows in the president's office and the art installed
around campus offer opportunities for various classes and students to respond to their changing environment.

The program has grown consistently since the last program review in 2006. In 2006 FTE were 291 and have grown to 380 in 2009. Total concurrent FTE has grown at a from 2006 291 to 371 in 2008.

All courses offered in fine arts are directly relevant to the other programs and often share and or reinforce content such as writing and reading skills, computer and technology skills, research and study skills. Often the lab classes, are directly relevant and may even share assignments with the drama department in projects such as stage set design, art exhibitions that coincided and share themes with theatre and music performances in the Smith Center.

The fine arts program is fully integrated into the other programs by providing a series of team taught cross disciplinary courses such IS 100 which is a survey of the visual arts: painting, sculpture, architecture, music and film and requires attendance at selected events offered by Ohlone College at the Gary Soren Smith Center.

11. Discuss the impact of the program on the community and the impact of the community on the program.

The Fremont community relies on Ohlone’s fine arts program to provide a venue in which all segments of the population are able to study the arts, create art in fine art studios, and exhibit art in Ohlone’s art gallery. In addition to this, Ohlone professors and students are active in arts organizations such as the Olive Hyde Art Center, The Niles Canyon Arts Group, and further a foot, The Livermore Arts Center, the Los Gatos Museum of Art and the Annual California Conference for the Advancement of Ceramic Art.

The immediate and greater communities surrounding the colleges contain a large numbers of art schools, museums and art galleries. Our students are prepared for and transfer to schools such as the Art Academy, the San Francisco Art Institute, and California College of the Arts. Many of our students become art interns at galleries, gallerists, and professional artists. Several have won national and statewide art competitions.

FTE for the art department has steadily increased since last Program Review in 2006 from 313 to 380 in 2009.

The art gallery has a well integrated exhibition schedule that includes production of professional grade exhibits including press releases, catalogs, docent activities and art receptions timed to coincide with key events in the Smith Center.
• **College Mission**
  1. **Mission Statement**
     The mission of Ohlone College is to serve the community by offering instruction for basic skills, career entry, university transfer, economic development, and personal enrichment for all who can benefit from our instruction in an environment where student learning success is highly valued, supported and continually assessed.

2. **Vision Statement**
   Ohlone College will be known throughout California for our inclusiveness, innovation and superior rates of student success.

3. **Core Values, Goals & Objectives:**
   **College Core Values**
   - We provide life-long learning opportunities for students, college personnel and the community.
   - We promote diversity and inclusiveness.
   - We maintain high standards in our constant pursuit of excellence.
   - We value trust, respect and integrity.
   - We promote team work and open communication.
   - We practice innovation and actively encourage risk-taking and entrepreneurship.
   - We demonstrate stewardship for our human, financial, physical and environmental resources.

   **College Goals/Objectives**
   1. Through innovative programs and services, improve student learning and achievement.
   9. By 2011, achieve 100% completion of professional development in online instructional methods and online course management for faculty who teach fully online or hybrid courses.
   12. By 2012, establish mutual agreements with local school districts to redefine expectations of partnership in light of reduced staffing and budget support while maintaining clear pathways for students.

   2. Support the economic vitality of the community through educational programs and services that respond to identified employment needs.
   4. By 2013 provide opportunities across the curriculum for students to acquire key skill sets and concepts that will help them succeed in the workplace.

   6. Enhance college-wide interaction with, and acceptance of, diverse peoples, cultures, arts, and perspectives.
   2. By 2015, increase the number of opportunities for study abroad for faculty, staff, and students.

4. Briefly describe how the program supports the college mission, vision selected college values.
   Core Values 1,3,4,5,6,7,8
1. 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. When surveyed 20% of the students were above age of fifty and took classes for “enrichment” rather than degree oriented.

3. 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 and study non-western cultures’ arts.

4. Excellence is achieved through the integration of reading and writing across the curriculum. Academic surveys are taught at a very high level and most instructors grade students’ comprehension through the use of essay assignments and essay questions on tests rather than multiple choice.

5. We teach and maintain a professional standard of conduct as well as safe studio practices. This is very important because often we are using hazardous materials and tools in the classroom. The extensive use of the exhibition spaces on campus to exhibit student work, often side by side with art professionals, inspires excellence as well. Our instructors routinely address the issue of respect and integrity by both the students and the instructors. Course curriculum integrates the dangers of copyright infringement and visual plagiarism. This is reinforced in the student exhibits and in the student gallery where there are competition categories that are specifically about copies of masterworks. All the academic survey courses include a unit or lesson plan devoted to proper attribution of sources, and rules applying to academic integrity.

6. Professors and students enthusiastically work as a team on projects that are often interdisciplinary. The art and theatre departments designed projects in which studio classes visit the drama department’s rehearsals and make drawings and photographs. Exhibits by the art department are planned in conjunction with events in the theatre department. Students often work in groups and solve problems together. Some courses culminate in the design of an installation work of art on campus in which the students express ideas concerning art, politics and religion.

7. Professors regularly redesign curriculum and introduce new teaching and learning theories and strategies in the classroom as well as by using the Bay Area arts community. We practice innovation and actively encourage risk taking and entrepreneurship by promoting “Learning Communities” which are team taught. The current budget crisis has given us the unique opportunity to practice entrepreneurship in direct manner by using the art gallery to host fund raisers for other departments such as theatre. Students and members of the Ohlone community provided works of art for sale to benefit the Ohlone general fund.

8. We focus on teaching environmentally friendly studio practices and stress the importance of using primarily non-toxic studio materials. When students and professors must use toxic substances, we have integrated the proper disposal of
harmful chemicals as well as ways to minimize the effects of chemicals on the environment and on human beings.

5. Briefly describe how the program supports selected college goals.

Goals 1, 2, 6,

1. Art courses are designed by professors to practice collaborative and students centered pedagogical practices through the inclusion of group work, the “Learning Community” model and the inclusion of visiting artists and scholars regularly integrated into course work. Much of this is centered on the Louie Meager Art Gallery’s policy of exhibiting Bay Area art educators and having the exhibitors visit classes.

Lab and studio classes stress creativity, problem-solving, communication and critical thinking skills. Art making processes and logic are explored through increasingly complex individual and group projects in studio classes where students learn by doing.

2. Students learn the professional skills they need to create works of art, exhibit works of art, and market art and galleries. Students and art educators in the department regularly exhibit and sell works in student art shows and professionally in the community at large in organizations such as commercial art galleries and community art centers. The art gallery also exhibits work by Bay Area art professionals and encourages students to learn about professional art practices. The art gallery also regularly conducts fund raisers to benefit Ohlone.

6. The art gallery and many of the art classes are used as a platform to integrate college-wide interaction with, and acceptance of, diverse peoples, cultures, arts, and perspectives. The art gallery exhibits are designed to exhibit the diverse cultures, religions, and views of Fremont and the Bay Area. Shows such as exhibits of women artists, or Islamic art are two examples of this.

6. Briefly describe how the program supports selected college objectives.

Goal 1: Objective 10: All courses are designed to include reading and writing across the curriculum. The majority of fine arts classes include study skills and essay writing units designed to prepare students for upper division courses of study. Students in several studio classes, ie 2d design, 3d design, ceramics are required to keep a journal. In addition, each project completed is submitted with an essay explanation. The design and ceramic programs are interested in conceptual as well as aesthetic understanding of the art.

Goal 1: Objective 14: Most art classes are designed to credit and include the Advanced Placement tests.
Goal 2: Objective 4: All courses are designed to include reading, writing, and research skills. The lab classes include a professional practicum which includes project presentation and professional standards in the art fields. The art gallery curriculum provides a professional environment in which to demonstrate the skills to the larger campus and Fremont area community.

Goal 6: Objective 2: The courses and curriculum provide a number of opportunities for cultural enrichment for faculty, staff, and students by providing studio and lab classes in which the community learns first hand about art and the art making process and the art gallery in the Smith Center which reaches out to the Ohlone Community at large and “imports” many artists and exhibits from the greater Bay Area community.

- Program SLOs & Assessment
  1. Program SLO -

  Analyze and express conceptual and physical qualities of works of art.

  a. *Indicate program assessment strategies used.*
     i. Rubrics
     ii. Portfolio
     iii. Performance Assessment
     iv. Skills Assessment
  b. *Describe the criteria and standards used to appraise student work.*

  In all courses, a clear criterion is established, usually in writing as to the skills that are being taught and developed as well as the goals of each project.

For lecture/academic courses such as history, periodic writing projects and tests are used as performance assessments. Rubrics are provided with each assignment and usually placed within the description of the assignment itself. These range from making a statement of expectation such as cogent writing, spelling and grammar, to providing examples.

For lab/studio classes hands on projects are assigned as well as the collection of an end of semester portfolio. Rubrics are provided with each assignment in the form of examples of completed projects, historical examples by professional artists, written rubrics such as description of the assignment itself. Written rubrics are often used to evaluate the quality of a project.

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

c. Enter assessment results and analyze student success in achieving this program SLO.

Examples of qualitative analysis to reinforce the SLO will be addressed by each SLO. See the attached PDF addendum as supporting visual data. The analysis of student success varies greatly from course to course. In this cycle's evaluation we will be addressing specifically Introduction to Drawing, Introduction to Painting and Life Drawing.

For all the SLO’s the students’ ability to address conceptual issues in studio classes is arrived at primarily through the students’ verbalization of these ideas in group critiques and in the demonstration of these concepts in the
students’ completed projects. For example, the understanding of concepts concerning light and shadow as well as linear perspective is expressed in the works captioned “basic shapes perspective.” All three of these projects communicate the basic principles. The same could be said for the portfolio of work by Chun Wei Lin in which projects reflect the ability to create works that express an understanding of the concepts pictorial realism and anatomical accuracy.

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 variety 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.

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.

d. Describe revisions in curriculum or teaching strategies implemented to promote student success.

No significant curriculum strategies have been implemented across the program for the reason that we feel we are getting excellent results in most areas and have a very high retention and transfer rate.

e. Future Action (Improvements)

2. Program SLO -

Design and plan finished works of art, (i.e. paintings, models, drawings, computer graphic, advertisements, floor plans)

a. Indicate program assessment strategies used.
   i. Rubrics
   ii. Portfolio
   iii. Performance Assessment
   iv. Skills Assessment

b. Describe the criteria and standards used to appraise student work.

   In all courses, a clear criterion is established, usually in writing as to the skills that are being taught and developed as well as the goals of each project.

   For lecture/academic courses such as history, periodic writing projects and tests are used as performance assessments. Rubrics are provided with each assignment and usually placed within the description of the assignment itself. These range from making a statement of expectation such as cogent writing, spelling and grammar, to providing examples.

   For lab/studio classes hands on projects are assigned as well as the collection of an end of semester portfolio. Rubrics are provided with each assignment in the form of examples of completed projects, historical examples by professional artists, written rubrics such as description of the assignment
itself. Written rubrics are often used to evaluate the quality of a project.

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

c. Enter assessment results and analyze student success in achieving this program SLO.

Examples of qualitative analysis to reinforce the SLO will be addressed by each SLO. See the attached PDF addendum as supporting visual data. The analysis of student success varies greatly from course to course. In this cycles evaluation we will be addressing specifically Introduction to Drawing, Introduction to Painting and Life Drawing.
For all the SLO’s the students’ ability to address conceptual issues in studio classes is arrived at primarily through the students’ verbalization of these ideas in group critiques and in the demonstration of these concepts in the students’ completed projects. For example, the understanding of concepts concerning light and shadow as well as linear perspective is expressed in the works captioned “basic shapes perspective.” All three of these projects communicate the basic principles. The same could be said for the portfolio of work by Chun Wei Lin in which projects reflect the ability to create works that express an understanding of the concepts pictorial realism and anatomical accuracy.

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 variety 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.

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.

d. Describe revisions in curriculum or teaching strategies implemented to promote student success.

No significant curriculum strategies have been implemented across the program for the reason that we feel we are getting excellent results in most areas and have a very high retention and transfer rate.

e. Future Action (Improvements)

3. Program SLO -

Communicate basic objectives of design and or plan of work of art.

a. Indicate program assessment strategies used.
b. Describe the criteria and standards used to appraise student work.
c. Enter assessment results and analyze student success in achieving this program SLO.
d. Describe revisions in curriculum or teaching strategies implemented to promote student success.
e. Future Action (Improvements)

4. Program SLO -

Create or manufacture finished works of art based on initial designs.

a. Indicate program assessment strategies used.
b. Describe the criteria and standards used to appraise student work.
c. Enter assessment results and analyze student success in achieving this program SLO.
d. Describe revisions in curriculum or teaching strategies implemented to promote student success.
e. Future Action (Improvements)

• SLO Matrix

Key: I-Introduced, P-Practiced with Feedback, M-Demonstrated at the Mastery Level
Course | SLO-1 | SLO-2 | SLO-3 | SLO-4
--- | --- | --- | --- | ---
ART 100 | M | | | P
ART 101 | M | | M | |
ART 103A | M | | M | |
ART 103B | M | | | M
ART 106A | P | P | P | P
ART 106B | M | M | M | M
ART 107A | M | M | M | M
ART 107B | M | M | M | M
ART 111A | P | P | | M
ART 111B | M | M | M | M
ART 117A | M | M | M | M
ART 117B | M | M | M | M
ART 121A | | | | |

- **SLO Matrix Comments**

In academic classes they do not produce works of art.

- **Course SLO & Assessment**

  **ART 124 Advanced Ceramic Decorating**

  1. Demonstrate advanced skills related to the arts in general and design and ceramics in particular.
  2. Design and form 3-dimensional products.
  3. Identify current methods, styles, and historical uses of ceramics.

<table>
<thead>
<tr>
<th>Indicate planned course assessment strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rubrics</td>
</tr>
<tr>
<td>Portfolio</td>
</tr>
<tr>
<td>Performance Assessment</td>
</tr>
<tr>
<td>Skills Assessment</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Describe the criteria and/or performance standards used to appraise student work.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ceramics art course cluster from ART 121A - 124 assessment information is attached.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Enter assessment results and analyze student success in achieving course SLOs.</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Describe revisions in curriculum or teaching strategies implemented to promote student success.</th>
</tr>
</thead>
</table>

- **Student Achievement:** A series of measures including course completion, course retention, persistence, program completion, and others.

  1. List expected student achievement outcomes:
  2. Analyze changes in data, identify trends, and provide possible contextual explanations for each measure used. (Example measures include: course completion, course retention, persistence, program completion).
The program has grown consistently since the last program review in 2006. In 2006 FTE were 291 and have grown to 380 in 2009. Total concurrent FTE has grown at a from 2006 291 to 371 in 2008.

Our retention and success rate by ethnicity shows in almost all categories a rise of from 2008 of nearly 8% to 72% success rate in 2009. When looking at the overall statistics in terms of success rate the program has not fallen below a 58.9% success rate since 2009.

The statistics in terms of an online version of Art 101 compared to the “live” version of the course show that retention rates for on-line courses are almost 8% higher for on-line courses and nearly 13% higher in terms of success rates for online Art 101 (Art Appreciation.)

3. Analyze program budget trends and expenditures. Comment on how the program can best use budget resources.

There are consistent financial needs of the full time faculty (and part timers who head departments) for professional experts to help in maintenance of various studios. The ceramics, glass and sculpture departments continue to expand their curriculums. By keeping up to date with the latest technologies and having various tools and materials available for the current needs of the studio, the financial needs of these programs continue to grow more rapidly than other art areas.

4. Analyze the program's current use of staff, equipment, technology, facilities, and/or other resources. Comment on how the program can best use these resources.

Currently there are three programs that around being taught in room 4204 and the courtyard connected to it. Ceramics, glass and sculpture desperately need greater facilities. The space in the room does not allow for larger number of students in the classes. It is also necessary to have enough space for safety.

We need a designated courtyard for students to work in that could be used in and out of class time. We need more areas for work tables, kilns, welding and raku-ing. The courtyard area needs a flexible covering to help deal with weather issues.

Ceramics should have its own facility outside of glass and sculpture.

5. Describe any additional notable program achievements(optional).

6. Additional Program Table Data
7. Future Action
Strategies to improve student achievement indicators. Specify.

At this point, the size of the population in the classroom seems to be the greatest hindrance to effective teaching. The facilities are adequate for painting and drawing and most of the 2 dimensional arts. The three dimensional arts need more space desperately. All the art classes that are lab based have a hard time being effective effective with more than 20 - 25 students in each class due to the size of the rooms.

Outside the classroom there need to be walls made of corkboard that make it easy to hang work and critique it.

• Program Analysis
After assessing student learning outcomes/impacts, student/program achievement, and the status of previous program improvement objectives (PIOs), analyze the data and any identified trends, and summarize you findings. Use these data and trends to prioritize, revise, or develop new PIOs

1. Describe program achievements and successes.

The fine arts faculty, both full time and part time are meeting and sharing ideas more consistently with an aim towards unifying and sharing teaching methods in studio classes so that the curriculum taught by different professors is more consistent.

In the last two years we have integrated the arts curriculum more fully into the overall offerings at Ohlone. By meeting with other professors and attending their lectures we have been able to tailor and dovetail the art curriculum with what is taught in other departments such as Music, Drama, English and History. For example, painting and drawing students attend rehearsals of dramatic productions and produce work that is based on Ohlone’s musical and theatrical productions. The work produced by the fine arts classes is then exhibited on during receptions that are concurrent with dramatic and musical events at the Smith Center.

We have integrated the art gallery exhibits more fully into the Art History and Art Appreciation courses. To provide an on campus direct experience of the “art world” and tangible examples of what the students will be studying in lecture classes and studio courses.

The exhibits are more relevant and integrated with Ohlone Community in general and the Humanities Programs at Ohlone by widening and changing the emphasis of the exhibits from strictly “high” or “fine arts” to more relevant craft and vocational types of exhibits such as, theatre arts exhibits that emphasize set design, costume design, graphic design, interior design, industrial design, commercial photography, scientific illustration. When
“fine arts” exhibits are planned possibly bring in some outside commercial curators who own and run galleries to work with the students.

2. According to the evidence, what are the areas needing improvement?

Year 1:

**ART GALLERY/ART CLASSES:**

- Gallery classes will do more writing and interview the artists being exhibited. Students will be publishing catalogs with essays that are written by the Museum class as well as the Art History and Art Appreciation Classes.
- The Integration of arts curriculum more fully into the overall offerings at Ohlone. By changing assignments requirements to, include more research, more writing of essay and short essay answers. This will be done in consultation with English Professor Elliott Cragen in learning communities and informal meetings for brainstorming.
- The Integration of the art gallery exhibits more fully into the Art History and Art Appreciation courses will be accomplished by having the professor who teaches and organizes the Art Appreciation and Art History Courses also direct/curate of the art gallery. The planning of the exhibits will be designed to correspond to the subject matter taught in these classes. Curriculum in both the Museum classes and Art Classes will be redesigned.

**STUDIO COURSES:**

- Full time professors who teach classes will take the lead and correspond, meet, and share information about how they teach the course and course curriculum several times over the course of the semester.

Year 2: Meet and continue the strategies began the year before. Try to plan gallery shows at least a year in advance of semester. Try to incorporate more official “Learning Communities.”

**Program Improvement Objectives:**

1. **Objective:**

   Unify and share teaching methods in studio classes so that the curriculum taught by different professors is more consistent.

2. **PIO Assessment**
   a. **Future Action**

   1. **Objective:**
Integrate the arts curriculum more fully into the overall offerings at Ohlone. Dovetail art curriculum with what is taught in other departments such as English and History.

2. **PIO Assessment**
   a. *Future Action*

1. **Objective:**

   Integrate art gallery exhibits more fully into the Art History and Art Appreciation courses. To provide an on campus direct experience of the “art world” and tangible examples of what the students will be studying in lecture classes and studio courses.

   a. **Action Plan**
      
      **Year 1:**
      
      Gallery classes will do more writing and interview the artists being exhibited. Students will be publishing catalogs with essays that are written by the Museum class as well as the Art History and Art Appreciation Classes. The Integration of arts curriculum more fully into the overall offerings at Ohlone. By changing assignments requirements to, include more research, more writing of essay and short essay answers. This will be done in consultation with English Professor Elliott Cragen in learning communities and informal meetings for brainstorming.

2. **PIO Assessment**
   a. *Future Action*

1. **Objective:**

   Provide the best working and learning environment for ceramics, sculpture and glass.

   a. **Action Plan**
      
      **Year 1:**
      
      Change electrical to 3 phase from single phase system. Two electric kilns need to be replaced immediately over winter break. A transformer and breakers will need to be put in to change system from single to three phase. This must be done because two electrical kilns are not performing and do not reach temperature regularly thus there is only one functioning electric kiln. The studio needs three kilns to be able to fire all the student work created in a semester. Students must be able to complete course work to pass the course. A change from single phase to three phase needs to take place so that the kilns will fire more efficiently and for longer duration of time. Have bid for kilns and transformers, etc.
Year 2:
Replace the third electric kiln from single phase to three phase and replace the kiln. Once replaced it will run more efficiently and all three kilns will be working properly

b. Equipment (Include items that fit under department budget codes)
Year 1:
2 new skutt electric kilns, transformers, breakers

Year 2:
1 new skutt electric kiln, new plug for change from single to three phase

c. Facilities (Include items that fit under the Facilities budget codes)
Year 1:
Phil, electrician, changes single phase to three phase. Need old kilns taken away and new kilns put in

d. Assessment Plan: List Assessment Strategies
Year 1:
Work will be fired and students will be able to meet course requirements.

e. Which college goal(s) does this program improvement objective work to achieve? Clearly describe how your PIO will help achieve one or more of the college goals and objectives, has impact beyond the particular department, and contributes to student learning/success.
1. Through innovative programs and services, improve student learning and achievement.
Rationale:
Without replacing kilns that are not working students will not be able to complete course and program student outcomes.

2. PIO Assessment
   a. Future Action

   1. Objective:
   2. PIO Assessment
      a. Future Action

   1. Objective:
Students receiving more degrees and certificates help them to be more qualified for jobs.

a. **Action Plan**

   **Year 1:**

   Identify, track and inform students of their eligibility to receive Certificates of Achievement, Certificates of Accomplishment and AA Degrees in Fine Art Classes: ceramics, drawing, painting, design, glass and sculpture.

   Inform incoming students of the various degree and certificate options offered in the department. Provide each student with a hand out / checklist of required courses for each option.

   **Year 2:**

   Work with IT Datatel programmers to develop an integrated student tracking system that will automatically and consistently give students information showing their progress towards completing offered degrees and certificates, and feed back data to aid college development.

   **Year 3:**

   Implement Datatel tracking system. Review process to determine how system can be expanded to address individual student goals, and aid college development.

b. **Staffing**

   **Year 1:**

   Additional time required from instructors and counselors.

   **Year 2:**

   Additional time required from instructors, counselors and IT staff/ Datatel programmers.

   **Year 3:**

   Additional time required from IT staff / Datatel programmers, instructors and counselors.

c. **Equipment (Include items that fit under department budget codes)**

   **Year 1:**

   na
Year 2:
na

Year 3:
na

d. Technology (Include items that fit under IT budget codes)
Year 1:
IT staff / Datatel programmer

Year 2:
IT staff / Datatel programmer

Year 3:
IT staff / Datatel programmer

e. Facilities (Include items that fit under the Facilities budget codes)
Year 1:
na

Year 2:
na

Year 3:
na

f. Other (Include other resources needed)
Year 1:
na

Year 2:
na

Year 3:
g. Assessment Plan: List Assessment Strategies
Year 1:
Solicit student feedback to determine student awareness of degree and certificate.

h. Which college goal(s) does this program improvement objective work to achieve? Clearly describe how your PIO will help achieve one or more of the college goals and objectives, has impact beyond the particular department, and contributes to student learning/success.
1. Through innovative programs and services, improve student learning and achievement.
Rationale:

2. PIO Assessment
   a. Future Action

1. Objective:
   Provide the best working and learning environment for the 3d studios: ceramics, sculpture and glass.
   
   a. Action Plan
   Year 1:
   Remove the Misonex Ductless fume hood in 3d lab and replace it with an appropriate ventilation system for mixing ceramic chemicals. The Misonex equipment was ordered by Lucky Lofton and was never used and was never appropriate for the type of mixing performed in a ceramics class. The Misonex fumehood is meant for vapor chemicals not powder. The 3d lab needs to have a healthy space to mix chemicals.

   b. Equipment (Include items that fit under department budget codes)
   Year 1:
   A fumehood for ventilating ceramic chemicals and a mixing station.

   c. Facilities (Include items that fit under the Facilities budget codes)
   Year 1:
   Someone to removed the Misonex Machine and install the appropriate table and fume hood.

   d. Assessment Plan: List Assessment Strategies
Year 1:

The Ceramic Technician will be working in a healthy safe environment while mixing various glazes. Students will learn how to make their own glazes in a healthy and safe environment. Students will be able to meet course requirements.

e. Which college goal(s) does this program improvement objective work to achieve? Clearly describe how your PIO will help achieve one or more of the college goals and objectives, has impact beyond the particular department, and contributes to student learning/success.

1. Through innovative programs and services, improve student learning and achievement.

Rationale:

Without replacing the misonex ductless fumehood students will not be able to complete course and program student outcomes.

2. PIO Assessment
   a. Future Action

   1. Objective:

      Provide lights and wall space for students in 2d studios to display their work to be critiqued.

      a. Action Plan
         Year 1:

         Add white corkboard to the 3rd floor of building 4 outside of the painting/drawing studio and the 2d/3d/interior design room (4311 and 4304) and spot lights on the ceiling.

      b. Equipment (Include items that fit under department budget codes)
         Year 1:

         corkboard and lights

      c. Facilities (Include items that fit under the Facilities budget codes)
         Year 1:

         install corkboard and lights

      d. Assessment Plan: List Assessment Strategies
         Year 1:

         Work will be critiqued and students will be able to meet course requirements.
Which college goal(s) does this program improvement objective work to achieve? Clearly describe how your PIO will help achieve one or more of the college goals and objectives, has impact beyond the particular department, and contributes to student learning/success.

1. Through innovative programs and services, improve student learning and achievement.

Rationale:

Students will be able to put up their work in a group format to view how their peers accomplished each project goal. Work will be critiqued and evaluated.

2. **PIO Assessment**
   
a. *Future Action*

1. **Objective:**

Provide safety to the 3d studio to provide the best working and learning environment for ceramics, sculpture and glass.

   a. *Action Plan*
   
   Year 1:
   
   Have the flexibility to padlock the patio gate from the interior or exterior.

   b. *Equipment (Include items that fit under department budget codes)*
   
   Year 1:
   
   A gate that would work with a padlock or keylock.

   c. *Facilities (Include items that fit under the Facilities budget codes)*
   
   Year 1:
   
   Install the lock / necessary gate.

   d. *Assessment Plan: List Assessment Strategies*
   
   Year 1:
   
   Students and faculty will be working in a safe environment. Employees at night can lock the gate from the inside and leave the campus out the studio doors. Faculty and employees who come to campus to turn up the kiln will be able to drive up and open the gate from the outside when necessary. The gate needs to be open when class is in session for safety. Someone outside the gate could lock students in.
a. *Future Action*

- **Outside Review Results**
  1. List each team members name and title.
     None.
  2. Discuss key feedback provided by team and how it was incorporated into the report.
     None.

- **Attached Files**
  1. [Design Cluster Course Assessment.doc](Design_Cluster_Course_Assessment.doc)
  2. [SLOAssessment for Ceramics.doc](SLOAssessment_for_Ceramics.doc)
  3. [2010_Program Review_Student_Work.pdf](2010_Program_Review_Student_Work.pdf)
  4. [Assessment_Art_History_and__Drawing.pdf](Assessment_Art_History_and__Drawing.pdf)