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Instructional Program Review

Program Name: **Art 2-D**Program Contact: **Alex, Rebecca**Academic Year: **2013-2014**Status: **Submitted**

1. Description of Program

Provide a brief description of the program and how it supports the college's [College Mission and Diversity Statements](#), [Institutional Priorities, 2008-2013](#), [5 in 5 College Strategies, Spring 2011](#), and other [Institutional Program Planning](#) as appropriate.

The Studio Art program, formerly called the 2D Art program, is part of the Art Department at CSM, which also includes Art History, Photography, Sculpture and Ceramics. The Studio Art program offers courses serving a large variety of educational goals for students, ranging from transfer to baccalaureate institutions for art and non-art majors to skill update and improvement for students seeking a second career. The program offers both an AA-T and a General Studio Art major. Both have been revised and updated during the Spring 2014 semester. The AA-T was revised to be C-ID compliant. The Studio Art program classes are conducted in five classrooms on the first and second floor of building 4. This academic year the program offerings total 36 classes each semester of 17 (Spring) or 19 (Fall). 100% of the art classes are transferable. The Studio Art program consists of one full-time professor and eight adjuncts. All of the instructors are practicing, well-respected professional artists who bring a wealth of enthusiasm, knowledge and experience to their students. All of the instructors have been teaching at CSM from 10 to 39 years. The faculty represents a wide range of ages and genders, although we could work on increasing our ethnic diversity. Nevertheless, all of the faculty value and teach multiple perspectives and the free exchange of ideas, in accordance with the College Diversity Statement.

In addition to teaching classes, studio art faculty participate in faculty inquiry groups, professional development activities that enhance teaching quality, innovation, interdisciplinary promotion of student success, all serving the college mission, especially addressing four Institutional Priorities: to improve the academic success of all students (including course completion, retention and persistence), to promote academic excellence (and improve transfer rates), to promote relevant, high-quality programs, and to enhance institutional dialog.

Studio Art faculty assess course SLOs, have aligned course SLOs to CSM General Education SLOs, and written new program SLOs. Faculty have current course outlines approved by COI using CurricUNET; some updates are results of collaboration with Skyline and Canada colleges on common prerequisites, allowing automatic prerequisite checking and success rates. During the fall 2013 semester, twelve existing studio art courses were revised in accordance with the 6-year curriculum revision cycle. At this time, seven of these courses were also re-written to be C-ID compliant. The new full-time professor, Rebecca Alex, also wrote five new courses. One of these courses, 3D Design, is mandatory for the AA-T and is therefore also C-ID compliant. The other four courses were written to fill in course sequencing, such as with life drawing, or to increase student success (Fine Art Portfolio Preparation). The last newly proposed course, Arts Internship, was written to offer course credit to a CSM students interning at the Peninsula Museum of Art.

These reflect how the *Studio Art Priorities* support **CSM's Institutional Priorities and 5 in 5 College Strategies**, as listed below:

1. *Increasing student transfer success through revision of the two art majors, including submission to C-ID.* (**Priority #1: Improve Student Success, Priority #2: Promote Academic Excellence; Priority #3: Promote and Develop Relevant Responsive, High-quality Programs and Services, Transfer Strategy #1: Enhance transfer services**)
2. *Design and revise studio art courses, including new program and course SLOs so that each student receives sequential and complete studio art skills and knowledge.* (**Priority #1: Improve Student Success; and Priority #2: Promote Academic Excellence, Priority #3: Promote and Develop Relevant Responsive, High-quality Programs and Services, Basic Skills Strategy # 5: Rebrand and improve marketing of basic skills; increase community awareness of comprehensive basic skills programs Transfer Strategy #1: Enhance transfer services**)
3. *Increase student awareness and participation with the community and career opportunities through community partnerships, internships and job offerings.* (**Priority #1: Improve Student Success; Priority #4: Support Professional Development, Priority #6: Enhance Institutional Dialog, CTE Strategy #1: Develop and support industry partnerships; establish student**

internships opportunities CTE Strategy # 3: Increase CTE outreach and community collaborations)

4. *Plan and budget for a campus-wide "living art gallery" by installing exhibition spaces and artwork throughout the campus, especially in Bldg. 10 and the Theater Lobby. (Priority #5: Promote Integrated Planning, Fiscal Stability, and the Efficient Use of Resources; and Priority #4: Support Professional Development, CTE Strategy #3: Increase CTE outreach and community collaborations)*

A high priority for us this year was to set in place opportunities for students to explore and train in various studio art careers. First, the program has partnered with four local arts organizations; the Peninsula Museum of Art, City Arts of San Mateo, the Peninsula Arts Council and Twin Pines Art Center. The Peninsula Museum of Art is a new, 18,000 ' museum in Burlingame. Last fall six CSM students interned at the museum. After their first semester, they specialized in areas of interest. The results of this partnership are beyond our expectations. One intern is now training to be the new Development Director of the museum, another has been hired to document an independent art collection and a third is in discussions to intern at the Huntington Library as a conservationist. Interns are also working with the CSM President's office to curate and hang artwork from the museum's permanent collection in Bldg. #10. City Arts of San Mateo and the Twin Pines Art Center offer exhibition spaces to our students. Last January, Rebecca Alex's painting class exhibited their paintings at Twin Pines and sold five pieces. Students orchestrated the entire show, including hanging, PR, reception, and sales.

We've also updated our website to include an "Opportunities for Students" page, where exhibition, job, internship and other various opportunities are listed.

Finally, we started the CSM Fine Arts Club recently, with over 70 students. Current activities include web sharing, planning exhibitions both on and off campus and workshops on topics such as developing artist websites, framing and PR.

All of these are designed to help both transfer and life learners move from the classroom into various art opportunities and careers.

The Studio Art program is undergoing a period of innovation, optimism, and vitality, with healthy student enrollments and a faculty that constantly strives to meet the challenges to student success. 50% of the adjuncts will soon be teaching two classes a semester, resulting in a greater commitment to the college and the program. By fall 2014, a ninth adjunct instructor will be on staff and course offerings will have increased by 10%. The strongest, most pressing issues for the Studio Art program are the need to install correct studio art lighting in two studios, which should have been part of the remodel, as well as installing an air conditioner in another studio due to unsafe heat conditions. We also hope to make the beautiful new CSM campus into a "living art gallery" by installing secure art displays in the theater lobby, as well as art installations curated by students in Bldg. #10.

2. Student Learning and Program Data

A. Discuss Student Learning Outcomes Assessment

Reflect on recent SLO assessment results for courses and degrees and certificates offered by the program. Identify trends and discuss areas in need of improvement.

A complete assessment of all SLOs for all courses in AY 2011-12 determined that 83% of the students demonstrated sufficient ability of the skills and knowledge necessary to complete art projects within the established SLO criteria. 17% of the students demonstrated moderate ability of the skills necessary to complete art projects with the described criteria. We noticed two trends that inhibit student success. Students who could not demonstrate sufficient ability of the skills necessary for successful completion of the class either had 1) manual, perceptual and processing difficulties which inhibited their ability to perform the task or 2) lack of sufficient oral, verbal and written English language skills. The final challenge is that historically the Studio Art faculty have not been trained nor have understood how to correctly assess course SLO's.

The above areas in need of improvement have been addressed by:

- 1) Clear communication between the instructor, student and DSPS when the student is not succeeding in class due to manual, perceptual or processing difficulties and strategizing between the three on how best to serve the student. Additionally, the Studio Art program has communicated with DSPS that Studio Art classes are not "easy" classes where challenged students should be directed without careful consideration of their manual and visual processing abilities. We've sent syllabi to DSPS, as well as communications via email and in person, to help them understand the technical and academic expectations of the program.
- 2) New courses and course revisions now include a recommended preparation of eligibility for ENGL 838 or 848.
- 3) The new full-timer, Rebecca Alex, has held two flex activities on SLO Assessment Training for the adjuncts, as well as supplying them

with an assessment template and instructions. The adjuncts have responded very positively to this training and we are 100% on track with our assessments.

We are currently assessing Art 201 and 207 and plan to assess the other courses during Fall 2014.

B. Student Success Indicators

1. Review **Student Success and Core Program Indicators** and discuss any differences in student success indicators across demographic variables. Also refer to the **College Index** and other relevant sections of the **Educational Master Plan: Update, 2012**, e.g., Student Outcomes and Student Outcomes: Transfer. Basic Skills programs should also refer to **ARCC** data.

There is essentially no difference between male and female regarding success and retention. As the students age, they succeed at higher rates and are retained at higher rates. Two ethnic groups, Black and Pacific Islanders stand out as succeeding at lower than average rates respectively compared to the average. Because those two groups are also the 2nd and third smallest in terms of the number of students, it makes each individual student weigh more as reflected in the percentages. Nonetheless, we plan to discuss as a program what supports we might provide to help these students improve their success.

2. Discuss any differences in student success indicators across modes of delivery (on-campus versus distance education). Refer to **Delivery Mode Course Comparison**.

Currently, the Studio Art program does not offer online or distance education courses.

C. Program Efficiency Indicators. Do we deliver programs efficiently given our resources?

Summarize trends in program efficiency as indicated in the **Student Success and Core Program Indicators** (LOAD, Full-time and Part-time FTEF, etc.)

The load dropped in 12-13, probably due to the new restrictions on repeatability that limits life learners from taking excessive Studio Art courses. Success (80.8%) and retention (84.7%) have stayed high relative to other programs in the Division (in the 80%^s). This is in alignment with the College Index Target Retention Rate of 84%. The college LOAD for the same years dropped from 523 to 519, and College wide retention was 84%. Thus the 2D Art program numbers remain strong and consistent with the college-wide trend in load. Full-time FTEF reduced from 2.1 in 11-12 to 1 in 12-13 due to the retirement of the one full-time instructor in the program. Adjunct FTEF remained the same.

3. Career Technical Education

D. Additional Career Technical Education Data - CTE programs only. (This information is required by California Ed. Code 78016.)

1. Review the program's **Gainful Employment Disclosure Data**, **External Community**, and other institutional research or labor market data as applicable. Explain how the program meets a documented labor market demand without unnecessary duplication of other training programs in the area. Summarize student outcomes in terms of degrees, certificates, and employment. Identify areas of accomplishment and areas of concern.

2. Review and update the program's Advisory Committee information. Provide the date of most recent advisory committee meeting.

4. Additional Factors

Discuss additional factors as applicable that impact the program, including changes in student populations, state-wide initiatives, transfer requirements, advisory committee recommendations, legal mandates, workforce development and employment opportunities, community needs. See [Institutional Research](#) as needed.

Studio Art enrollment has been impacted by the statewide repeatability restrictions, particularly in terms of the life learners. We are addressing this by directing such students to our "Opportunities for Students" website, mentioned above, as well as the Fine Arts Club. We have learned that many of the life learners just don't know how to move beyond the classroom into the outside world of making and exhibiting artwork and that they eagerly embrace this once they are pushed in the right direction and with faculty and peer support. Also, when student success relies upon a set of skills or knowledge requiring more than 4 months of experience, we are writing "families" of courses. This is particularly important when admission to an art school or gallery relies upon an accomplished portfolio of artwork rather than an academic transcript or resume.

We have updated and added a 3D Design course to meet the AA-T transfer requirements, updated and revised the General Studio Art Major and are working on the webpage so that the requirements of both are more easily read and understood.

5. Planning

A. Results of Program Plans and Actions

Describe results, including measurable outcomes, from plans and actions in recent program reviews.

The last program review was written when the former full-timer, Jude Pittman, had retired. Since then, a new full-timer, Rebecca Alex, who was an adjunct for 18 years in the program, has been hired. Since Rebecca taught for so many years for the program, she has an in-depth understanding of the strengths and weaknesses of the program and has instituted a number of actions to address recent program reviews, such as:

1. Holding regular flex activities for the faculty to discuss issues and be trained on SLO assessment. We are now 100% on target with our SLO assessment cycle.
2. Writing curriculum that will add to student transfer and career success and/or completes sequences of courses. These four new classes will be taught Fall 2014.
3. Providing opportunities for students such as internships, exhibition venues and the Fine Art Club to experience various arts careers. Outcomes from these opportunities are listed above. This action is designed to address the lack of repeatable classes, especially for the adult learners, as well as career exploration for all students.
4. Request funding in this Program Review to address the incomplete work from the re-model in terms of essential studio lighting for two of the classrooms.
5. Communicate clearly and work with DSPS on the requirements and expectations of the Studio Art curriculum, due to increasing challenges in classroom management as students with less preparation and greater acuity of emotional and mental health issues arrive in our classes.
6. Fund hanging systems and organize students, either through the museum internship or the Fine Arts Club, to mount exhibitions throughout the campus, but especially in Buildings #4 and #10.

B. Program Vision

What is the program's *vision* for sustaining and improving student learning and success over the next three years? Make connections to the [College Mission and Diversity Statements](#), [Institutional Priorities, 2008-2013](#), and other [Institutional Program Planning](#) as appropriate. Address discussion in the Student Learning and Program Data section: SLO assessment results and trends in student success indicators.

[**Note:** Specific plans to be implemented in the next year should be entered in C of the Planning section.

CTE programs must address changes in the context of completion and employment rates, anticipated labor demand, and any overlap with similar programs in the area as noted in D1 and D2 of the Career Technical Education section.]

Our vision is to continue to clarify and streamline the transfer process, including appropriate course work and portfolio preparation for our transfer students. We also wish to address the needs of both transfer students and the adult learners by writing families of courses, when appropriate for advanced level skills in a certain discipline, as well as showcasing career opportunities through our partnerships in the community. Specifically, with reference to the **College Mission Statement**, we plan to:

1. Monitor and assess how the new courses are working within the sequencing of existing classes and change to adapt the course outlines if necessary. **(1. Improve Student Success, 2. Promote Academic Excellence, 3. Promote Relevant, High-Quality Programs and Services)**
2. Continue to involve the adjuncts in conversations and decision-making about the program and courses, as well as to insure that the whole faculty understands and implements SLO assessment. **(4. Promote Integrated Planning, Fiscal Stability, and the Efficient Use of Resources, 5. Enhance Institutional Dialog)**
3. Request funding for hanging systems and implement the plan to make the whole campus a living art gallery. **(4. Promote Integrated Planning, Fiscal Stability, and the Efficient Use of Resources, 5. Enhance Institutional Dialog)**
4. Increase off-hours/homework time access to the studios through open hours, if possible. **(1. Improve Student Success, 2. Promote Academic Excellence, 3. Promote Relevant, High-Quality Programs and Services)**
5. Partner with the learning resource center, where appropriate, to promote student success. **(1. Improve Student Success, 2. Promote Academic Excellence, 3. Promote Relevant, High-Quality Programs and Services (4. Promote Integrated Planning, Fiscal Stability, and the Efficient Use of Resources, 5. Enhance Institutional Dialog)**
6. Continue to seek out and foster community partnerships. **(1. Improve Student Success, 2. Promote Academic Excellence, 3. Promote Relevant, High-Quality Programs and Services)**
7. Find ways to work in a more integrative way with our fellow art programs at CSM: Art History, Photography, Sculpture and Ceramics. **(4. Promote Integrated Planning, Fiscal Stability, and the Efficient Use of Resources, 5. Enhance Institutional Dialog)**
8. Work on creating a more ethnic diversity amongst our future instructor hires. **(Diversity Statement)**

1. To guide future faculty and staff development initiatives, describe the professional activities that would be most effective in carrying out the program's vision to improve student learning and success.

Adjunct faculty members teach many of the courses in the Studio Art program. We hope to continue fostering a greater sense of community and program ownership by:

1. Continue to meet regularly as a faculty to discuss the program and receive critical knowledge and training in program implementation, such as SLO assessment.
2. Plan some common "brainstorm and critique" times to enrich and/or unify the faculty approaches to new ideas for curriculum implementation and critique for students.
3. Continue the plan to offer existing adjuncts in the program two classes a semester, which leads to greater job security and commitment to students and the program.
4. Develop workshops for the faculty that would expand upon their own art making skills and give them new ideas and resources on how to use these in the classroom.

2. To guide future collaboration across student services, learning support centers, and instructional programs, describe the interactions that would help the program to improve student success.

The Studio Art program wants to work more closely with the Learning Resource Center services for student success. We know that our students need help with reading and writing—these skills will enrich their art making/understanding and critical thinking skills. We wish to continue working with DSPS on curriculum awareness for appropriate student placement in our classes. We know that our students often need student services support (counseling and other types of life assistance counseling) and we regularly refer our students to these. We would like to collaborate more with DGME, since we share many students. We wish to increase our efforts in awareness of existing services and the best ways to refer students to the appropriate resources.

3. To guide the **Institutional Planning Budget Committee** (IPBC) in long-range planning, identify any major changes in resource needs anticipated during the next three years. Examples: faculty retirements, equipment obsolescence, space allocation.

See the Resource Requests section below to enter itemized resource requests for next year.
Leave sections blank if no major changes are anticipated.

Faculty

Ideally, the Studio Art program would increase the number of full-time faculty over time. We anticipate that a larger number of students will be pursuing the basic courses in pursuit of the TMC in Studio Arts, especially since we are one of only a few Bay Area community colleges who offer it. Also, at least two of our current adjuncts are taking a leave of absence for the Fall 2014 semester and we anticipate that they will retire in the near future. We've hired a new adjunct for Fall 2014 and expect that we will have more positions available in the future, due to retirements and more course offerings.

Equipment and Technology

While building 4 (the Fine Arts complex) was "renovated" five years ago, much of our basic equipment and furniture was not updated in that process. Critical studio lighting that was requested during the remodel was not supplied and this is our first priority in terms of ensuring optimal instructional success. The painting studio also needs an air conditioner, since it typically reaches extreme temperatures (up to the 90's) when the classroom is full, primarily because the electrical circuitry room for all of Bldg. 4 is directly beneath it, as well as full southern facing windows. This is a health and safety hazard, as we've had students drop courses in that studio because of this and even instructors refuse to teach there. We anticipate needing to upgrade our drawing tables, art "donkeys," lights, props, and other equipment in the coming three to five years.

Instructional Materials

Correct studio lighting in order to teach Renaissance light theory and modeling is a critical need for us for two studios, 4-137 and 139. As mentioned earlier, this was supposed to be included in the re-model. Our instructional success is severely handicapped without this vital component.

A rotary print trimmer is needed for framing and mounting student artwork, especially as one of our major drives this year is to teach students how to exhibit their work.

Classified Staff

We do not need additional classified staff at this point.

Facilities

As mentioned in Equipment and Technology, the painting studio desperately needs an air conditioner, since it typically reaches extreme temperatures (up to the 90's) when the classroom is full, primarily because the electrical circuitry room for all of Bldg. 4 is directly beneath it, as well as full southern facing windows. Facilities would be hired to install it. This is a health and safety hazard, as we've had students drop courses in that studio because of this and even instructors refuse to teach there.

Additionally, the white block out shades in the studios constantly break and need to be repaired by facilities at least once or twice a semester. Long-range planning needs to address this, but it is not as critical as our lighting and air-conditioning needs at this time.

C. Program Plans and Actions to Improve Student Success

Prioritize the plans to be carried out next year to sustain and improve student success. Briefly describe each plan and how it supports the **Institutional Priorities, 2008-2013**. For each plan, list actions and measurable outcomes. (Plans may extend beyond a single year.)

Plan 1

Title:

Curriculum Monitoring

Description

Monitor and assess how the new courses are working within the sequencing of existing classes and change to adapt the course outlines if necessary.

Action(s)	Completion Date	Measurable Outcome(s)
SLO Assessment	Spring 2015	Make sure that the SLO and course outcomes are being achieved. Verify that the course fits into the current sequencing of courses.
Possible change to curriculum through CurricuNet	Fall 2015	Re-assess through SLO's and observation, feedback from students.
Click here to enter action	Choose Year or Semester/Year	Click here to enter measurable outcome

Plan 2

Title:

Art exhibition space on campus

Description

Find funding for hanging systems and implement the plan to make the whole campus a living art gallery.

Action(s)	Completion Date	Measurable Outcome(s)
Request funding through Program Review for a hanging system in the Creative Arts Division office.	Spring 2014	The system is up and running.

Write a request for funding permanent and secure display cases for the theater lobby.	Spring 2014	The system is up and running.
Click here to enter action	Choose Year or Semester/Year	Click here to enter measurable outcome

Plan 3

Title:
Update the Studio Art Website

Description
Update faculty and student work pages and add Fine Art Club page

Action(s)	Completion Date	Measurable Outcome(s)
Update faculty and student work pages and add Fine Art Club page	2014/2015	Students will see faculty and past student artwork on the website.
Click here to enter action	Choose Year or Semester/Year	Click here to enter measurable outcome
Click here to enter action	Choose Year or Semester/Year	Click here to enter measurable outcome

6. Resource Requests

Itemized Resource Requests

List the resources needed for ongoing program operation.

Faculty

NOTE: To make a faculty position request, complete [Full-time Faculty Position Request Form, AY 2013-2014](#) and email to your Dean. This request is separate from the program review.

Full-time faculty requests	Number of positions

Equipment and Technology

Description	Cost
Air conditioner for 4-111 with installation	\$ 2,500.00
Hanging system for the Creative Arts Division Office for student artwork	\$ 300.00

Instructional Material

Description	Cost
Rotary Print Trimmer for framing and mounting student artwork	\$ 275.00
Light Switches for correct studio lighting (in conjunction with facilities work below)	\$ 500.00

Classified Staff

Description	Cost

Facilities

For immediate or routine facilities requests, submit a [CSM Facility Project Request Form](#).

Description	Cost
Re-wiring overhead lights in 4-137 and 139 for proper studio lighting.	\$ 1,600.00

7. Program Maintenance

A. Course Outline Updates

Review the [course outline update record](#). List the courses that will be updated in the next academic year. For each course that will be updated, provide a faculty contact and the planned submission month. See the [Committee on Instruction website](#) for [course submission instructions](#). Contact your division's [COI representatives](#) if you have questions about submission deadlines.

Career and Technical Education courses must be updated every two years.

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Courses to be updated	Faculty contact	Submission month
All required courses have been updated, Fall 2013, although this doesn't show up on the COI site yet.	Rebecca Alex	November, 2013

B. Website Review

Review the program's website(s) annually and update as needed.

Faculty contact(s)	Date of next review/update
Rebecca Alex	Fall 2014

C. SLO Assessment Contacts

Faculty contact(s)	Date of next review/update
Rebecca Alex	Spring 2014
