

VISUAL ARTS and HUMANITIES

ACADEMIC PROGRAM REVIEW

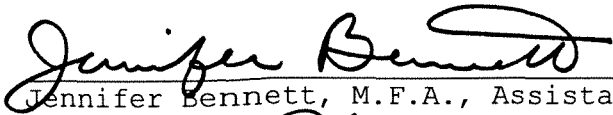
Volume 1 - Report



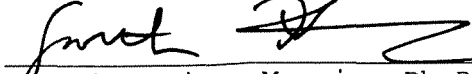
GROSSMONT COLLEGE

Fall, 2010

Visual Arts and Humanities
Faculty Endorsement of the
Department Academic Program Review
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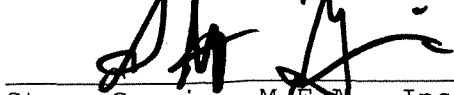
Jennifer Bennett, M.F.A., Assistant Professor of Drawing and Painting



Gareth Davies-Morris, Ph.D., Instructor of Humanities



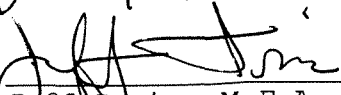
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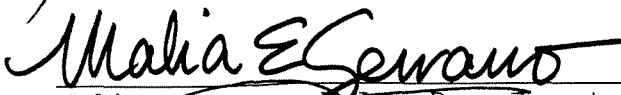
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Visual Arts & Humanities Faculty and Staff

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Drawing & Painting Program

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Diane Morris, M.F.A., Adjunct Instructor
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Humanities Program

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Pete Schmidt, Ph.D., Instructor of Humanities

Hyde Art Gallery

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Photography Program

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Jacqueline Ramirez, M.F.A., Adjunct Instructor
Susan Richardson, A.A., Photography Technician
Louise Russell, M.F.A., Adjunct Instructor
Aaron Serafino, B.A., Adjunct Instructor
Ryder Smith, M.F.A., Adjunct Instructor
Paul Turounet, M.F.A., Associate Professor of Art and Photography

Sculpture Program

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John Chwekun, M.F.A., Adjunct Instructor
Thomas Fox, M.F.A., Sculpture Technician
Miya Hannan, M.F.A., Adjunct Instructor
Larry Kline, M.F.A., Adjunct Instructor
Lisa Medlen, M.F.A., Adjunct Instructor
Ingrid Psuty, M.F.A., Adjunct Instructor
Jim Wilsterman, M.A., M.F.A., Professor of Sculpture

Department Program Review

Academic Program Review

Section 1 – Brief Description and History of the Program

1.1 Introduce the self-study with a brief department history. Include changes in staffing, curriculum, facilities, etc.

a. Overview of the New Visual Arts and Humanities Department.

In the fall of 2009, the Art Department was joined by the Humanities program and the combined faculty christened their new partnership, The Visual Arts and Humanities Department (VAH). Collectively the department offers majors in art and photography, provides general education courses and courses in professional art skills training, and contributes to the cultural life of East County through the Hyde Art Gallery. The Visual Arts and Humanities Department is the third largest department at Grossmont College.

Several programs comprise the department: Art History, Ceramics, Digital Arts, Drawing and Painting, Humanities, Jewelry Design, Photography, Sculpture, Study-Abroad, and the Hyde Art Gallery. Supporting these programs are twelve full-time faculty, three technicians, a part-time gallery curator and assistant, and a cadre of more than forty dedicated and talented adjunct instructors.

The Visual Arts programs are grouped around the Hyde Art Gallery in the 200s-quad and include the new, expanded facilities of the Digital Arts Building and the Sculpture Complex. The Humanities program, still located in the 500s-quad of its former division, should be relocated upon the remodel of the 200s-quad.

The faculty has actively worked for unity of its newly comprised department, crafting its mission statement and rewriting its six-year plan. The department mission statement is as follows:

The Visual Arts and Humanities Department fosters appreciation of culture through intellectual and practical engagement with the visual arts and humanities. Its mission is to teach artistic and critical thinking skills and an understanding of culture and history for degree, transfer, and career-seeking students. The

department values excellence and empowerment through creative expression, community engagement, and respect for the diversity of culture and human experience.

b. Contract and Adjunct Faculty, Tenure, Rank, and Appointments

The department's twelve contract faculty members are tenured and account for 44.244% FTE of instruction.¹ The majority of instruction, 55.756% FTE, is taught by the forty-plus adjunct faculty who survived the massive section reductions of 2008-2010, during which time we lost adjunct instructors in all eight programs.

The fall 2010 semester welcomed the conferred tenure of four faculty members, all of whom replaced retired-faculty positions: Jennifer Bennett in Drawing and Painting; Steve Garcia in Ceramics; Gareth Davies-Morris and Pete Schmidt in Humanities. Gareth Davies-Morris and Pete Schmidt also started the semester as newly-awarded doctoral recipients.

Eight full-time faculty members have achieved rank above instructor. By the fall of 2010, Paul Turounet held the rank of Associate Professor, while Jennifer Bennett advanced to the rank of Assistant Professor. Jeff Irwin has advanced to the rank of Assistant Professor. Of the other eight full-time faculty members, five achieved the rank of full-professor before 2010: Marion de Koning, who received her doctorate in 2003; Suda House; Gwenyth Mapes; Malia Serrano; and Jim Wilsterman.

Malia Serrano began her term as department chair in fall 2009. Jim Wilsterman, Art Department chairman since 2003, served as chair for the fall 2009 semester while Professor Serrano taught in the SDICCA Paris Study Abroad program. Suda House served as acting department chair for the summer 2010 session.

The fall 2010 semester saw new appointments for Gwenyth Mapes, as Honors Co-Coordinator, and Jennifer Bennett, as Coordinator of Digital Arts. Marion de Koning continued with her second year as Phi Theta Kappa honors society advisor, and although not currently funded because of budget constraints, as Study Abroad Coordinator.

The faculty's commitment to shared-governance is strong. Newly appointed committee memberships include: Marion de Koning, General Education; Steve Garcia, Curriculum; Bill Mosley, Room

¹ These numbers are based on a five-semester average of full-time/part-time FTE since fall 2008.

Utilization; Malia Serrano, Enrollment Strategies. Jim Wilsterman serves on the Facilities and the Safety Committees. Jennifer Bennett, Pete Schmidt, Gareth Davies-Morris, and Malia Serrano are the Academic Senate representatives. Jennifer Bennett served as a Senate Officer academic year 2009-2010. Marion de Koning, Suda House, Jeff Irwin, and Paul Turounet are former Academic Senate representatives. Suda House is the AFT department liaison.

There is no department secretary for our diverse, multi-programmed department. Employing a department secretary is one priority listed in our six-year plan.

c. Facilities

In 2007, two state-of-the-art buildings, funded by the voters of East County through Proposition R monies, opened for students. The Sculpture Building houses approximately 6800 square feet of lab and classroom space, including one of the few college foundries in Southern California. The Sculpture program has doubled in number of students served since moving to its new facility. The former sculpture classroom, room 27-211, has become a much needed instructional support, storage, and clay production facility for Ceramics.

The Digital Arts Building houses the Photography and the Digital Arts programs on its first floor. Sixty-five hundred square feet of analog and digital lab and classroom space are dedicated to these two programs. Photography has seen a 33% growth as a result of both the new facility and the inaugural AA degree specific to Photography. Digital Media also saw growth in its course offerings; however, course offerings were cut and growth stalled in part due to the absence of a full-time faculty member for this program during the difficult 2008-2010 budget climate.

The relocation of these programs has enabled the Dance program to move into a newly-remodeled studio in the arts quad. The former Synergy Center, which was located across from the Hyde Gallery, has become the much-needed second lecture room for the Art History program, but the Humanities program still needs a dedicated teaching space and offices for its three full-time faculty members in the 200s-quad.

In 2000, the GCCCD district surveyed the campus to determine lab and classroom-space needs that could be funded by the proposed Proposition R bond measure. The parameters of the bond were very specific: buildings constructed with these monies must be 70%

lab-dedicated. Suda House and Jim Wilsterman responded to the district's request. Their proposals were vetted through the shared-governance process and approved by the governing board. Professors House and Wilsterman, and photography technician Susan Richardson worked tirelessly as stake-holders of these new buildings. Their time commitment to this process, which included meetings scheduled over the winter and summer break demanding timely responses to architects' questions, thereby far exceeding the usual work week of a contract employee.

The continued maintenance and upgrade of these new facilities, their equipment and technology infrastructures will be a continuous cost for which the college must plan. For example, the Digital Photography Lab opened with the understanding that its computer equipment would be upgraded. However, this roll-over was delayed until the 2010-2011 academic year.

The department is currently working with the Facilities Committee and Instructional Computing Services to document its on-going equipment and technology needs so that the college can recognize and plan for these revolving costs.

Faculty has also been actively engaged in the planning process of the 200s-quad remodel, serving on planning task-forces since 2001 and contributing to the development of the Initial Project Proposal (IPP) and to the Final Project Proposal (FPP) submitted by HED Architects for state approval in 2009. The 200s-quad remodel ranks high among the Facilities Committee's master plan priorities. Department faculty members are also actively involved in the more immediate upgrades of classrooms, in particular room 26-220 and room 31-370.

A dramatic disparity exists between the new facilities and those of the Art History, Ceramics, Drawing and Painting, the Hyde Art Gallery, and Humanities programs that are still taught in fifty-year-old buildings, with ageing instructional equipment and inadequate lab space.

X This disparity is keenly felt by the two biggest FTEs draws: Art History and Humanities, the latter of which is yet to be located in the 200s-quad. Both programs require quality audio and projection equipment, and properly lighted lecture spaces for effective art-image based instruction. These needs have not yet been fully met by college facilities.

The Ceramics program operates out of Rooms 27-202 and 27-204 (with Room 27-211 as storage). Room 27-202 is sufficient for a

beginning class of thirty students. As of this writing, it remains unclear how the new fire-code regulations will affect future classroom maximums. The advanced ceramics lab, Room 27-204, is woefully inadequate to accommodate the course maximum of twenty. As a result, students must routinely work out-of-doors in the ceramics yard, where there is little shade and extreme temperatures are a factor.

Moreover, the facility lacks adequate storage to accommodate the high volume of artwork produced throughout the semester. To make the ceramics lab compliant with OSHA standards, a ventilation system that guards against the health hazards of clay dust is also a crucial need in Room 27-211, as is a shade canopy for the outdoor kilns. Currently, students regularly load these kilns in the rain or under hot outdoor temperatures.

The Drawing and Painting program is located in rooms 24-274 and 27-208, both of which face north. The northerly orientation, necessary for proper studio lighting, is a criterion often dismissed by the non-artist: it is crucial that the northerly-facing orientation remain when the remodel of the 200s-quad takes effect. Also, these rooms are in need of a vapor ventilation system to eliminate the hazards of solvents odors.

The adverse long-term effects from on-going exposure to these hazardous materials is yet unknown. Students and faculty have experienced discomfort and there is one documented case of a student fainting because of these conditions. With regards to clay production, technicians don the appropriate safety gear when working with the clay mixer. In the painting room, faculty advocates the use of turpentine alternatives. But current safety gear is not a substitute for proper ventilation systems.

Faculty does not want to wait for the as-of-yet unfunded 200s-quad remodel for these essential safety upgrades. The department will resubmit an activity proposal for these upgrades fall 2010.

D. Safety and Technical Staffing

Adequate technical staffing is a department concern for all studio programs.

The Photography program is served by one technician, Susan Richardson, a graduate of the Grossmont Photography program with thirty-plus years of experience. Hired in 2001, Susan continues to work as the sole full-time technician despite the growth in scope and size of the program that runs twelve hours a day, six

days a week. Hazardous materials, including chemicals and acids, are a staple of photographic developing. Respirators, OSHA safety training, and assistant student technicians are a necessity. However, the current use of student workers to mitigate the need for a second full-time technician is not sufficient, especially when weighed against the health and safety welfare of students and staff.

*Staffing
need*

The department submitted a staffing request for a second technician in 2009. Still unfunded, this position persists as a department priority, noted in our six-year plan, and included in the former Art Department's educational master plans.

[scribble]

In 2005, Alfred Ventura was hired as the full-time ceramics technician. Mr. Ventura has been a working ceramics artist for over thirty years, and previously worked as a technician at Palomar College and City College. In 2008, the Sculpture program received funding for its own full-time technician for its new facility. *fox*

Mr. Ventura's responsibilities include overseeing the safety precautions throughout the ceramics studio and yard. He manages more than a dozen kilns, whose firing temperatures reach 2400 degrees Fahrenheit. He prepares clay and glazes, comprised of unsafe metals and other harmful materials, which require the proper use of respirators and other health apparatuses to mitigate potential hazards. As indicated, a clay-dust exhaust system is needed to safely deal with these conditions.

In 2008, Thomas Fox was hired as the sculpture technician. A master foundry specialist and sculptor, Mr. Fox brings fifteen years of experience to a program that routinely pours molten bronze at 2200 degrees Fahrenheit and manages compressed flammable gasses as well as other hazardous materials. His much needed expertise is yet another argument for properly trained technicians over student workers.

F. Curriculum and Staffing

Safety concerns dictate the need for additional staffing as do curriculum needs.

Since the former Art Department's last program review, the department has looked forward to welcoming a new full-time digital arts instructor, a need wisely recognized by the Program Review Committee in its recommendations of 2003. This need continues to be a top priority today.

Although the Digital Arts instructor position was once ranked third on the full-time faculty college hiring list at Grossmont College, this position remains frozen to the detriment of the Digital Arts program. The Planning and Resources Council reports that the Staffing Committee is on hiatus and the methods by which staffing positions were formerly ranked will be revamped, ostensibly suggesting that the former ranking of the much-needed position will not be honored. Department faculty is troubled by the abandonment of process and feels twice penalized: first by the budget climate that put our staffing priority on hold and secondly by a planning process that negates our priority entirely.

Seven years have passed since the Program Review Committee recommended we hire a full-time faculty in Digital Arts. Four years have passed since the former staffing committee ranked the position third. Three years have passed since the program located to its new facility. While the program stalls on our campus, the technology-driven discipline evolves at record speeds and we are hard-pressed to keep up with demand.

To successfully serve the student needs, the Digital Arts program must develop two distinct tracts: the New Genres tract that utilizes the computer as an artist's tool; and, workforce training for areas of graphic design, animation, web design and the like. To do so effectively, hiring a full-time instructor to develop, guide, and stabilize this program is critical. This is a necessity for us to remain competitive in San Diego County as other institutions have thriving Digital Arts programs with full-time faculty leadership.

Other hindrances with the program exist. In the absence of a full-time instructor students do not have access to program counseling and career advice. Students also do not have the resource of office hours. Keeping up with software changes and receiving professional training in new applications is expensive and often prohibitive for adjunct faculty. With no full-time faculty member in place, adjunct faculty feel disenfranchised without a full-time advocate for their program, and curriculum suffers as lab and course sections are cut.

The Digital Arts program has been supported by a digital lab administrator, Carmina Caballes, who is funded for a few hours a month. But this coverage is inadequate: a full-time technician is necessary to provide coverage for all classes and support faculty and staff on a myriad of ever-changing software upgrades and on-going computer lab equipment maintenance.

In spring 2010, Jennifer Bennett was appointed as Digital Arts Coordinator with a .20 add-on of the department chair's reassignment to help mitigate the absence of a contract faculty. The department has documented its need for a full-time instructor and technician in its six-year plan and in the former Art Department's educational master plans.

G. Basic Skills, Workforce Training, Curriculum and GE/Transfer

During the 2008 budget cycle, the department responded to the district's mandate to principally focus programs on GE/transfer, workforce preparedness, and basic skills. However, these priorities were already well-established foci of the department.

Clearly, the focus on basic skills is an essential component of the Visual Arts & Humanities curriculum, a contribution that is often underestimated by the college at large. Borrowing from the California State University Northridge paradigm of the basics skills, our classes emphasize: 1) analytical reading and expository writing; 2) critical thinking; 3) mathematical reasoning and logic; and, 4) oral communication.² Moreover, the Visual Arts and Humanities curriculum encompasses a variety of learning modalities for a diverse population of learners.

For example, in 2005, Photography faculty Suda House and Paul Turounet worked carefully to create a new degree: a terminal Photography degree for students seeking an immediate career in the field. In addition, they revised the existing Art-Degree-with-an-Emphasis-in-Photography to assist transfer students. These degrees were approved in 2008. In 2010, twenty students graduated with a degree from the Photography program, and a significant percentage of graduates entered the work force or transferred to a four-year school.

In 2009 Sculpture Professor Jim Wilsterman worked closely with adjunct instructors Ingrid Psuty and Lisa Medlen to write curriculum for a jewelry design major. A separate TOPS code for jewelry design is imminent, bringing the total number of programs with TOPS codes to eight within the department. Faculty is exploring links with Vocational and Applied Technology Education Act (VETEA) funding for this program.

All humanities and art history courses satisfy general education and transfer requirements. The other programs--Ceramics, Digital

² California State University Northridge, "General Education Section: Basic Skills," *On-line CSUN University Catalog 2010-2012*, <http://www.csun.edu/generaleducation.html#basicskills> [accessed October 2010].

Arts, Drawing and Painting, Sculpture, and Photography, also offer general education courses. Other courses in the department satisfy transfer requirements, meet degree requirements, and/or support career-training.

The Visual Arts and Humanities Department wishes to acknowledge the excellent working relationship with Janice Johnson with whom faculty works closely in matters of articulation and transfer.

H. Budget Climate of 2008 onward

In spite of the department's successes in developing and maintaining an exceptional learning environment, threats from the current budget crisis loom large: sections, summer school, labs, and program budgets have been cut. Students on wait-lists are turned away. Students' ability to take more than one course in the department during any given semester has dropped.³ Students have been denied access to valuable lab time necessary to complete assignments, resulting in greater stresses as faculty navigate the delivery of instruction during times of reduced means.

Among the recent casualties, the department has lost its thriving summer outreach program of classes for credit offered in partnership with the Museum of Photographic Arts (MoPA). The summer Ceramics program was abolished, and offerings in the Humanities, highly popular as general education and transfer classes, suffered a 75% summer reduction. All other programs were cut in half. Funding for a Study-Abroad Coordinator, the position held by Marion de Koning since 2005, disappeared along with the popular Paris Summer Program.

Furthermore, courses necessary for the major are being scheduled less frequently, delaying student graduation. Just a few examples of less-frequently scheduled but necessary courses include: East Asian Humanities, Ceramics Portfolio, Figure Drawing, and Non-Western Art. Students' educational plans are stalled and programs are becoming impacted.

I. The Hyde Art Gallery

An essential component of the Visual Arts and Humanities Department is its Hyde Gallery, which offers an impressive exhibition schedule of nationally and internationally noted artists. The Hyde Gallery functions as an essential, cross-

³ Jerry Buckley, "Graph: Student Enrollment 2002-2010," *Program Review: Visual Arts and Humanities* (October 26, 2010).

disciplinary venue for students. For example, students from a variety of subject areas write papers about exhibits and attend guest-lectures and poetry readings.

The Hyde Gallery is an important cultural destination in the East County. Students and the general public attend art openings at the gallery and other events hosted by community groups. The past academic year (2009-2010), the Hyde Gallery welcomed 5948 visitors. Such large attendance-figures show the vital role the gallery plays as a means of community outreach and as a valuable resource for the department, division, and Grossmont College at large.

The gallery operates with a part-time gallery curator, Ben Aubert hired in 2001, and a half-time gallery administrative assistant, Teresa Markey hired in 1989. Mr. Aubert brings forty-plus years experience as an artist and several years experience as an exhibits designer and installer to the position, including experience formerly gained at the San Diego Natural History Museum. Mrs. Markey, bilingual in English and Spanish, has nearly forty years experience in office management, including a certificate in business management and work history with PacBell and the US Marine Corps. Supporting the gallery staff are several work-study student assistants who are employed on a semester-to-semester basis.

The department's ambitions to expand the gallery's scope with a museum-studies curriculum, increased community programming, and the use of the gallery as a lab are stymied by the lack of funding-support for a full-time gallery director, a position vacated in 1982 and never re-filled. As a result, the college gallery is currently an underutilized resource, but one which could be used more effectively for innovative instruction and career-training.⁴

With sufficient funding and staffing, the department would broaden its already dynamic programming in conjunction with the gallery. Lecture series, gallery talks, performing arts collaborations, traveling exhibits, and Museum Studies programs are all vehicles for local and national funding and avenues to develop innovative partnerships that meet long-term community needs. Furthermore, the Hyde Art Gallery is a valuable resource yet to be utilized for basic skills programming on campus.

⁴ Carol S. Jeffers, "Between School and Community: Situating Service-Learning in University Art Galleries," *The Michigan Journal of Community Service Learning* 7 (January, 2000).

Funding is also necessary to upgrade the nearly fifty-year old facility, replace fixtures, provide ADA-accessibility, and improve storage for the permanent collection. A new facility, on par with Mesa College's recently renovated gallery, would aid the development of a Museum Studies program, allowing us to competitively serve our students. Plans for a renovated gallery are included in the 200s-quad remodel.

Faculty also desires a dedicated student gallery space in the 200s-complex, run by students with oversight from faculty and gallery staff. Students would be responsible for scheduling, hanging, and publicizing shows as well as hosting openings. The student-run gallery is a fixture of many universities and colleges and would provide our students valuable opportunities for career preparation.

J. Summary

The Visual Arts and Humanities Department remains critically self-reflective, responding to the needs of its students and mindful of best-practices in higher education. We are committed to student success, shared governance, innovation, and institutional effectiveness, as evidenced by the achievements stated here and throughout the Program Review Report. We have clearly-defined and articulated goals with regards to instruction, curriculum, staffing, facilities, and technology.

Our popularity and success is evidenced by our growth from the eighth- to the third-largest department in our college, establishing us as a premier center of arts and culture in the East County and in San Diego at large. We have met and exceeded our projections for growth since our last Program Review, a fact that reflects consistent student demand for our programs.

This student demand mirrors the needs of today's society. Major corporations are passing over MBAs to recruit MFAs for their creativity and critical thinking skills.⁵ Information technology and creative practices (ITCP) is touted as a bridge to social and economic development.⁶ Attendance at museum exhibits, gallery openings, films and other art experiences has demonstrated a positive effect on longevity as evidenced by various studies.

⁵ Daniel H. Pink, "The MFA is the New MBA," *Harvard Business Review Special: Breakthrough Ideas for 2004* (February 2004).

⁶ National Research Council of the National Academies, *Beyond Productivity: Information Technology, Innovation, and Creativity* (Washington, DC: National Academies Press, 2003).

Student demand for our programs also reflects the shortfalls of today's K-12 educational system. California schools are slashing budgets and cutting programs for the arts and humanities⁷, despite research that finds: "*Young people who consistently participate in comprehensive, sequential, and rigorous arts programs are four times more likely to be recognized for academic achievement*" among other achievements tied to participation, attendance, and success in mathematics, science, and creative writing.⁸

We are at a critical nexus of changing community needs. As such, we remain steadfast in our commitment to fostering cultural appreciation, teaching artistic and critical thinking skills, and valuing the diversity of creative expression. We do so as the third-largest department at Grossmont College and as a magnet for arts and culture in the East County.

1.2 PROGRAM GOALS. Appendix 1 contains the most recent Six-year Unit Plan for the program. From the Six-year Unit Plan, select your most and least successful goals and answer the following questions.

Our greatest goal is our commitment to engender student success, which is achieved through curriculum development and instruction, well-run facilities, and a shared vision to provide our students with life-enriching arts opportunities.

a) What activities did you undertake to achieve this goal?

One element of student success is a focus on student transfer and degree completion. Curriculum development and instruction are designed to teach artistic and critical thinking skills that prepare students for transfer or for the workforce.

To engender the highest degree of artistic skills, studio instructors have honed a curriculum that takes a beginner through stages of technical and aesthetic learning and application. Instructors employ a right- and left-brain approach to teaching and learning, a pedagogical sophistication sometimes overlooked by those outside the discipline. Students encounter materials, equipments, and technologies utterly new to them, and

⁷ Tina Jung, "News Release: State Schools Chief Jack O'Connell Releases School District Budget Cuts Survey Results, June 10, 2010," California Department of Education, <http://www.cde.ca.gov/nr/ne/yr10/yr10rel171.asp> [Accessed October 11, 2010].

⁸ Americans for the Arts, "Advocacy: Ask For More Art," American for the Arts http://artsusa.org/public_awareness/artsed_facts/ [accessed October 12, 2010].

through guided instruction, students undertake a series of complex steps to complete assignments that build one upon the other. The acceleration of learning in these hands-on classes is profound.

The development of critical thinking capacities is an essential component of student success in our department. Art history and humanities classes stress critical thinking problems that require global and referential understanding of the course material. Overarching questions guide discussions, such as, why do people make art, how does art communicate meaning, and how do the visual, performing, and literary arts reflect societal values? Issues of philosophy, gender, class, and politics are tackled. Close readings and critical analyses of primary sources are emphasized.

Well-run facilities also contribute to student success in our department. To ensure students have the best quality instructional facilities available, faculty advocated for the Digital Arts and Sculpture buildings, working tirelessly to realize these projects through Proposition R Bond funding. Our faculty had the vision, knowledge, and persistence to champion for our students these state-of-the-art facilities, realized with district support in 2008. Faculty remains committed to its involvement with the 200s-complex remodel and future upgrades to existing classroom and lab spaces.

These approaches merge seamlessly with the VAH faculty member's vision of a successful department that "fosters appreciation [of]...creative expression, community engagement, and respect for the diversity of culture and human experience."⁹

As a result, all students within the department visit art galleries and museums, and/or attend performing arts events. Every semester we hear from students for whom the trip to a museum, or attendance at a play, is a first. These assignments are life-changers.

Our Hyde Art Gallery also provides a venue for students to engage with the arts. Our curriculum includes gallery visits, group projects, guest lectures, and other programming designed to foster a campus-community engagement with the arts, both intellectually and experientially. Farther afield, Study Abroad programs offer students affordable opportunities for cultural

⁹ Visual Arts and Humanities Faculty, "VAH Mission Statement," Spring 2010.

immersion at destinations such as Paris, Florence, Mexico, and Egypt.

In summary, student success is achieved through curriculums and instruction that embrace a diversity of learners and engender a multicultural understanding of current and past events. The essential nature of creative expression for a healthy and thriving society is a thread that runs throughout our programs. The growth of our department, in terms of facilities and course and degree offerings, illustrates the VAH Department's relevancy and the fundamental need our community has for the arts.

b) Report and explain the data you have to verify progress toward your goal.

In addition to the empirical data above, traditional statistical markers of enrollment, retention, and success rates provide data to substantiate our narrative.

The five semester average of duplicated student enrollment since spring 2008 is 2775 students for the VAH department: more than 15% of Grossmont College students enroll in our classes.

Student success as traditionally measured by the institution, meaning an earned grade of "C" or better or "Credit/Pass," in, for this period is 72.58% for the Visual Arts and 62% for the Humanities. The combined department average for this period is 67.30%.

During the period spring 2008 to spring 2010 the retention rate for our Visual Arts classes was 83.92% and for the Humanities, 72%. In addition, current statistics since the spring of 2002, report 134 students have earned degrees in the Visual Arts. No numbers are available for the Humanities program as it does not yet offer a degree.

c) How did the achievement of this goal help move the college forward toward fulfillment of the planning priority goals in its strategic plan?

Student success in the Visual Arts and Humanities programs moves the college forward in fulfilling its stated priority goals in the following ways:

1. *Student Access - Better Serve Students in Historically Under-served Populations.* Budgets for K-12 art education have been radically cut and, in some cases, decimated in recent years.

We provide a much-needed program of instruction for students deprived of the arts during their K-12 education, but who now attend our college as adults.

2. *Student Access - Respond to Changing Community Needs.* As mentioned above, our communities need arts education programs. Our workforce is turning increasingly to arts, humanities, and liberal arts majors. Our programs support this need for a workforce grounded in critical thinking and a global appreciation of culture and history.
3. *Learning and Student Success - Provide an Exceptional Learning Environment to Promote Student Success.* Our new state-of-the-arts facilities, planned for and advocated by our faculty, serve this goal. Faculty continues to stay involved in the upgrades and remodeling of the 200s-quad.
4. *Learning and Student Success - Promote Student Success for Historically Under-served Populations.* Our programs serve a diverse population in terms of ethnicity and age. Our student success rate department-wide is 67.3% for this program review cycle.
5. *Robust Fiscal and Physical Resources - Promote Institutional Effectiveness; Develop and Maintain an Exceptional Learning Environment.* We agree this is essential for student success as evidenced by our collaboration on new facilities and facility renovations.
6. *Economic and Community Development - Enhance Workforce Preparedness.* Our courses, which have high persistence and success rates, prepare students for the workforce and for transfer. We currently are, and have in the past, developing terminal degrees to serve workforce.
7. *Value and Support of Employees - Promote Employee Success.* Student success is a reflection of a committed and passionate faculty that cares about its students and endeavors to provide model programs of excellence and community relevancy. We demonstrate this through participation in such activities as sabbaticals, conference attendance, research, exhibitions, involvement in current legislation, such as SB 1440, and our engagement with shared governance.

Our most important goal - a proven track record of student success, supports all five of the college strategic planning priority values and eight of its identified goals.

For your least successful goal:

Our least successful goal for this program review period is the failure to staff a full-time digital arts instructor, although this need was wisely recognized as a program recommendation by the last Program Review Committee in fall 2003.

a) What challenges or obstacles have you encountered?

In the discipline of Digital Arts the percentage of part-time instruction is 100% compared to the overall Visual Arts ratio of part-time instruction at 55.76%. This learning strand has been entirely taught by adjunct, part-time faculty for the past fifteen years with minimal supervision by a 0.2 full-time faculty member from another arts area who is assigned as coordinator.

The rapidly developing field of the Digital Arts requires specialists abreast of changing trends and computer applications: these artists are most often employed within the industry and not readily available to teach at adjunct salaries or according to part-time schedules. Digital arts MA or MFA programs have only been established in the last decade or so. Qualified graduates of these programs are only recently entering the job market. None of our adjunct part-time faculty in the Digital Arts program has these bona fides. In addition, the discipline requires on-going training and often costly upgrades of computer applications. We cannot pay part-timers for professional development training and in-services are offered only intermittently.

Computer resources are expensive to maintain and require complex planning to maintain and upgrade. Often efforts to secure support from the college and the district have been hampered due to the lack of a full-time faculty hire. As a result, management of resources has been historically reactive. Instructional Computing Services support staff has stated that the presence of a full-time, discipline-specific faculty contact would provide for streamlined facilitation of equipment management and efficient fiscal management of vital resources and materials.

This lack of a full-time instructor trained in image-making using the current digital tools and technologies only compounds the obstacles the discipline faces, not only in delivery of instruction, but also in its day-to-day operations. Although the curriculum is based securely in the visual arts with strong fundamental objectives and traditional foundations, the field of Digital Arts, itself, is highly influenced by continual changes

in technology with its rapidly evolving hardware and software, which needs to be updated continuously. This phenomenon would create a challenge for any educator to remain current and relevant within the medium, but without a full-time voice, the vision of disparate adjuncts does not provide continuity of instruction, currency in the field, nor does it provide a course of study and advisement for the students.

As a result, students do not have a full-time faculty member to consult for guidance, career and transfer advice, or even office hours. Full realization of the program's potential for interdisciplinary collaboration, as a viable industry-preparation program, and as a New Genres/New Media model program requires a full-time faculty expert.

Since 1995, the district, college, and Visual Arts Department have steadily invested considerable time and money into the creation of a state-of-the art facility. These efforts were put forward with a focused plan to implement the discipline's future potential for interdisciplinary collaboration and viable industry preparation. The number of AA degrees with an emphasis in Digital Arts media has grown to represent 10% of the total degrees within the Visual Arts department and closely follows Photography in providing opportunities for either real-world careers, or transfer into cutting edge university programs with interdisciplinary, New Genre objectives.

The future is here and we must invest in a full-time Digital Arts instructor.

b) Has this goal changed and why?

This goal has not changed and remains a critical need for our department.

Having this goal unsupported adversely affects the college planning goals. In this one area we are hampered in enhancing workforce preparedness and developing innovative partnerships that meet long-term community needs. We are challenged in providing the level of exceptional learning that would be achieved were the program to have a full-time instructor.

In 2006, the Staffing Committee agreed with the need for a full-timer, ranking our application third campus-wide. This position went unfunded due to an ensuing fiscal downturn. The department submitted a new application for this position in November 2010,

responding to a call from the administration that is considering the possibility of faculty critical-hire positions.

Implementation of Past Program Review Recommendations

1.3 Your program six-year plan in Appendix 1 contains the most recent Program Review Committee recommendations for the program. Describe changes that have been made in the program in response to recommendation from the last review.

The Program Review Committee made the following recommendations to the former Art Department in the fall semester, 2003:

1. Maintain a level of nine full-time faculty members.

For the visual arts complement of our department, we have successfully completed this recommendation. Drawing and Painting instructor Bill Mosley and Art History instructor Malia Serrano received their official tenure in the fall of 2005. Photography instructor Paul Turounet received his official tenure in the fall of 2008. Ceramics instructor Steve Garcia and Drawing and Painting instructor Jennifer Bennett received their official tenure in the fall of 2010.

2. Consider new Digital Media degrees in Art and the new Digital Arts Building when ranking full-time faculty requests.

The need for a full-time Digital Arts instructor is critical, and the strategic development of the digital arts degrees is dependent on this position being filled. In 2006 the department submitted its request for this position to the Staffing Committee, which ranked the position third as a campus-wide priority hire.

The ensuing budget climate placed all instructor-hires on hold, and the current administration reports that these former rankings are no longer honored. The department has consistently asserted the critical need for a Digital Arts instructor: in fall 2010 it submitted a new application for this position.

To respond to the industry demands of vocational training and to the post-secondary demands of transfer preparation in *New Genres* (the term for digital arts as an artist's tool), each a distinct tract, the department needs a qualified digital arts full-time instructor. At present, we are not keeping pace with the ever-changing, technology-based curriculum of digital arts. We are underutilizing our new Digital Arts facility, and we are not staying competitive with area community colleges.

3. Create new positions for Sculpture and Digital Media technicians to staff the Sculpture and Digital Arts lab buildings.

In 2008, Thomas Fox was hired as the sculpture technician, a full-time position that coincided with the opening of the new Sculpture Facility. In 2006, the former Art Department submitted its application for a digital arts lab technician. This position has not been funded.

4. Remodel and upgrade the Hyde Art Gallery.

This continues to be an active goal of department faculty and staff. No remodel or upgrades have taken place; however, the department participated in the 200s-quad remodel task force to develop and submit an RFP for future funding in 2008-2009. Plans include, among other improvements, a state-of-the art gallery.

5. Ensure renovation work in the 200's building complex meets health and safety standards.

Crucial funding requests for needed upgrades in the Ceramics and Drawing and Painting programs have gone unmet, despite their inclusion in our educational master plans, the six-year plan, and recent activity proposals.

Department faculty members are active participants in the 200s-quad remodel plans. We have consistently been members of a remodeling task-force since 2001. We have contributed to the RFP and IPP proposal processes, as members of the architectural-firm hiring committee and as user-groups. We are on task-forces for remodels of room 220 and room 370.

Jim Wilsterman serves on the Facilities Committee and Bill Mosley will serve on the Room Utilization Committee beginning in October 2010, the latter replacing Malia Serrano. Department faculty will continue to aggressively advocate that the 200's building complex meets health and safety standards.

6. Upgrade instructional equipment and technology as facilities are constructed and renovated.

Upon completion of the new Digital Arts Building (2007), the Photography and Digital Arts (DMAC) programs, through FF&E allocations, created the current computer and analog photo laboratories. DMAC utilized their scheduled roll-over monies of 2006-2007, along with FF&E funds, to replace their older

equipment, to install high-end Macintosh Intel towers, and, to purchase larger monitors plus scanners and printers. However, all hardware in DMAC is currently out of warranty with no scheduled rollover.

Photography, having to use its limited funds for equipping both analog darkrooms, a new computer lab, and the expanded lighting studio, compromised on its equipment selection to single unit iMacs with 15" screens, supplemented with older computer units in the analog areas. Upgrades in scanners were feasible when coupled with older film/flatbed scanners. At this time, Photography has exhausted the useful life of its present equipment, but a scheduled roll-over for new iMacs, peripherals and software for Photography is now confirmed to take place in January, 2011.

Our ability to remain current with technologies for digital tools is paramount and is a number one priority for instruction within these two art disciplines. The Program Review Committee's past and continual recognition and endorsement of our efforts provides VAH with critical institutional support.

7. Update course outlines to maintain transferability and currency.

The Visual Arts & Humanities Department has an excellent working relationship with the articulation officer Janice Johnson, who commends us for excellent cooperation and diligence in responding to her requests when transferability, articulation, and general education status are questioned or are in review. As an example of our success, all of the San Diego State University freshman and sophomore art preparation classes are articulated. Humanities and art history courses transfer to a number of four-year institutions, for example, within the CSU system.

Most recently, the department reviewed all course outlines in the Photography program for its development of a new degree. Following the success of this new degree program, the department is undertaking a review of core classes in the majors and is developing a schedule for the on-going review of course outlines every three years, as recommended by Instructional Operations. The development of the SB-1440 Associate Degrees for Transfer requires strategic consideration of course outlines, and this has already begun with program faculty involvement with the C-ID/Statewide Academic Senate initiatives. Furthermore, the department will explore the possibility of converting its former

ART discipline tags to reflect the more current moniker of Visual Arts.

The Program Review Committee made the following recommendations to the Humanities Program while in its former department, fall 2007:

1. Develop a department resource library, including technological instructional resources; identify storage area.

Faculty has received no funding for this goal. Faculty sees the opportunity within its new department to develop a combined Humanities and Art History student resource and tutoring lab in the Digital Arts Building computer lab. Students would have access to study images, instructional websites, ARTstor and other research tools.

2. Identify and hire tutors for Humanities.

The Humanities program sees the opportunity within its new department to identify and hire tutors in conjunction with Art History. A designated, Digital Arts resource lab and tutoring center is a priority goal of the department once we have the ability to add sections and/or hire hourly workers to staff the lab. A tutor was hired for the period 2005-2008, but a replacement tutor has not been found.

3. Annually update counselors at counselor meeting on program, curricula and articulation changes.

Faculty has opted to meet with counselors every semester, rather than annually, and has done so since 2005. Faculty informs counselors about the semester's current and upcoming humanities classes, their transferability and pre-requisites, and their applicability to majors.

4. Address need for adjunct office space, preferably located near the 500 buildings.

The Humanities discipline currently employs no adjuncts, losing four adjunct instructors during the section cuts of 2009-2010, and it is uncertain when the program will be able to return to previous staffing levels.

However, office space for the Humanities program must still be addressed. It has not been physically relocated to its new division since joining it, in 2009. We must address this in the

200s-quad remodel plans, the RFP for which was completed *before* the Humanities program joined the division.

5. Collaboratively write student-learning outcomes and collectively agree upon their assessment methods to be written in course syllabi. Use student-learning outcome data for continued course and program improvement.

Since 2003, Humanities faculty has met regularly during professional development week and throughout the semester to discuss ongoing SLO assessment and reporting. The program recognizes an opportunity to collaborate with Art History faculty, who teach compatible classes with regards to student-learning outcomes.

6. Using the Course History Information Report, continue to submit curriculum modification proposals for those courses that have not been reviewed by the Curriculum Committee in more than four years or curriculum deletion forms for those courses that have not been offered in the last three years.

Reviewing and submitting course outlines to the Curriculum Committee is an on-going focus of the Humanities Program and one that will get pointed attention as the program enters its second year in its new department. The program recognizes the opportunity to collaborate with its new department faculty as it reviews curriculum for a Humanities major and in response to SB-1440 Transfer Degree plans. Reinstating the East Asian Humanities class, which has not been offered since fall 2009 because of budget/section cuts, is a priority. Lastly, new courses for the Humanities discipline are under discussion.

SECTION 2 - CURRICULUM DEVELOPMENT AND ACADEMIC STANDARDS

In Appendix 2 - Catalog Descriptions, insert copies of your catalog descriptions from the most recent college catalog (see "Courses of Instruction" section. This is the blue section). If your program has an Associate Degree program, include the relevant pages from the catalog (see "Associate Degree" section. This is the yellow section). [NOTE: Do not include your actual course outlines]

2.1 Review your course outlines and explain how these outlines reflect currency in the field and relevance to student needs, as well as current teaching practices.

For our department studio/lab courses, outlines reflect currency in the field as course content, objectives, instruction, evaluation methods, and texts relate to contemporary practices in the represented studio fields. New courses are added and course modifications occur to serve student needs.

For example, the Photography program reviewed and wrote new curriculum in 2007 in conjunction with its move to new facilities and in response to student demand for a terminal, workforce-ready Photography degree. The Jewelry program, following on the success of the new Photography degree, is currently writing curriculum to establish a terminal, workforce-ready degree in jewelry design.

In the Digital Arts, as that program has grown, second-level courses have been written, for example Art 185, Drawing for Animation II. Course outlines have been evaluated for transfer viability and general education status, resulting in revisions to Art 126, Ceramics I; Art 171, The Artist and the Computer; and Art 120, Two-Dimensional Design.

For our department lecture courses, outlines reflect currency in the field as course content, objectives, instruction, evaluation methods, and texts relate to contemporary scholarship and best practices in the represented fields. For example, all courses include content in diversity and multiculturalism. All courses require museum and/or performing arts visits. All courses assign critical thinking and writing assignments. Humanities courses include close-readings of primary source texts, and Art History courses include the gallery and museum assignments that analyze artworks as primary source objects. A Humanities on-line course was initiated in spring 2008 to respond to student demand, along

with honors classes and honors-links in Humanities and Art History.

As a new department, the Visual Arts and Humanities Department has identified the need for a careful review of all course outlines, majors, and core courses in the department as a focus for spring 2011, with an eye to assessing the core curriculum, developing new majors, and responding to the SB-1440 Transfer Degree, work which has already begun in Art History.

Having said this, a review of course outlines for this writing reveals that some classes are in need of nominal updates, such as current textbooks used and the use of digital image projection. The department endeavors to schedule all course outlines for GCCCD Board review on a rotating three-year cycle.

2.2 What orientation do you give to new faculty (both full- and part-time) regarding curricular expectations (i.e. SLOs and teaching to course outlines), academic standards, and department practices? How do you maintain an ongoing dialogue regarding these areas? You are encouraged to use feedback from your Faculty Survey discussion.

The department responsibility for orienting new faculty is shared by the full-time faculty of its eight distinct disciplines. Within specific programs, Ceramics, Humanities, or Sculpture, for example, a faculty peer mentors the new instructor. Ideally, a cooperative relationship among faculty of the same program is fostered.

As a result of the large number of adjunct faculty, full-time instructors assume a leadership role within their program area. Part-time instructors teaching the same preps can obtain assistance by consulting the appropriate full-timer, who is encouraged to share syllabi and discuss assignments, student learning outcomes, and final examinations.

Staff development time is allocated each semester for program meetings to address instructional consistency, such as academic standards, individual integrity, and course preparations. Instructional methods are reviewed, timelines and objectives are revised, and required student competencies evaluated.

The twelve VAH full-time faculty members meet monthly. Full-time faculty members within each distinct discipline meet more frequently, often weekly, with their program colleagues. Since spring 2010, full-time faculty attends a day-long semester

retreat, twice yearly, to tackle issues of academic standards, curriculum, and planning.

The department chair communicates professional standards regarding college-wide deadlines, student conduct, academic integrity, and related college and curricular business. The chair sends updates to faculty and staff after attending Academic Senate meetings, Chairs & Coordinators Council meetings, and so forth, throughout the academic year.

2.3 Give some examples of how your department members keep their instruction (i.e. delivery, content, materials, and syllabus) current and relevant to student academic and/or career needs.

All VAH instructors are committed to keeping instruction relevant and current.

Since the last program review, every art history instructor has adopted a digital-image mode of instruction; slide projectors are no longer used. Art History and Humanities instructors rely on the industry-standard database ARTstor, as well as PowerPoint lectures with digital images supplied by textbook companies, museum collections, or taken by the instructors themselves. Humanities instructors continually revamp their courses by utilizing digital media such as images, music, and video clips to update their lesson plans and classroom activities.

Instructors actively maintain currency in their discipline, despite the reduction of college travel-funding, by attending academic conferences, traveling internationally to enhance professional knowledge for research and instruction, staying current with professional organizations and journals, and participating in the reviewing and editing of text books and other discipline resources. Since the 2003 Program Review, five faculty members have participated in sabbaticals and Marion de Koning, Gareth Davies-Morris, and Pete Schmidt have earned their doctorates.

Relevancy can be found in course development: the Photography program developed a new major and curriculum to serve those students seeking a terminal degree for career-training. The Jewelry Design program is working to develop a similar degree for jewelry design. The Humanities area has developed an on-line section of HUM 110 - Introduction to Humanities to serve students desiring the flexibility of web-instruction, a demand evidenced by long waitlists for the class every semester.

2.4 Analyze the data in Appendix 3 - Grade Distribution Summary Report. Identify and explain any unusual retention patterns or grading variances. (To figure retention percentages, subtract the "W's" from the total enrollment and divide that result by the total enrollment.)

In the lecture courses offered in Art History and Humanities, grading and retention patterns are consistent with general education courses in the liberal arts. Trends indicate a concentration of grades earned in the "B" and "C" categories, with the remaining grades in the "A", "D" and "F" categories and an expected number of "W"s. Faculty consistently supports student success by providing study guides, review periods, group activities, student-centered learning strategies, and clearly stated course expectations. These combined efforts account in part for the high percentage of students completing courses with grades "C" or better.

In studio classes, students work through a successive skills-building curriculum that includes six-hours a week of studio instruction, allowing faculty to guide each student on a one-on-one basis and providing students a cohort learning experience. The availability of lab practicums in most of our studio programs allows the students additional time to work in a supervised, tutored environment, learning from experienced full-time and adjunct faculty. This contributes to exceptional student success.

All full-time faculty members believe that grade distribution is an area for future analysis and discussion and one that needs our consideration.

2.5 Describe strategies employed to ensure consistency in grading in multiple section courses and across semesters (e.g., mastery level assessment, writing rubrics, and departmental determination of core areas which must be taught).

All areas within the Visual Arts & Humanities Department make every effort to maintain consistency in grading multiple sections. For instance, in the Drawing and Painting studios, students are required to show their current completed assignments for short periods of time on the assigned display wall. All students and faculty can view these works and assess student competencies. A similar process is in place in the Ceramics and Sculpture areas where group critiques are part of pedagogy. In Ceramics, projects are graded using clear rubrics. In all areas, students are made aware of grading criteria.

In the Photography area, representative examples of successful completion of current assignments are displayed throughout the finishing area and in the hallway showcase. The Photography area measures student competencies quantitatively by reviewing the final exam results of Photo 159 ABCD and Photo 259 ABCD. The final examination tests the comprehensive knowledge of the students by requiring them to complete the exam to their present level of competency.

In the Art History area, exam answers can be assessed objectively through identification of images and terminology, while answers to essay questions have been assigned point values that can be applied uniformly and fairly to student responses.

The Humanities program has a model method to ensure consistency in grading multiple sections: it conducts "norming" sessions during Professional Development week whereby each faculty member grades sample assignments and an analysis of faculty grading standards takes place. This reveals either consistency or inconsistency in grading across multiple sections of courses and across semesters.

Recent norming sessions have demonstrated that instructors scored assignments consistently, 55% of the time; one letter grade apart, 32.5% of the time; and two letter grades apart, 12.5% of the time. No instructors were more than two letter grades apart. This model-process, conducted as part of the program's SLO assessments, is one the department hopes to explore in its other programs.

In the Visual Arts program, course requirements are instituted for multiple section courses. Students are evaluated through a number of means, including sketchbooks, article summaries, gallery reports, textbook assignments, and art projects.

Meeting these requirements establishes a standard of student ability and performance. Such requirements provide the instructors with a gauge to apply a consistent model of evaluation. Moreover, instructors share course outlines and syllabi. They instruct their adjunct faculty as to class requirements and the process of evaluation, as outlined above, to ensure consistency in grading multiple sections. The official course outlines serve as the vehicle for the consistent approach to the course material.

Lastly, the SLO assessment process has proven a useful tool to initiate and further the dialogue among faculty members within a program and amongst faculty across programs.

2.6 Describe and give rationale for any new courses or programs you are developing or have developed since the last program review.

Our department mission is, in part: "...to teach artistic and critical thinking skills and to foster an understanding of culture and history for degree, transfer, and career-seeking students." This is the rationale that guides the development of new courses and programs.

Since the last program review we have developed a new program in the Digital Arts, developed a new AA in Photography, and added courses in Art History, Ceramics, Drawing, Humanities, Jewelry, and Sculpture.

Digital Arts became an approved Area of Emphasis for the Associate of Arts degree in the Visual Arts in 2003. The entire curriculum was reviewed, rewritten, and fully integrated into the Art degree. The State Chancellor's Office of Education (SCOE) accepted and the curriculum as an approved learning strand. Several of the courses were initially designed as two-unit, eight-week courses. Subsequently, these curriculums were consolidated and re-defined as three-unit courses. These course modifications, along with their re-numberings, ensure greater continuity concerning the degree-with-emphasis model within the department at large.

The following courses within Digital Arts have been approved by both the GC Curriculum Committee and the SCOE for the new degree:

Art 175	Digital Imaging
Art 176	Digital Drawing
Art 177	Digital Painting
Art 275	Digital Imaging II
Phot 156	Digital Photography I
Art 271	Digital Art Media: Typography
Art 272	Digital Art Media: Page Layout
Art 273	Digital Art Media: Print Production
Art 274	Digital Art Media: Web Production

Note: The following courses have been added as electives to expand training for employment in various media production companies in San Diego County:

Art 184 Drawing for Animation
 Art 189 Multimedia and the Creative Arts (General Education)

The following courses are currently going through curriculum:

Art 172 Introduction to Interactive Arts
 Art 185 Intermediate Drawing for Animation

The entire curriculum of the Photography area was reviewed, rewritten and revised to meet the recent changes in both the industry and photo education, primarily due to the increased instructional demand for digital technologies in photo image making and respective workforce opportunities.

A new Associate of Arts degree in Photography was proposed and approved by the Art Department in 2006 and in 2007 by the GC Curriculum Committee. Changes in course name/number for the transition from the prior degree requirements to the new degree are listed below:

<u>Prior Course</u>	<u>New Course</u>
Art 150 Photo I	Art/Phot 150 Photo I
Art 151 Photo II	Art/Phot 151 Photo II
Art 152 Photo III	Art/Phot 152 Photo III
Art 153 Advanced Large Format	Phot 153 Advanced Large Format
Art 154 History of Photography	Art/Phot 154 History of Photography (GE)
Art 178 Digital Photography I	Phot 156 Digital Photography I
Art 158 Studio Lighting I	Phot 158 Studio Lighting I
Art 159ABCD Laboratory Practices	Phot 159ABCD Laboratory Practices
Art 162 The Artist's Book	Phot 162 AB The Photographic Book
<i>No Prior Course - New Course</i>	Phot 167 Lens Culture in the Public Eye
Art 180 Alternative Photographic Processes	Phot 180 Alternative Photographic Processes
Art 181 Adv Alternative Photographic Processes	Phot 181 Adv Alternative Photo Processes
Art 182 The Platinum Print	Phot 182 The Platinum Print
Art 183 The Refined Platinum Print	Phot 183 The Refined Platinum Print
Art 250ABCD Artist in Residence	Phot 250ABCD Artist in Residence
Art 251 Personal Photographic Portfolio	Phot 251AB Personal Photographic Portfolio
Art 252 Photo IV	Art/Phot 252 Photo IV
Art 253 ABCD Seminar in Photography	Art 253 ABCD Seminar in Photography

Art 254 Negative Color Processes	Phot 165 Color I Course <i>Retired</i>
Art 255 Positive Color Processes	
Art 256 Advanced Negative Color Processes	Phot 256 Digital Photo. II
Art 257 Advanced Positive Color Processes	Phot 265 Color II
Art 258 Studio Lighting II	Phot 258 Studio Lighting II
Art 259 ABCD Color Lab Practices	Phot 259ABCD Advance Laboratory Practices
No Prior Course - New Course	Phot 267 Documentary Photography

Two new Art History courses were approved in 2007 to support transfer and articulation at four-year universities. Art 146, Asian Art, is a lower-division preparation for the Bachelor of Arts at San Diego State University. This course was developed to respond to student needs and facilitate transfer preparation for a highly-impacted school such as SDSU. At the same time, faculty wrote curriculum for Art 147, American Art, which also serves GE and transfer needs and serves as an elective course for the Visual Arts major.

The Ceramics program has developed three new courses during this last program review cycle, all designed to provide students valuable time in the studio, as well as prepare the students for transfer or a professional career. They are:
Art 136 A and B, Glaze Formulation, which transfers to CSU, and develops skills in glaze chemistry for students who wish to set up their own studio or transfer to a four year institution. The other ceramic classes only touch on this important subject thus necessitating the addition of Art 136 A and B.

Art 137 A and B, Art 237 A,B,C, Ceramic Skills Laboratory, transfer to CSU, and provide time in the ceramics studio for students to complete their projects with assistance from a lab instructor. Without this class, students would not have enough time to complete their assignments.

Art 227, Ceramics Exhibition and Portfolio, transfers to CSU. This class prepares students for the professional world of selling and exhibiting their work. It also gives them the expertise in creating a portfolio for presentation to a four year institution.

In the Drawing & Painting area, faculty developed and/or modified the following courses in this last program review cycle:

Art 120 Two-Dimensional Design - modified
Art 124 Drawing I - modified
ART 230 Figure Drawing I - modified
ART 231 Figure Drawing II - developed
Art 123 Two Dimensional Laboratory Practice - (presently before
the Curriculum Committee)

All courses were created to give students the skills and concepts necessary to transfer, or to pursue a career in the art field of their choice. Art 231, Figure Drawing II, transfers to the CSU and UC systems, meets student demand, and is a step towards aligning with Cuyamaca College's program, which offers Figure Drawing I, II, III, and IV.

In the Humanities program, Humanities 194, a one-credit Community Service Learning option was created. This course allows students to add a fourth credit to a three-unit humanities lecture course by satisfying the Community Service Learning requirements and meeting the topic and rigor criteria of the Humanities instructor. The course was passed by the GCCCD Board in April 2004.

With the aid of activity proposal funding, the Jewelry program is undertaking research and development of a Jewelry Design degree. Area programs and two premier transfer institutions, San Diego State University and the Gemological Institute of America, Carlsbad, have been surveyed. Curriculum, budgets, and an advisory committee for a jewelry design major are being developed with consideration for garnering Vocational and Applied Technology Education Act (VATEA) funds. Activity proposal funding has allowed a stipend to be paid to the two adjunct instructors, Lisa Medlen and Ingrid Psuty, in this program: although it has a twenty-year history at Grossmont, the Jewelry Design program has never had a full-time faculty member.¹⁰

2.7 How are current issues (i.e. environmental, societal, ethical, political, technological issues) reflected in your curriculum?

Current issues are reflected in our curriculum in a variety of ways. Across all programs, students engage in current issues through required attendance at live-art events, such as dance, theatre, music performances, and museum and gallery exhibits.

¹⁰ For more information about the AP-525, consult May 12, 2010 minutes of the Planning & Resource Council, Grossmont College.

Thereby, they are exposed to myriad viewpoints, modes of expression, technologies, and thought-provoking issues.

Ethical issues feature in all classes: students discuss repatriation issues of Nazi-stolen artwork, and appropriation—using another's image or artwork and claiming it as your own. Students discuss originality, plagiarism, and art as propaganda. Issues of gender, ethnicity, politics, and class are foregrounded in lecture classes. Dynamics of "the gaze" (the artist's and/or viewer's relationship to its subject) is a powerful component of Photography classes.

Within the Humanities program, the ethical issues pertaining to the shifting paradigms of the dominant culture(s) are part of all curriculums, in classroom discussion, assigned readings, film/documentary viewing, presentations, and writing assignments. Issues of plagiarism and originality are part of the Humanities SLO itself, which focuses on demonstrable critical thinking and college-level reading, writing, and oral/visual presentations.

Faculty members share information from museums, journals, and publications with the students. A wide range of topics, such as consequences of the war in Iraq for ancient antiquities, or challenges faced by contemporary public artists, are discussed.

Students learn about contemporary artists that deal with societal issues such as immigration, the environment, sexual orientation, and urbanization. Studio classes deal with the practical application of technologies such as casting, firing, and digital imaging. Environmental issues are a factor in classes dependent on natural resources and those that involve hazardous materials.

The Digital Arts and Photography programs utilize computer and digital technologies and explore cutting-edge art production tools. At four-year institutions and within graduate programs, this curriculum, known as New Genres, is rapidly evolving. New Genres relies on the interdisciplinary application of video, film; animation, digital imaging, installation, and other non-traditional media. The full-time hire of a Digital Arts/New Genres instructor remains on the department's list as its top priority.

Within the Humanities and Art History courses, with curriculums deeply rooted in the foundations of a traditional canon, faculty is sensitive to reinserting diversity and the marginalized into

the gendered, western, Judeo-Christian view of the dominant culture. In addition, faculty, and by extension students, question the historicity and selectivity of information in textbooks, film, and other media, and delve into social, political, and religious mores affecting the arts. Critical-thinking work is stressed in lectures, readings, class assignments, and in the Humanities, through readings of primary sources.

2.8 If applicable, provide a comparison of the retention and success rates of distance learning sections (including hybrid) and face-to-face sections. Is there anything in the data that would prompt your department to make changes? (Please see instructions for help on finding the applicable data.)

The department offers one on-line course: Humanities 110, Principles of Humanities.

The data regarding student success and retention for the online class runs from spring 2008 to spring 2010. Two trends are seen when comparing the online Humanities 110 to the Humanities 110 classes offered in the classroom during that same time frame. First of all, the average number of enrolled students who complete the on-line class is lower than that for the on campus class; retention rates reached 56% for the online class versus 79% for classes taught in the classroom. Secondly, the success rate for the online class is considerably higher, with 88% of students earning a "C" or better in the online class, compared to 79% of students taught in the classroom setting. If data is excluded from the first semester that the online class was offered, the results are 59% for the retention rate, while the student success rate increases to 92%.

These numbers seem to indicate that the online format is exceptionally efficient at weeding out students that cannot meet the requirements of the class. Notably this happens quickly, with the majority of students dropping within the first two- to three weeks of the semester.

2.9 If applicable, list the courses in the program that are duplicated at Cuyamaca College and are not aligned. Comment on the current status and describe the plans for alignment.

All Visual Arts & Humanities courses within the respective disciplines carrying the same course number, discipline, and title align with Cuyamaca College.

2.10 If applicable, include the list of courses that have been formally articulated with the high schools. Describe any articulation and/or collaboration efforts with K-12 schools. (Contact the Career and Technical Education Partnership and Tech Prep office for help.)

We have two Digital Arts classes that are articulated with area high schools: Art 171, The Artist and the Computer, and Art 175, Digital Imaging I. These are sequential courses taught to first- and second-year high school students. They articulate with five area high schools.

Four of the participating high schools belong to the Grossmont Union High School District: Grossmont High School and Valhalla High School are in El Cajon; West Hills High School is in Santee; Helix High School is in La Mesa. The fifth participant, Mt. Empire High School in Pine Valley, is part of the Mt. Empire Unified School District.

Our CTE College Credit liaison, Cindy McQuien, reports:

"The collaboration effort with K-12 schools has been very successful. Each year the high school and college instructors get together to share curriculum, lesson plans, ideas, suggestions for successful student transitions to college, and samples of student work product. The college instructors offer/make suggestions on "next steps" for students who are continuing on from high school into a related field at the college. The high school teachers learn more about the college programs while the college instructors see exactly what is being taught at the high school level. This can result in updated curriculum at both levels."¹¹

Digital Arts faculty has met regularly with these area high schools since the last program review, and annually since May 2004, with the exception of 2006 and 2007. No meeting was held in 2006, but two meetings were held in 2007, in the spring and fall semesters. The meeting for fall 2010 was held in October.

2.11 Consult with the articulation officer and review both ASSIST.org and the Grossmont College articulation website. Please identify if there are any areas of concern or additional needs your department has about articulation with four-year

¹¹ Email from Cindy McQuien, Grossmont College Program Specialist/Tech Prep, September 27, 2010.

institutions. Please describe how the program ensures that articulations with key four-year universities are current.

Articulation officer Janice Johnson commends the Visual Arts & Humanities faculty for their timely responses to her requests for information and assistance, recognizing us as tremendously responsive and dedicated to our course articulations with CSU, IGETC, and GE Breadth. Furthermore, she notes, our discipline name change from the Arts to Visual Arts is in keeping with the nomenclature at many four-year colleges and universities.¹²

With regards to course articulation to our local four-year institution San Diego State University, the department scores high marks: all of the lower-division courses necessary for a Bachelor's Degree in Studio Arts or Art History have an equivalent at Grossmont College, an important fact, as SDSU is heavily impacted.

California State University San Marcos offers a degree in the Visual and Performing Arts for which six of our visual arts classes articulate: Art 100, Art Appreciation; Art 120, Two Dimensional Design; Art 124, Drawing I; Art 130, Sculpture I; Art 154, History of Photography; Art 171, The Artist and the Computer.

For CSU San Marcos, there are four remaining courses for which Grossmont College does not have stated equivalencies: Introduction to Interdisciplinary Arts; Studio Work in the Arts; Studio Art Instruction; Topics in the Arts; and three sophomore-level Studio Art Instruction courses. It is probable that the studio arts classes and topics in the arts may be satisfied by a closer look at our studio art and art history offerings, and this will be something for the department to explore for the next program review period.

Articulation with University California San Diego presents the greatest opportunity to Grossmont College: only three courses—Art 143, Modern Art; Art 140, Western Art Survey I; Art 141, Western Art Survey II—articulate for the UCSD Visual Arts/Studio BA. However, there is promise that Art 146, Asian Art and Art 142, Non-Western Art, to be renamed Art of Africa, Oceania and the Americas, will articulate in the foreseeable future.

A final remaining course in the art history category, History of Film, does not have a counterpart in our curriculum despite the

¹² Meeting with Janice Johnson, Grossmont College Art History Office, October 13, 2010.

department's attempts to put forth a film class in 2004, which was halted by our colleagues in Media Communications. That film and video is recognized as an artist's medium is evidenced by the growing number of film curators at contemporary art museums, the inclusion of film in College Art Association's activities, and the booming growth of the New Genres art discipline. When our full-time Digital Arts colleague is hired, he or she will write and resubmit curriculum for the History of Film course and articulation will be sought.

The remaining three unarticulated Visual Arts courses with UCSD are introductory studio courses in two-dimensional practices, motion and time based art, and three-dimensional practices. As the department addresses its core curriculum and explores re-conceptualizing them as foundations courses, there may be an opportunity for articulation with UCSD.

Within the Humanities program, all seven of the core, three-unit Humanities classes (Hum 110, Principles of Humanities; Hum 120, European Humanities; Hum 125, Women in Western Culture; Hum 130, East Asian Humanities; Hum 135, Blues as Literature, History, and Culture; Hum 160, Humanities of the Future; and, Hum 170, World Humanities) have all been articulated and meet student general education requirements and thus do transfer to four-year institutions.

Four other Humanities courses are rarely taught by instructors and then usually on an individual basis with students: a 1-unit Hum 194, Community Service Learning; the 1-3 unit Hum 199, Special Studies or Projects in Humanities; the 1-3 unit Hum 298, Selected Topics in Humanities; the 1-3 unit Hum 299A, Selected Topics in Humanities; and, the 1-3 unit Hum, 299B, Selected Topics in Humanities. None of these four courses has been articulated and thus they do not satisfy GE requirements or transfer to four-year institutions. Although only used occasionally, these four courses serve an important function to prepare students for further, specialized work. As we move forward with SB-1440 transfer degree for Humanities, we may find a resurgence of enrollments in these courses.

Twenty-three classes within the department's eight programs qualify for general education breadth credit (see Appendix 6.2). There have been recent changes, however, to the general education status of two courses within the department: Art 129, Three Dimensional Design, no longer qualifies for general education credit and Art 124, Drawing I, no longer qualifies for general education credit at CSU. Course outlines and

descriptions will be revisited by area faculty for the next program review cycle, as will all courses considered for the SB-1440 transfer degrees.

SECTION 3 - OUTCOME ASSESSMENT

Using the course Student Learning Outcome (SLO) assessment data that you have compiled in Appendix 4 - Annual Progress Reports, as well as Appendix 5 - SLO Assessment Analyses and Appendix 6 - Course to Program SLO Mapping Document, answer the following questions:

3.1 What is working well in your current SLO assessment process, and how do you know? What needs improvement and why?

The SLO process has been embraced and worked on diligently by the Visual Arts and Humanities (VAH) department since the last Program Review cycle. Faculty has met by discipline and reconsidered their pedagogies and methods of assessment, crafting assessment tools to best test student knowledge as required in Course Outlines. Such assessment tools also provide faculty with evidentiary data agreed on by discipline faculty as the best methods with which to grade students. This process has been effective and successful in all disciplines of the VAH department. We have all acquired new and effective data to enhance our teaching and delivery of information to students.

That our current SLO assessment process has been successful is evidenced in four ways: analysis of SLOs in fourteen courses across five departmental programs has been scheduled and completed (see Appendix 6.1); data on assessed SLOs demonstrate student success; data on assessed SLOs that fall lower than expectations have exposed problems with the assessment method and have provided opportunities for corrections; and, the need of a reasonable assessment schedule has emerged with the result that some assessments will be re-scheduled for a later time.

The department has completed its six-year SLO Assessment Study Plan for all courses in the department. Since beginning this process in 2009, the department has evaluated the following courses: Art 100, Art Appreciation; Art 120, Two-Dimensional Design; Art 121, Painting I; Art 124, Drawing I; Art 126 Ceramics I; Art 140, Western Art I; Art 141, Western Art II; Art 142, Non-Western Art; Art 143, Modern Art; Art 145, Contemporary Art; Art 146, Asian Art; Hum 110, Principles of the Humanities, Hum 120, European Humanities; Photo 150, Photography I.

As with any new process, adjustments are necessary as we incorporate and adopt the student-learning-outcome model into our curriculum. These process-improvements are minor and relate

to scheduling and organization for the myriad SLO reports and mapping documents required.

One obstacle to the scheduled assessment of SLOs resulted from college-wide section reductions in 2009: HUM 130, East Asian Humanities was cut for spring 2010 and it had been scheduled for assessment that semester.

Finally, our current SLO assessment process has revealed a strong relationship between our general education courses and the "Grossmont College Values for Student Learning and Institutional Student Learning Outcomes." With all courses scoring in six of the seven categories, the resulting mapping-document strongly reflects the relevancy of department courses to college core values.

3.2 Using your course-level SLO Assessment Analyses (Appendix 5) that is part of your annual reporting process and your Course-to-Program SLO Mapping Document (Appendix 6), discuss students' success at meeting your Program SLOs.

Collected since 2008, the VAH Department SLO Assessment and Analysis data indicate a high level of student success in meeting discipline and course SLOs. Many aspects combine to create this high level of success: course outlines, course SLOs, ongoing SLO-process discussions, data collection and reporting, faculty experience, and increased openness to the varieties of teaching and assessment methods. Student ability to learn and critically reflect when being assessed also contributes to this high level of success. Faculty's focus on teaching creatively, nurturing the creativity of students, and assessing critical thinking skills has resulted in student SLO Assessments that indicate students applied higher level critical thinking skills than previously expected.

Student success at meeting our program SLOs has been stellar—exceeding the 70% success goal for all courses save one, whose results were skewed due to problems with the assessment tool.

The greatest measured success with regards to SLOs has occurred in Art 126, Ceramics 1. Three SLOs were analyzed: identifying, designing and creating works of art incorporating a variety of ceramic techniques; exploring and creating various works primarily using the potter's wheel; and, analyzing, exploring, designing, and implementing basic ceramic glaze techniques. Based on one hundred percent of the data collected, 95% of students scored a positive evaluation ("C" grade or better).

Drawing and Painting has assessed a number of SLOs for three courses in its curriculum. In Art 120, Drawing I, students were assessed on: identifying elements of design; and, analyzing/comparing art works via design projects and/or gallery reports. Faculty analyzed a randomly selected 10% of the data and reported 75% of students scored a positive evaluation ("C" grade or better).

This same result, also using a random 10% sample, was achieved in Art 121, Painting I, and Art 124, Two-dimensional Design. Here students were assessed on: applying elements of art to painting compositions; and, demonstrating knowledge of color application via a painting project and creating a color chart (Art 121); and, applying linear perspective; and, critiquing art verbally and in writing via a box drawing and a gallery report (Art 124).

In Art/Photo 150, Photography I, faculty assessed the following SLOs: creating photographs using purposely aesthetic attributes; demonstrating proper application of photographic tools; demonstrating proper laboratory practices (for safety and for high quality products); and demonstrating application of critical thinking practices in effective verbal/written communication. The assessment tools were a performance project and a reflective self-assessment essay. Faculty analyzed 100% of the data and reported 77% of students scored a positive evaluation ("C" grade or better).

These positive assessments are but one measure of student success in complex problem-solving, critical thinking, and art skills application. In each of these studio/lab courses, data analysis indicates that the testing mechanisms are appropriate and effective in assessing student knowledge and the practical application of studio art skills. Current and multiple assessments, therefore, will continue to be used and these courses are on track within the six-year cycle of continuing SLO assessment (see Appendix 6.1).

In our lecture courses both Art History and Humanities students have been assessed with results roughly on par with those in our studio courses.

In fall 2009, Humanities assessed the SLO: reading, expository writing, and expressing (verbal/written) critical thinking skills at the college/university level, conducted for HUM 110, Principles of Humanities, and Hum 120, European Humanities.

Faculty mutually chose a fifteen-minute written identification topic that included the "what, when, where, why, and how?" and importance over time of the identified subject. Faculty then analyzed a randomly selected 10% of the data.

In HUM 120, 75% of those assessed scored a positive evaluation ("C" grade or better). However, in HUM 110, the SLO assessment topic, the "Pantheon," was confused with the Parthenon, resulting in a low 53% positive evaluation ("C" grade or better). The next Humanities 110 SLO assessment will be with a different ID topic so as to not confuse students.¹³

In the fall 2008 the Art History program reviewed SLOs in six courses: Art 100, Art Appreciation; Art 140, Western Art I; Art 141, Western Art II, Art 143, Modern Art; and Art 145, Contemporary Art. A shared SLO was assessed: apply terminology to the analysis of works of art and architecture. Art Appreciation students reported an 88% positive evaluation ("C" grade or better), and the art history survey courses reported a 73% positive evaluation ("C" grade or better), the disparity owed in part to the greater number of foreign language terminology words in art history survey courses.

Through active and ongoing work regarding the SLO process, each of the VAH department discipline faculty has engaged with each other, and with the faculty in the department's other area disciplines, in order to reconfirm the types of assessments that can ensure rigor in our teaching, while creating pedagogies to bring out the best practices for student learning and skill-building in our classes.

3.3 Based on your discussion in 3.2, are there any program SLOs that are not adequately being assessed by your course-level SLOs? If so, please indicate by clearly designated modifications to your Course-to-Program SLO Mapping Document in Appendix 6. Please discuss any planned modifications (i.e. curricular or other) to the program itself as a result of these various assessment analyses.

The Course-to-Program SLO Mapping Document for the department, Humanities included, was submitted in September 2010. The document, which has been converted from an excel-spreadsheet to

¹³ This finding especially benefited the Art History faculty, and the sharing of information is another example of the positive collaboration among Humanities faculty and its new department.

an easier-to-read report by the department, fully encompasses all program offerings.

The department is currently in development of a new, all-encompassing, department-wide SLO and subsequent assessment tool that reflects the new addition and creative outlook Humanities has added to the department. Subsequent to that reassessment, the department Course-to-Program SLO Mapping Document may be changed.

SECTION 4 - STUDENT ACCESS

4.1 How does facility availability affect access to your program?

The availability of facilities affects student access to our programs in a variety of ways. Our lecture courses, popular as GE courses or to satisfy major requirements, must be taught in classrooms with quality audio-visual equipment and must be conducive to effective large-group teaching and learning. Our lecture/lab classes, popular also for the same reasons, must be taught in specialized, discipline-dedicated environments where health and safety issues are constant concerns. For all these reasons, facility availability, and facility limitations, can restrict student access to our programs.

For example, ceramics, digital arts, jewelry, photography and sculpture students are completely dependent on having access to the studio labs to complete their projects: simply put, they do not have the resources of kilns, developers, welders, and the like, at home. Due to health and safety concerns, we must assign instructors to staff these student labs because hazardous materials, chemicals, machinery, and tools are involved.

Due to recent budget cuts, we have lost labs in all of these programs. Students do not have sufficient access to the labs, making it difficult for students to complete projects. As a result, faculty must choose to make adjustments to course expectations, or not. Faculty hopes this problem is ameliorated in the near future with the restoration of its lost lab practicums. In the meantime, faculty responds on a course by course, case by case, basis.

In addition to this loss of studio lab time, studio labs are currently scheduled at, or near, capacity especially when considering the required down time needed for maintenance, lecture preparation, and grading. Unlike other discipline areas of the college, visual arts instructors cannot take assignments home to grade; they must grade projects and portfolios in their classrooms. Faculty preparations for demonstrations of physical processes must also take place in the labs, which is another factor affecting available student lab time.

Keeping pace with current equipment and technologies is always a concern in a department such as ours. For example, in the digital arts and photography areas, students work on specialized computer equipment that may only have three-year warranties

and/or need yearly upgrades. We must offer instruction on the most up-to-date technologies because that is what is required for students to be successful as they enter into the workforce, or transfer on to a four-year institution. The schedule of computer-equipment roll-overs must be done at "down times," in between semesters, which means these roll-overs may affect access. The department has begun working with Instructional Computing Services to identify long-range planning needs.

The above mentioned programs also require assistance from full-time technicians and student workers. As a result, shortages in adequate technical coverage affect facility access.

For the drawing and painting courses, designated classrooms are also required. Specialized equipment, such as easels, *taboret* tables for palettes and solvents, still-life objects, and drawing horses, is needed. Furthermore, these programs require studios with northern-exposure. This requirement, which allows for indirect light, and thereby avoids direct, uncontrollable light from easterly or westerly facing windows, mimics the ateliers in Paris, the city from which the canons of academic instruction in painting and drawing originated. It is a concern often dismissed or underappreciated by the non-artist, but one that must remain an essential component of any future remodel.

In the Humanities and Art History courses, classrooms must be large enough to fit all students and have desks and chairs suitable for working in groups to allow for flexibility in pedagogy. Classrooms now available, such as Room 31-370 with fixed bench seating or Room 26-220 with theatre-style seating are undesirable for the cooperative learning techniques faculty in these courses use.

The highest quality audio and digital and projection is essential for these programs, and indeed for all programs in the department, as color and image clarity are essential for the study of art. Because the Art History lectures, and portions of the Humanities courses, are taught in the dark, lighting is a critical issue. Many rooms do not have dimmer switches or overhead note-taking lights, and as a result, images can get washed out and/or notebooks become illegible. In the current student survey, one humanities student sums it up with, "The classroom we are in, isn't very helpful in art [projection]." In addition to the above, quality audio equipment is essential for effective instruction, especially for Humanities lessons that rely on audio clips of orchestral music, opera, and other performance pieces.

As a result, both programs are making an effort to schedule the single-section humanities courses and art history lecture courses in Room 27-207, located in the arts quad, and equipped with a quality digital projector and a temporary lighting solution, a standing lamp with a dimmer. This classroom also has storage for art demonstration materials, a necessity for effective teaching.

To the frustration of faculty, scheduling of this room is often usurped by English-as-a-Second Language courses, which hampers the scheduling of Art History and Humanities classes at peak times for students. In addition, the demonstration materials in room 27-207 (too cumbersome to transport) are not accessible for teaching. For these many reasons, the Art History and Humanities programs request priority scheduling be made available to them with respect to room 27-207.

In addition to the reasons above, we need to locate the Humanities program within its new department and division in the 200s-quad. In doing so, we will need to work through proximity issues of offices to classrooms, as several faculty teach back-to-back classes.

In short, all of our programs experience restrictions and/or limitations regarding facilities, which can affect student access. Mindful of this, the department has worked to offer a comprehensive schedule to our students including course offerings at night and on Fridays and Saturdays. How the new fire code regulations affecting student classroom maximums will affect our lecture and lab classes, remains to be seen.

4.2 Discuss what your program has done to address any availability concerns (i.e. alternative delivery methods, alternative scheduling sessions, off-site offerings).

Art History has extended its schedule so that courses are taught as early as eight a.m., and in the evenings, as well as on Fridays to allow for optimum student access. The program had a four semester trial period of teaching Art 100, Art Appreciation, at Helix High School; however, the facility was sub-par and the program was discontinued.

The Humanities program now offers one section of Hum 110, Principles of Humanities, online. This has accommodated a wide range of students with differing circumstances (i.e. scheduling difficulties, transportation issues, or family care issues) access to this popular GE class.

When parking was impacted during recent building campaigns, Humanities courses were offered on Fridays and Saturdays. The student draw was low, however, and the program does not intend to offer Friday and Saturday classes in the future.

The Drawing and Painting program has created a one-unit lab to allow students access to the studio and its special equipment. Three-unit courses are offered five days per week, morning, mid-day, and evening. Faculty meets students at a local museum or gallery several times per semester. There are plans for *plein-air* drawing and painting courses, which would take advantage of the great weather in San Diego and would be taught outdoors, perhaps freeing up classroom space on campus.

The Photography program expanded its course offerings when it moved to its new facility. Courses and labs are available morning to night, twelve hours a day, Monday through Friday, and on Saturday. The program is scheduled so that course offerings are rotated between mornings one semester and evenings the next, to serve the widest range of students possible. This program has been very successful for working-students.

The Ceramics program has created four new labs for students to have valuable access to the studio, beyond time spent in their scheduled, three-credit classes. However, recent cuts to lab practicums have adversely affected students, and restoring these lab sections is a priority of the department. A Saturday lab would also be very helpful to students who have classes that conflict with our limited lab times. As seen in Photography, Saturday labs are a good solution to access issues.

As with Photography and Ceramics, the Sculpture program cannot offer off-site delivery of instruction due to the need for studio equipment and tools. The physical nature of sculpture, three-dimensional design, and jewelry design also precludes online instruction. At present this program offers classes five days a week, including night sections. Currently, faculty is looking at offering Saturday sections, but that would require additional technician-support hours and the construction of additional project storage space.

One important consideration regarding limited facility access is the ability to offer summer school courses. At a minimum, the department hopes to offer two courses in each program area, scheduled in such a manner that students could take two department courses in the summer. Better still would be to restore the summer school schedule to pre-budget cut levels.

In addition, the department has had a long-standing tradition of offering artist-in-residence programs during the summer, most notably the Museum of Photographic Arts, MOPA, program, which ran for eighteen-years. In 2009, the former Vice President of Academic Affairs abolished the program, although it was a unique community partnership with a successful reputation. In 2010, the program was partially resurrected with the help of Continuing Education. Its continued future remains uncertain.

To serve student-enrichment needs, the department is exploring possibilities of creating other continuing-education programs to offer in the summer.

4.3 Based on your analysis of the Student Survey results in Appendix 7, what trends did you observe that might affect student access (i.e., course offerings, communication, department and course resources)?

The results of the Student Surveys confirm that the faculty's stated mission, "to teach artistic and critical thinking skills and an understanding of culture and history for degree, transfer, and career-seeking students" is germane to its current student body.

Respondents in the Humanities, 276 students total, were asked, "What is your reason(s) for taking this class? (check all that apply). Among these students, 76.8% indicated they were taking the course as a general education requirement; 38.8% for general interest; 29.3% to improve basic skills/college success; 25.0% for transfer; and 22.8% to fulfill a requirement of the major.

In response to the same question, the Visual Arts respondents, 280 students total, indicated that: 54.3% took the course for general interest; 41.4% to satisfy a general education requirement; 27.1% to satisfy a requirement for the major; 15.4% for transfer; 8.2% as a prerequisite; and 5.4% to improve basic skills/college success. Among select Photography program courses, identified through the PHOTO TOPS code, students (numbering 140), indicated that: 60% were taking the course to improve basic skills/college success; 47.9% to fulfill a requirement of the major; 29.9% to improve job skills; and 14% for transfer.

4.4 What implications do these findings from 4.3 have for your program?

The student demand for our courses - to fulfill degree, transfer, job skills, and student success needs, along with the

general interest popularity of our courses, is high. As a result, class and lab section reductions experienced since 2008, severely impact our students. Their ability to enroll in our courses and progress along their educational path in a timely manner is hampered.

The hardship caused by section reductions is keenly felt by our students, some of whom gave voice to their frustrations in the current student survey comments:

"[We] need night-time advanced ceramic classes."

"[We need] additional time for photography lab Friday and Saturday."

"Many of us working on [an] AA have difficulty getting the classes we need with limited number of classes and times."

"It would be better if all classes in the department were offered in both spring and fall instead of either/or (in some cases.)"

"We need more classes."

"We need more classes and a larger variety of classes."

"Don't have some of the classes only available once a year."

"More lab hours."

"Add more classes!"

The college must find ways to increase sections to serve this persistent student demand and to support student success.

4.5 Based on your analysis of questions 3 through 16 in the Appendix 7 - Student Survey, identify any changes or improvements you are planning to make in curriculum or instruction.

Survey results reveal that an overwhelming majority of students prefer to interact with their professors face-to-face regarding class instruction, project directions, and questions. When students need help, they often ask their professors questions before or after class. Students also indicate that they prefer face-to-face responses and email. Furthermore, students also find a variety of learning modalities successful for

instruction: lecture, demonstrations, group work in class, handouts, homework assignments, study groups, and quizzes, among other pedagogical methods, are mentioned as helpful, all of which instructors currently employ.

Survey results confirm that faculty is on-track with its instruction and curriculum. Based on student survey results, no significant changes are planned.

4.6 Discuss program strategies and/or activities that have been, can be, or will be used to promote/publicize the courses/program. Comment on the effectiveness of these strategies in light of the results of the Student Survey (Appendix 7)

As the Student Survey reflects, student demand for our courses remains high. Promotion and publicity of our courses is a non-issue: demand is greater than current supply.

Nonetheless, we have advertised for some programs. We post fliers for the Digital Arts classes as they are a newer curriculum and students may be generally less aware of these courses. Sculpture and Study Abroad at times run advertisements in the course schedule. Less frequently offered courses, such as Women in Western Culture or East Asian Humanities, are promoted by fliers and announcements. Showcasing student work in exhibits in the Hyde gallery, library, or during sales events, also advertises VAH courses. If and when necessary, faculty works within the department to cross-promote its courses.

4.7 Explain the rationale for offering course sections that are historically under-enrolled. Discuss any strategies that were used to increase enrollment.

We must offer certain courses for our majors and/or for transfer to meet transfer and degree needs. That enrollments may be considered under-enrolled by some standards does not diminish the importance or validity of the curriculum offered. The great popularity of the VAH Department's offerings, which are geared towards transfer, degree, and/or career goals, necessitates that all courses within the degree are offered regularly. Since many of these classes are articulated with the four-year colleges, consistent offerings are necessary to allow students to transfer in a timely manner.

By offering some of the lower enrolled classes once a year, enrollments have increased. However, with the current situation

of severe course reductions, the majority of our classes are waitlisted before the semester starts.

Lecture/lab courses are scheduled in such a way that smaller, intermediate and advanced classes are tied to other courses when appropriate. The curriculum for courses beyond the beginning level has been carefully thought through: all courses offered support student progression toward a degree and proficiency in the discipline. They are necessary for transfer or for career-training.

To encourage enrollments, faculty publicizes courses and encourages current students to take future courses in the department. Faculty has become active in promoting sections in colleagues' classes and in reaching out to other disciplines, such as History and English. We inform students about prerequisites and about transferability.

Humanities faculty has met individually with college counseling staff to discuss the content of its classes, faculty teaching styles, and the aims of Humanities courses. This practice is a good model for the other programs in the department, and attention will be given to educating counseling staff about our programs in the future.

One of the misconceptions about Humanities courses, especially as it might apply to the one-section per semester offerings, such as Hum 130, East Asian Humanities, or Hum 170, Humanities of the Future, is that counselors and students perceive these classes as sequential in level of difficulty. This is not the case: Humanities classes do not get harder, nor do they rely on information from lower-numbered Humanities courses. Making this known to students is helpful to increase enrollment.

Course offerings, including those that might be considered as under-enrolled, will come under department review as we move forward with the SB-1440 degrees for transfer. In addition, a component of the department's current six-year plan is to review our core curriculum and to schedule a systematic review of all course outlines in the department.

4.8 Based on an analysis and a review of your 6-year Unit Plan (Appendix 1), what specific strategies were utilized to address access issues of special populations (e.g. ethnicity, age, and gender).

The issue of access for special populations is a matter best handled by the college and district, which has resources to plan, adopt, and carry-out recruitment efforts to diverse populations of San Diego County. Support services, such as EOPS, Veteran's Affairs, "Returning" and "First Generation" student programs, and the like, are campus-level initiatives.

The department values diversity and is sensitive to the diversity of student populations attending the community college. Our class enrollments are diverse and reflect a range of ethnicity, age, and gender in keeping with the college's demographics.

SECTION 5 - STUDENT SUCCESS

5.1 Building on your answer to question 4.8, what specific strategies were utilized to maximize success issues of special populations (e.g. ethnicity, age, and gender)?

The VAH department has undertaken course and curriculum initiatives to maximize student success for the various student populations. The student success for all ethnicities and age groups has been steadily increasing, as suggested by an analysis of data. Student success by age group has also seen a steady increase of 10% overall, from an approximate average of 65% during the 2004-2005 academic year, to a success rate of approximately 75%, during the past academic year.

Some of the strategies that have been undertaken include the development of courses and curriculum that demonstrate the department's value and commitment towards advocating cultural and ethnic diversity in its instruction. In our instruction, we include projects that encourage students to explore and address issues specific to gender, culture, ethnicity, class, or age. We discuss and show works of art from around the world, from a great variety of cultures, and from a diverse contemporary body of artists. We view works of historical, theoretical, and cultural relevance as they continue to inform and communicate a critical aesthetic. We have been exploring issues of identity and diversity since the college was founded in 1961, and we have remained a leader on campus ever since.

Our online Humanities class serves a broad segment of students and is a method convenient for the non-traditional student. Our lecture/lab classes appeal in part to the student who favors kinetic, spatial, or visual learning. Our specialty lecture courses, such as Art 142, Art of Africa, Oceania, and the Americas; Hum 170, Blues as Literature, History, and Culture; and HUM 125, Women in Western Culture, allow for exposure to, and a spotlight on, populations that have been marginalized in the past.

Interestingly, our Visual Arts programs serve a larger percentage of male students than the college norm. Whether any meaningful conclusions can be drawn from gender ratios in department staffing and/or exhibitions history, and gender ratios in student enrollments, warrants further study.

5.2 Describe specific examples of departmental or individual efforts, including instructional innovations and/or special projects aimed at encouraging students to become actively engaged in the learning process inside and outside of the formal classroom.

The VAH faculty has developed a number of instructional ways to actively engage students.

Students are required to relate class content to contexts outside of the classroom. Students in Art History go on a scavenger hunt throughout San Diego to identify examples of classical architecture and prepare a booklet of their findings demonstrating their recognition and understanding of architectural terminology. Students in Drawing and Painting study composition by exploring the campus with a cardboard rectangular frame, looking for intriguing figure/ground shape relationships. This illustrates the importance of all shapes, including negative space, in their drawing or painting compositions. These real-world applications transform rote memorization and technique acquisition into engaging, meaningful exercises.

All programs in the department require students to experience the arts firsthand through visits to galleries and museums and attendance at theater productions and concerts. These experiences illustrate how the techniques they are learning have been applied to successful works and how they may be utilized in different styles and genres. Students are asked to critically evaluate their experiences in writing. In some classes, students develop a creative project in response to the subject of their written analysis. These responses have taken a variety of forms, including sculpture, painting, video, dance, and work in many other media. Other projects require students to create oral presentations and/or written reports about cultural productions that have meaning in their lives, providing analysis of the artifact, its history, and a critical evaluation of its significance to the students.

VAH faculty has also used technology to bridge the classroom with the real world. For instance, Photography faculty member Paul Turounet created an academic website, <http://aphototeacher.com>, to supplement in-class instruction. Students can access information regarding the Grossmont College Photography program on the site, at anytime, from anywhere. Information for each of the eleven photography courses, including course syllabi, calendars, assignments, critical-

issues discussions, lecture materials, are available, as well as additional photography-based resources. The website receives 8,000 unique visitors per month and, in addition to Grossmont College photography students, instructors in the U.S., the U.K., Europe, and Australia use it.

Ceramics faculty members explore the wide spectrum of what is possible in contemporary ceramics by utilizing computer-based laser printed decals that allow the student to use ceramics as a graphic medium as well as a sculptural and functional art form. These cutting edge techniques are taught along with historical approaches to the medium: for example, students have explored pre-Columbian pottery and the use of *terra sigillata*, the earthy-orange slip used in Mesoamerican art, along with the techniques of Attic vase painting of Ancient Greece.

VAH instructors also strive to illustrate the cooperative and interactive nature of the arts and their relation to cultural values and ideals. They underscore this fact by engaging students in small groups to discuss, critically analyze, and come to an understanding of specific cultural artifacts. These techniques impart not only the course content, but also analytical techniques, communication skills, and abilities to work within groups, skills that students can carry over into both their professional and personal lives. Often, the group nature of classroom activities builds relationships among students that last long after the class is over.

These activities combined represent a great variety of didactic techniques in response to the various learning styles of the students. These approaches allow a variety of faculties to be engaged successively, reinforcing critical thinking and retention of the information. Students read, write, create, and discuss the concepts with classmates and instructors. In this manner, students develop confidence in their capacity to analyze and/or create works of art.

5.3 Explain how the program collaborates with other campus programs (e.g. interdisciplinary course offerings, learning communities, community events, tournaments, competitions, and fairs) to enhance student learning inside and outside of the formal classroom.

VAH faculty is proud of the ongoing and extensive nature of its campus-wide collaborations to enhance student learning inside and outside the classroom.

The VAH department sponsors a number of campus-wide events. The Painting and Drawing program holds two art festivals a year in the center of campus. Instructors organize the event and purchase art materials with a grant from the World Arts and Cultures Committee (WACC). Faculty members in other programs are notified of the event well in advance and are prompted to consider ways to include an art-making event into their curriculum. Instructors bring their students to the art festival and create a piece of art that examines some element of their topic of study. Drawing and Painting students also regularly submit artwork for publication in the *Acorn Review* and the *Summit* newspaper. Other interdisciplinary efforts include students creating a poster for the Dance department and students designing the Griffin Radio homepage.

Instructors actively integrate classroom content with campus events. For instance, Humanities instructors frequently design class content around the productions put on by the Theater department and include attendance of the play as a class activity. Instructors have also brought classes to the English Department's Creative Writing events, lectures sponsored by the History department, concerts and productions put on by the Dance and Music departments, and art exhibits at the Hyde Art Gallery.

The Hyde Art Gallery, serving approximately 6,000 students a year, is a resource for the campus-community at large. Classes from other disciplines attend the exhibits and occasionally hold events, such as poetry readings, at the gallery. A goal of the department is to develop the Hyde Art Gallery even more as an anchor for division- and campus-wide events, and as a community venue for additional arts and culture programming. Further funding and staffing are necessary to make this goal a reality.

VAH faculty also integrates its content areas with those of other disciplines. Humanities instructors have maintained long-standing linked courses with Science, English, and History. Photography instructors collaborated with Chemistry faculty in facilitating a workshop for Chemistry and Photography students in fall 2010. Finally, VAH faculty collaborated in the development of displays for the spring 2009 Science Festival.

VAH faculty has developed ways to extend its curriculum into a global setting. Over the last decade, the Art History and Humanities faculty has participated in numerous Study Abroad programs to Italy, France, Egypt, and other destinations. These programs provide unprecedented opportunities for students to learn content in a cross-cultural context. Study Abroad programs

foster the life-long appreciation of art, culture, and history and are powerful tools for cultivating tolerance of diversity.

5.4 Based on an analysis of "Reports" data (This is found on the intranet under "Reports"), discuss trends in success rates, enrollments and retention, and explain these trends (e.g. campus conditions, department practices). Provide examples of any changes you made to address these trends.

Program enrollments mirror college enrollment trends. During the last six years, a total 15,936 individual students enrolled in Visual Arts courses and 6,581 in Humanities courses for a total in the VAH department of 22,517. From fall semester 2005 to spring semester 2010, the department enrollments count for roughly 14% of total enrollments at Grossmont College. Dips in enrollment campus wide correspond with dips in enrollment programmatically: most are due to deep section cuts that began in 2008.

During the construction phase of its two new facilities, the Visual Arts program maintained a consistent level of student enrollment, averaging approximately 2,700 students per academic year, noteworthy in consideration of disruptive construction activities. The Humanities area has experienced a 22% growth in student enrollment since 2002.

While overall college enrollments have risen and overall college course offerings have declined, the percentage of students taking courses in our department has grown rather than stay constant proportionally. (For additional discussion on enrollments, please see Section 10.1.)

The student success percentages in both the Visual Arts and the Humanities programs mirror the college average of 65.5%. Student success rates average 68.6% in the Visual Arts and 61.8% in Humanities. The most recent five semester average, data compiled since spring 2008, reflects a student success rate of 72.58% for the Visual Arts and 62% for the Humanities. The combined department average for this period is 67.30%.

Student success rates contribute to strong student retention figures. These figures mirror and are consistent with retention figures campus-wide. While student retention campus wide averages 79%, within the Visual Arts department the retention rate reached a high of 82%. The Humanities retention rate averages at 75%, which results in a VAH department average of 78.5%. For the most recent five semester average, data compiled

since spring 2008, reflects a student retention rate of 83.92% for the Visual Arts and 72% for Humanities. The combined department average for this period is 77.96%.

5.5 If state or federal licensing/registration examinations govern the program, please comment on student success.

This is not applicable to our programs.

5.6 Referring to Appendix 8 - Degrees and Certificates if the program offers a degree or certificate in the college catalog, explain the trends regarding number of students who earn these degrees and/or certificates.

From fall 2004 to spring 2010, a total of eighty-six students have been awarded an Associate Degree in the VAH Department in the Visual Arts. Currently, there is no Humanities degree, though work is underway to develop one, especially in light of the passage of SB 1440 - Associates Degree for Transfer.

One significant department trend has been a dramatic increase in the number of degrees awarded in the Photography program since spring 2007, when the entire Photography curriculum was rewritten and a new AA in Photography degree was approved at the state level. With the inception of its degree in fall 2007, the Photography program awarded a total of thirty-seven AA degrees, representing 62% of the total number of degrees awarded to students in the entire VAH Department.

With the success of the new Photography degree in mind, faculty plans a comprehensive evaluation of its current degrees and continues to refine its curriculum and course offerings to serve student graduation goals. The development of SB-1440 transfer degrees will also be a factor in on-going conversations of curriculum and degree development.

Another notable factor is the number of students graduating in Digital Arts: a total of nine students have earned a degree in Digital Arts, which to date still does not have a full-time faculty member. The number of degrees awarded in this area represents 10% of all degrees within the department. With the presence of a full-time, tenure-track instructor, who could fully develop the curriculum and provide necessary educational and career guidance, the Digital Arts program would experience considerable growth and a subsequent increase in the number of degrees awarded.

The number of degrees awarded within other discipline areas of the VAH Department, including Ceramics, Art History and Sculpture, have remained steady and consistent during this time. The department anticipates that further curriculum development, along with refinements to existing courses and the creation of new degrees, will have a noticeably positive impact on transfers for all VAH students.

5.7 Describe activities your faculty has implemented to provide and maintain connections to primary, secondary and post secondary schools.

VAH faculty has worked to maintain connections with other educational institutions in a variety of ways:

The VAH hosts a yearly high school outreach program in the spring, inviting high school students and parents to campus for studio demonstrations, gallery and facilities tours, and art history and humanities lectures. This provides an exceptional opportunity to get the students on campus and show them the many options for creativity and scholarly study in our department.

Humanities instructors have presented to, and collaborated with, Cal PASS in efforts to increase student success by standardizing skills and teaching practices between San Diego high schools and community colleges.

As a result of its longstanding national reputation of excellence, the Ceramics program hosts regular tours for middle and high school students from all over San Diego County to see the facility and program and observe students in action creating art.

Efforts have also been made through the Digital Arts program to schedule summer courses through Continuing Education for high school students and teachers.

Finally, as an example of faculty's investment in—and care for—its students, VAH faculty works regularly with students to plan the next stage of their educational development. This often includes working with students to choose the best transfer institution for them, writing letters of recommendation, and assisting in application completion and portfolio assembly, all in an effort to assure student success. In addition, all VAH faculty members are regularly involved in conversations with faculty and counselors at transfer institutions to maintain the currency of transfer credits and develop further transfer

opportunities. As a result of these efforts, VAH maintains a high rate of retention, completion, and transfer (see 5.4 and 5.6).

SECTION 6 - STUDENT SUPPORT AND CAMPUS RESOURCES

6.1 Indicate how the program utilizes college support services (i.e. Learning and Technology Resources, Learning Assistance Centers, English reading and writing, tutoring, biology, math, Instructional Media Services, CATL, Library Resources).

VAH makes use of college support services in various ways. All VAH faculty members include information on tutoring resources in their syllabi, and faculty encourages students to use the campus Writing Center for help with papers and composition skills.

Both adjunct and full-time instructors use Instructional Media Services, CATL, interlibrary-loan, and other library resources for preparation and research. The library's Media Center is a resource for instructional DVDs and videos, and faculty members augment this collection by purchasing frequently used instructional materials.

One of the most important campus resources for VAH students is the Hyde Art Gallery. Students see a revolving schedule of exhibits that feature local, national, and international artists and reflect the media and disciplines taught here on campus. Classroom visits to the Hyde Art Gallery allow students the opportunity to study works of art first-hand and to undertake writing assignments, critical thinking group activities, and to attend talks and lectures by visiting artists.

Some concerns remain: due to GAFCON's budget priorities, the new Sculpture facility was built without wireless internet, which leaves our students and many of our classrooms without easy access to the internet. Also, until 2008, a Humanities tutor worked in the library helping students, but he has not been replaced since his retirement. Our hope is that such a person could be brought on board again as part of the proposed Humanities tutoring lab.

6.2 Analyze the results of the Student Survey - Appendix 7 and describe student utilization and satisfaction with campus resources as it relates to your program (i.e. availability, usage, relevance).

The following campus resources used by VAH students were mentioned as useful for students: The Assessment & Testing center, the English Writing Lab, the LRC and its online resources, the Tech Mall, DSPS, EOPS, and the Blackboard Help

Line. As advised, results for resources not pertinent to the VAH department, such as the Math Center and other resources, have not been considered here.

Students were asked if they were required to use, or chose to use, a particular resource, and if they found the resource helpful or not. The data shows a very positive trend overall. In all department disciplines, students declared that they make good use of the surveyed campus resources. In the VAH department, an average of 90% of responders stated that they use these resources voluntarily. Clearly, VAH students consider the support and staffing available at Grossmont College to be an extremely useful asset.

6.3 Describe some of the activities for which your department has used the Institutional Research Office (IRO) or other data sources.

The VAH faculty has worked successfully with the IRO for purposes of program review assisted by Jerry Buckley, Devin Hanson, and Pamela Wright. Dr. Buckley attended two department meetings and presented an overview of statistical data and charts, providing us with a wealth of data to facilitate conversations about program statistics and visual materials to assist us with this review process.

VAH faculty members hope to work with the IRO in the future to look at gender issues in terms of faculty ratios, enrollment/retention, and student success. In addition, to better address actual student success in the classroom, some VAH instructors propose working with the IRO to begin tracking student improvement throughout the semester. Faculty is concerned about a number of factors that might affect success/retention rates, including: a late student drop-deadline; the convenience and relative inexpensiveness of re-taking some classes; the large percentage of working-students and students caring for family members; and, grade inflation potentials if instructor success is linked to success/retention rates. Faculty envisions a pilot project with eventual campus-wide applications.

6.4 Working with your library liaison evaluate and provide a summary of the current status of library resources (i.e. books, periodicals, video, and databases) related to the program.

The library maintains a small but good selection of professional journals, popular publications, films, and other media. This is

thanks to some excellent library staff, including librarian Julie Middlemas and Visual Arts representative Patricia Morrison. Media Specialist Karen McCoy's efforts in updating and expanding the DVD selection, adding to the collection *Hamlet*, *Metropolis*, and the *Art of the Western World* series, among other titles, is also appreciated. We are grateful that the library funded the initial membership and subscription of ARTstor, a 500,000+ digital image bank accessed by colleges, universities, and museums, through 2008, and that it is considering plans for future funding of this district-wide database.

The department has concerns, however, regarding ARTstor's future funding. After library funding ceased, the department received a one-time Foundation gift in 2008 for the annual subscription. These dues were paid by the Art History area in 2009 and 2010 depleting that area's budget. It is unlikely that the department can continue to sustain the college's membership in this much needed visual resources. This would result in the loss of a database available to all students, faculty, and staff within the entire district. Faculty is hopeful that the library will find funds to retain the college's membership for the future, and on an on-going basis.

In years past, library staff circulated book lists, providing faculty the opportunity to add valuable print sources to the library collection. This practice has since ceased, raising concerns that these important sources may be overlooked even though the Visual Arts and Humanities still rely heavily on the bound book. Museum catalogues, artist monographs, and other scholarly works are crucial to staying current and providing the best sources for students. The VAH Department recognizes the need for VAH faculty to liaise with library staff on upcoming book purchases.

Recognizing that the library's budget has experienced cutbacks, faculty nonetheless is disappointed about the loss of the college's on-line subscription to Grove's Dictionary of Art. The library maintains a hard-bound set of this thirty-four volume resource, the most authoritative research compendium for the visual arts. The on-line version was readily accessible to enrolled students and staff despite cutbacks to library hours. Students today rely most on digital information and Grove's On-line Dictionary of Art is a superior source, and the most trusted, compared to anything currently on the web.

6.5 How does the program work with the various student support services (i.e. Counseling, EOPS, DSPS) to help students gain access to courses, develop student education plans, make career decisions and improve academic success? How does your program communicate specific and current information that can be used by those student service groups?

VAH highly values the various student support services (EOPS, DSPS, Counseling, and the Assessment Testing Center) that Grossmont College offers as a means to help ensure student success.

In general, all VAH instructors fill out the standard forms to keep EOPS informed of the performance of particular students. Faculty includes language explaining and recommending DSPS in their syllabi, and eligible students are encouraged to use these services.

Instructors refer individual students to DSPS and liaise with DSPS counselors on a case-by-case basis. Faculty has worked with DSPS on matters concerning disabled students and ceramics instruction, appropriate testing methods for dyslexic students when correct spelling of artists' names is a course requirement, and on support for other DSPS student challenges. Instructors on occasion also refer students to counseling for personal problems and for advice in planning their course of study. In the DSPS Testing Center, Yvonne Mather, who schedules and administers the exams for DSPS, is extremely professional and goes above and beyond to help students using the services of her office.

While some relationships with the Counseling Department have been forged, developing stronger ties with Counseling is necessary. The department partnered with Dr. T. Ford in May, 2009 when she brought Kadir Nelson to campus¹⁴. The artist delivered a well-received lecture on his professional career as an illustrator to students in the Drawing and Painting program. Faculty members from Humanities have met with Counseling to inform counselors about course offerings, transferability, and the benefits of Humanities courses to a student's educational plan. Visual Arts faculty members plan to follow this model.

With regards to the department's relations with counseling, an on-going concern that needs to be mitigated is the incidence of

¹⁴ Mr. Nelson's is a former illustrator for Dreamworks. He wrote and illustrated the book, *We are the Ship: the Story of Negro League Baseball*, and the U.S. Postal Service commissioned him for stamps entitled Negro Leagues Baseball, released in 2009.

counselors redirecting Visual Arts and Humanities students to other career- or educational paths. Faculty hears from students who have left a counseling session feeling discouraged, or who have been told plainly not to major in the arts. Efforts to include counselors in division and department meetings, to provide in-services to counselors about VAH programs, and to educate them regarding the benefits of arts education are being planned.

6.6 Describe how the department uses available technology to enhance teaching and learning and to communicate with students? According to the Student Survey in Appendix 6, how do students respond to the use of technology?

VAH faculty has embraced technology in the classroom for instruction and as a tool for art-making. Faculty teach digital lectures, incorporating PowerPoint, ARTstor, YouTube, Google Earth, and other online tools, such as a digitized three-dimensional plan of the Sistine Chapel interior. Faculty employs Blackboard for dissemination of course information and records of student grades. Faculty has created individual websites. Of particular note is Paul Turounet's website <http://aphototeacher.com> with 8,000 unique hits each month.

The photography instructors use Mac computers, Epson and Nikon scanners, Adobe Creative Suites software, and Epson Wide-Format printers, as well as studio lighting tools and materials, including strobe units and associated support tools. Analog cameras and tools include large-format cameras, enlargers and processing tools and materials.

Sculpture and Ceramics programs employ a variety of computer technologies. The sculptors use Mac-based software such as iPhoto, iMovie, iDVD, Final Cut Pro Studio, Quicktime Pro, and Keynote. Ceramics students have access to computers in the classroom for researching imagery and to collect technical research such as glaze- and clay body recipes. Students also use these computers to print laser decal imagery that can be transferred to ceramics.

The Digital Arts program relies heavily on current computer and digital technologies: while some of these curriculums are taught in the program, our curriculum under-utilizes these technologies due to the absence of a full-time faculty trained in Digital Arts/New Genres to lead this area. With the growing workforce demand for trained graduates in Digital Arts curriculums and the burgeoning discipline of New Genres aesthetics, our program is

inadequate to realize its greatest potential. A tenure-track faculty with a Master's degree in Digital Arts/New Genres to develop curriculum and provide stability to this program is a department priority going on seven years.

In terms of technology-use for communication between faculty and students, the student survey results show that communication needs are met. Most students speak with faculty before or after class when they have questions and prefer face-to-face instruction. Students also indicate that email, Blackboard, and websites are useful communication tools, all of which faculty currently employs.

6.7 Identify and explain additional technological resources that could further enhance student learning.

All VAH faculty members see a need for additional equipment as a means to improve pedagogy, and faculty wishes to develop a technology plan for the timely and efficient roll-over of computers, peripherals and software to maintain instruction of professional tools and standards.

Art History and Humanities faculty need laptops for portability and classroom clickers to improve student interactivity. The proposed Humanities lab, which would be equipped with computers and other media, is another urgent need. As mentioned earlier, faculty also requires state-of-the-art audio-visual equipment.

Faculty also needs a quality document camera at every smart cart to conduct drawing-technique demonstrations, so that everyone can see them, as well as better digital projectors and sound systems for classroom lectures and presentations.

Sculpture instructors have long planned for and requested a 3-D wax printer and plotting software to run the system. This should have been provided with the new building but, like the wireless internet, was cut due to lack of funds. Given that the current tools are thirty-five years old, the Sculpture program needs upgraded welders and a trace cutting system, as well as a medium-sized vacuum casting system.

The Ceramics faculty needs a 3-D modeling machine, as well as a four-color ceramic printer for creating ceramic decals. Such sophisticated equipment is necessary to maintain the level of quality that students have come to expect from VAH programs.

6.8 Comment on the adequacy of facilities that your department uses. (e.g., does the room size and configuration suit the teaching strategies?)

Humanities students comment that the classrooms are not very helpful for appreciating images: classrooms in the 500s-complex are configured poorly for quality image projection, insufficiently blocking out sun-light. Furthermore, the rooms are in need of note-taking lighting that will not wash out the projection screens.

Quality projectors and audio systems, computers, blinds, and note-taking lights are essential for the Humanities and Art History classes. In addition, auditorium classrooms in the 500s and 300s areas with fixed seating are not conducive to the cooperative group learning strategies employed by faculty in these areas. Both programs need designated and appropriately equipped classrooms.

Photography students need new computers in the labs, as well as an increase in lab hours. Student comments reflect concerns about reduced lab practicum sections and the need for increased lab access to allow students sufficient time to complete assignments.

Programs located in the new building facilities have faced challenges regarding the GAFCON check-list: not all work was completed by the contractor and in some cases corrections to their work was necessary.

As mentioned, disparity exists within the department regarding classroom facilities: Some programs are taught in state-of-the-art facilities while others are taught in buildings with fifty-year old infrastructures. For example, the Ceramics facility experiences critical lack of adequate classroom- and storage spaces to meet program demand. Often, more than half of the students in a class must work outside, where they are subject to rain, heat, and other weather conditions.

The Painting and Drawing program wants to develop much needed curriculum for printmaking courses. The space necessary to house a printing press, paper racks, and chemical baths does not exist and would require a dedicated location. Moreover, proper ventilation of these rooms is a crucial health and safety need.

SECTION 7 - COMMUNITY OUTREACH/RESPONSE

7.1 How does your program interact with the community (locally, statewide and/or nationally)? Describe activities.

"The Visual Arts and Humanities Department values excellence and empowerment through creative expression, community engagement, and respect for the diversity of culture and human experience." - VAH Mission Statement

Interaction with the community is a core value within the Visual Arts and Humanities mission statement, which clearly supports and defines the objectives for our outreach efforts, not only on our college campus, but also within the continually expanding local and global community.

A student's learning experience can be expanded if the student is exposed to the ideas or practices of other institutions, organizations, unique audiences or even, the general public. Outreach is defined as to *reach further than*, and that is exactly what faculty members do as part of our curriculum, through example, as working artists, art historians, and humanists, and as members of a global community dedicated to enriching the lives of those we educate.

The Hyde Art Gallery on campus is a wonderful tool for such enrichment: each year 6000 students, on average, visit the gallery to see works of art by contemporary artists in a variety of media and modes of expression. Department faculty schedule visits, tours, and classroom activities in the Hyde Art Gallery, enhancing curriculum and providing those real-life experiences of studying art as a primary source, so necessary to the mission of the department.

Listed below are activities, both ongoing and discipline specific community outreach, that the Visual Arts and Humanities Department participate in.

All disciplines make use of the varied cultural and visual arts offerings within San Diego County with regularly scheduled field trips to:

- San Diego Museum of Art
- Museum of Contemporary Art (Downtown and La Jolla)
- Museum of Photographic Arts
- Timken Museum of Art
- Mingei International Museum

- Oceanside Museum of Arts
- California Center for the Arts, Escondido
- Centro Cultural de la Raza
- Japanese Friendship Garden
- UCSD Stewart Collection of Sculpture

All disciplines encourage and provide for our students the opportunities to experience other educational institutions that support the arts and humanities, by both on-campus and off-campus visits to:

- Hyde Art Gallery, Grossmont College
- Heritage of the Americas Museum, Cuyamaca College
- University Gallery, San Diego State University
- University Galleries at UC San Diego
- Founder's Gallery, University of San Diego
- Joan B. Kroc Institute for Peace & Justice Fine Art Gallery, University of San Diego
- Various other community college art galleries in San Diego
- Commercial art galleries throughout the county

All disciplines participate in:

- Area High School Outreach with both on-campus open houses throughout the year, including an invitation to open studio tours and to view the Student Showcase in May;
- Site visits to area high school and middle school campuses to educate students on our program;
- Dissemination of program information through arts festivals and career workshops;
- Judging of area art and photo works for the SD County Fair, regional arts organizations, portfolio reviews and literary contests; and,
- Demonstrations, presentations, and poster displays at the Science Fair, attended by area middle and high school students, Grossmont students, and the general public.

All faculty members, both full-time and part-time, and in all disciplines reach further than the classroom by:

- Exhibiting their personal artworks locally, regionally, nationally and internationally;
- Participating in discipline-specific conferences to remain current in their field, presenting papers to their peers, and/or leading symposia sessions;
- Publishing articles in scholarly journals; and most recently, several colleagues have authored dissertations in completion of their doctorates.

The Humanities program expands its students' awareness of the human experience through observation and interaction, by:

- Attendance at various theatre productions on campus as well as off-campus at the Old Globe, exposing students to current plays reflective of course content;
- Participation at various creative writing events and guest lectures, both on and off campus, which supports course curriculum.

Ceramics engages actively with the Arts and Crafts Media community expanding their students' awareness with opportunities to learn new techniques and network with other clay artisans by:

- Hosting several artists' workshops in conjunction with the Ceramic Artists of San Diego and Allied Craftsmen of San Diego;
- Sponsoring the Winter Ceramics Sale that has drawn visitors onto our campus from the local communities for the past twenty-five years. Funds from this event support the Ceramics program and its students.

Drawing and Painting supports an active hands-on outreach both on and off-campus with events created to engage the community by:

- Volunteering to participate in arts festivals such as the Arts and Culture Festival, Market Creek Plaza/Jacobs Center in which a workshop with art materials provides for the general public to create a piece of art.
- Creating from concept to design and implementation, large-scale, hand-painted murals that enrich such community venues as the Center for Domestic Violence; Old Town with a San Diego history mural; and several temporary walls utilized during construction on the Grossmont College campus.

Photography encourages real world experiences for its students through a variety of interactions such as:

- On-going Summer Artist-in-Residence Workshops co-sponsored with the Museum of Photographic Arts. This has been a seventeen-year collaboration bringing to the campus working photographers from as far as New Zealand, New York, Chicago, San Francisco and Los Angeles.
- A yearly lecture series from Canon USA and its Explorer of Light Program in which students can meet one-on-one with such well-known photographers as David Hume Kennerly and Melvin Sokolsky.

- Student organized events such as Photo San Diego (formerly the Photo Emporium), symposia on the latest equipment, trends and products along with panel discussions and individual presentations by such area photographers as Pulitzer Prize winning photographer Don Bartletti.
- Students designed and installed exhibitions such as the Photo IV Portfolio Exhibition at the New Americans Museum, NTC Promenade, and Point Loma.

Sculpture's long history of interaction with the public includes the following outreach activities:

- Collaboration with community members, Child Development staff, and Grossmont college students to remodel the Children's Garden at the Grossmont College Child Development Center. Outreach included facilitating the donation of eight tons of granite for the garden, as well as a few thousand pounds of semi-precious stone as inlay for the garden pathways. Students contributed to the garden design through the creation of inlayed-granite pathways, stone carvings, cast bronze elements, shade elements, and native plantings, designed to attract migrating butterflies and humming birds into the center.

Art History instills in its students the importance of viewing original works of art both historical and contemporary and actively pursues, outside of the classroom, community outreach by:

- Awareness of, full utilization of, and access to, area museums and galleries for enrichment through the arts as well as research for further academic study;
- Arranging bus trips to area museums such as The Getty Center and the Los Angeles County Museum of Art;
- Leading each summer an extensive Study Abroad course in collaboration with the foreign languages. Faculty has guided students through the major repositories of fine art and architecture in Florence, Italy and Paris, France.

The Visual Arts and Humanities Department, as exemplified by the activities described above, continues to support and fulfill its mission of excellence and empowerment through creative expression, community engagement, and respect for the diversity of culture and human experience.

7.2 If appropriate, summarize the principal recommendations of the program advisory committee since the last program review. Describe how the programs have responded to these recommendations. Include the date of last meeting and frequency of meetings. List organizations represented.

Section 7.2 is not applicable.

SECTION 8 - FACULTY/STAFF PROFESSIONAL DEVELOPMENT

8.1 Highlight how your program's participation in professional development activities including sabbaticals (listed in Appendix 10) has resulted in improvement in curriculum, instruction, and currency in the field.

All faculty members participate in myriad offerings of professional development opportunities throughout the year that benefit curriculum and instruction. Although by no means a full record of all the professional activities of our faculty, this section does intend to reflect the tremendous commitment of the VAH faculty members to their disciplines, the students, and the college.

The VAH faculty has been granted a total of five sabbaticals since the last review, namely to Marion de Koning in 2005, Suda House, Jeff Irwin, and Malia Serrano in 2008, and Bill Mosley in 2009. All sabbatical proposals were directly related to student success through a variety of approaches. Suda House researched the radical changes in the field of Photography to ensure continued cutting-edge curriculum in this rapidly changing field. Jeff Irwin and Bill Mosley traveled to Europe to learn new techniques in their respective medium, while Marion de Koning and Malia Serrano researched important museum collections in Europe and the United States, respectively, to increase their knowledge of the art and artists who are featured in their courses.

The benefits of the sabbatical experience also extend to curriculum and instructional methods. All recipients have incorporated new insights and knowledge gained from their sabbaticals into their courses. Through these various forms of research, the sabbatical is a necessary resource by which faculty members maintain currency in their disciplines. Instructional delivery remains fresh and current as instructors reflect on their sabbatical experiences, sharing enthusiasm for new learning with their students.

Faculty members also maintain currency in their fields through association memberships and conference attendance, lectures, exhibitions, publications, travel, and research. For example, full-time and adjunct faculty members belong to regional and national associations, such as the Society for Photographic Education, the College Art Association (CAA) and the Community College Humanities Association. As a result, faculty benefits from discipline newsletters, publications, list-serves, and

conferences. Faculty members discuss teaching strategies, monitor trends in academia, and discover innovations in their fields, bringing this information to the classroom and benefiting students.

Furthermore, despite the lack of campus funds for travel, faculty continues to participate in national conferences as presenters, session organizers, and attendees. A sample of these presentations includes Gwenyth Mapes' presentation of a paper entitled "Teaching Gender and Islam" as one of only twenty-five nationally selected participants at a conference at Whittier College. In addition, she has given talks on linked classes and honors programs, and most recently she presented a paper at the Annual World History Association Conference in San Diego.

In 2009, Jeff Irwin presented at the Pacific Beach Library, and in that same year NCECA produced a DVD that features a demonstration, lecture, and interview with the artist. In 2007, Professor Irwin gave lectures at the Idyllwild Summer Arts Project to participants in that program. Malia Serrano presented papers at the 6th-Annual International Conference of Arts & Humanities in Honolulu in 2008 and at the CAA 97th-Annual Conference in Los Angeles in 2009.

In fall 2010, Suda House served as a reviewer of photographic portfolios at the Society for Photographic Education's Western Regional Conference at San Diego City College. Paul Turounet served as a panel member at this same conference. Gareth Davies-Morris attended the School of Humanities Interdisciplinary-Programs Faculty Forum at UC Irvine in 2008. In the fall of 2010, Marion de Koning attended the PTK Regional Honors Conference in Irvine.

As an example of adjunct faculty involvement, Art Historian Martina Hesser was appointed to the CAA National Education Committee in 2008 and is a board officer for the Art Historians of Southern California. Dr. Hesser has also presented papers and organized sessions at regional conferences.

Department staff members are also engaged in professional development activities. Sculpture technician Tom Fox attended a national conference on iron casting in 2010. Photography technician Susan Richardson exhibits her photography, most recently in the 2010 Hyde Art Gallery exhibit, entitled *Still Photographers*. Ceramics technician Al Ventura is active in regional community college events, and he has supported ceramics programs in the Logan Heights neighborhood of San Diego.

Curator Ben Aubert is an exhibiting artist who maintains relationships with local university and museum communities. Gallery assistant Teresa Markey participates in professional development programs, such as training in gallery-management software, as needed. Carmina Caballes, adjunct instructor and part-time Digital Arts lab administrator, stays current with software courses and attends workshops on effective teaching, such as the 2010 Summer Institute at Grossmont College.

Graduate study and continuing education are also important means of retaining currency for our faculty. Pete Schmidt earned his Ph.D. in the History of Science and Technology from the University of Minnesota at Minneapolis in 2010. In that same year, Gareth Davies-Morris earned his Ph.D. in Creative Writing from the University of Reading in the United Kingdom. Steve Garcia obtained a provisional ESL/ELL teaching certificate and has also participated in seminars on cooperative learning and multiple intelligences. Malia Serrano studied at the East West Center, University of Hawai'i, Manoa, as an NEH summer-institute grant recipient.

A critical step in retaining currency for studio artists is their inclusion in local, national, or even international exhibitions. Many faculty members in our department have an impressive record that includes exhibits from San Diego to Japan. In conjunction with these exhibits, faculty members often deliver lectures or gallery talks. Many Visual Arts faculty members have earned local, national, and international recognition as evidenced by press releases, articles in art magazines, and acquisitions of their work for museum collections. These professional experiences benefit the students who study with these highly accomplished artists.

An example of an adjunct faculty's exhibition record includes Stephanie Bedwell who is a sculpture and art appreciation instructor. She had two, one-person shows of her sculpture recently: a permanent installation at Chaffey College in 2010 and the inaugural exhibit at Mesa College's multi-million remodeled gallery in 2008.

For our full-time faculty, a few examples must suffice as the list is very impressive (see Appendix 10 for a full account). For example, the Oceanside Museum of Art's Regional 5 Juried Exhibition, 2006, distinguished Jennifer Bennett for her painting *Threshold*, while Debra Koppman's article, "Jennifer Bennett and Robin Bright," featured the artist's oeuvre in *Artweek*.

Steve Garcia's recent publications include, "500 Plates and Chargers: Innovative Expressions of Function & Style." Internationally, his work was featured in the "8th-International Ceramics Competition" in Mino, Japan.

In 2003, Palomar College hosted a one-person show of Suda House's photography. This year, her work was included in a major retrospective of Southern California photographers at Cal State Fullerton. Furthermore, in 2010, she was featured as a working artist in the January 2010 issue of *San Diego Homes and Gardens*.

This fall, Jeff Irwin showed at the Cross Mackenzie Gallery in Washington DC, and at the Lyons Wier Gallery in New York City, while other important invitational exhibits saw his work presented at the Museum of Contemporary Art San Diego, at the Children's Museum of Art and further afield in Taiwan, Pittsburgh, and Los Angeles.

Bill Mosley has presented several lectures on his work at seminars. In 2006, Grossmont College commissioned him to create six paintings for permanent display at the newly remodeled LRC. Most recently, Professor Mosley was commissioned by the city of Vista to create paintings for permanent display at the new Vista County Administration Buildings. Furthermore, an exhibit featuring his work was shown for six months during the fall of 2010 at the Center City Development Cooperation in San Diego.

In 2009 Paul Turounet had a one-person show at West Chester University in Pennsylvania entitled: "*Estamos Buscando Á- We're Looking For,*" where he delivered a lecture to accompany this exhibit. Also, his work, "Photography Now—One Hundred Portfolios" was published as a DVD by Wright State University in Ohio.

Jim Wilsterman's sculpture was recently on exhibit at the La Jolla Athenaeum in a show juried by the new director of the Timken Museum of Art, John Wilson, Ph.D. In the spring of 2011, Professor Wilsterman's latest sculptures will be featured at a new one-man exhibition at the Hyde Art Gallery, entitled "Rain Events and Associated Investigations."

Other ways in which faculty members contribute to their field and improve instruction concern activities such as, continued research, publications, travel, and study abroad teaching experiences. Among Gareth Davies-Morris publications, are: *The Alien Eye: Imperialism and Otherness in H.G. Well's "The First Men in the Moon"*. One of his published short stories, *Lady*

Waters & the Hooded One, was the winning entry for the Dragon Comet Writing Contest. As peer reviewers, Marion de Koning and Malia Serrano have edited several art history texts, including chapters for subsequent editions of *Gardner's Art through the Ages*.

With respect to travel and Study Abroad: Marion de Koning, Malia Serrano, Gwenyth Mapes, and Paul Turounet have all contributed to their respective disciplines. Marion de Koning has been Study Abroad Coordinator for Grossmont College since 2005 and is a member of SDICCCA. In that capacity, she has participated in the selection process for faculty for semester-long programs to Italy, France, and Spain. Furthermore, from 2004-2008 she and her colleague from the French language department organized and taught summer programs to Paris, France. She was also selected to teach Art History in Florence during the fall semester of 2004 and the spring semester of 2009. Malia Serrano was selected to teach Art History in Paris, France for the fall semester of 2009. Gwenyth Mapes organized a program to Egypt for the winter of 2010, while she is currently organizing a program to the Galapagos Islands for the winter of 2012. Paul Turounet organizes a Summer Study Abroad Program to Guadalajara every year since 2003 for which he has developed and taught the courses, Introduction to Photography and, Color Photography.

8.2 Describe any innovative professional development activities your program has created.

As evidenced above, many of the activities our faculty members engage in are quite innovative in outlook, scope, and execution. A variety of activities include interdisciplinary approaches, such as the linked classes in Humanities, or the collaboration between the public, students, and faculty in public arts projects, such as the Children's Day Care center at Grossmont College. The involvement of the community and students in public arts works clearly reflects the engagement of the faculty on a communal level, rather than functioning exclusively as an individual benefit to the VAH faculty member. Also, for many years, VAH has hosted a High School outreach program where students from several high schools come for a day to sample the offerings of our areas.

As a department, VAH benefits greatly from the contributions of our dedicated staff and full-time and adjunct faculty who, through frequent community outreach efforts, engage in professional development activities that benefit students and the community at large.

8.3 Describe how your faculty shapes the direction of the college and/or the discipline (e.g., writing grants, serving on college/district committees and task forces, Academic Senate representation, presenting at conferences, etc.).

The VAH department is very active in helping to shape the direction of the college through a variety of efforts. Department faculty's commitment to shared governance is long-standing. All full-time faculty members are currently serving on, or have recently served on, campus committees, task forces, and the Academic Senate.

Jennifer Bennett is an Academic Senate representative and served as a temporary replacement Senate Officer for two semesters. In 2010, she was appointed Digital Arts program coordinator to help mitigate the absence of a full-time faculty member in that discipline. She has written curriculum for the Digital Arts program and for the Drawing and Painting program, and she is an SLO point-person for the visual arts faculty. Professor Jennifer has written several successful grant proposals, securing funds from WACC, ASGC, and EIC for student art festivals and community projects.

Gareth Davies-Morris is an Academic Senate representative. He is collaborating with colleagues to develop a Humanities degree and is engaged in SB-1440 issues. In the fall of 2009, Dr. Davies-Morris volunteered to lead the efforts to update and expand the department website. He also attended the Faculty Association of California Community Colleges (FACCC) conference.

Marion de Koning, an Excellence in Teaching Award recipient, is the Phi Beta Theta Honors Society faculty advisor. She is a former Academic Senate representative, and she has served on the Student Affairs Disciplinary Hearing Committee and on the Student Services Program Review Committee. She was the lead writer and coordinator of the previous Program Review report and is the primary editor of the current Program Review report. She served on the tenure committee for the Drawing and Painting position, and in 2009-2010, she served on the hiring committee for the Arts, Languages, and Communication Dean search. Most recently, she was elected as a General Education Task Force member.

Steve Garcia is a former Academic Senate representative. In 2009, he was appointed to the Curriculum Committee as a division representative. He is a member of the World Arts and Culture Committee, and he is actively involved with SLO issues on

campus. His experience in SLO assessments and evaluation makes him an important resource for the VAH department. In 2006, Professor Garcia served on the Sculpture Technician Hiring Committee.

Suda House serves as the department liaison for AFT. For many years she was a member of the United Faculty Steering Committee, and she is a former Academic Senate representative. Professor House served on the committee for the Digital Arts Building and was instrumental in moving this project forward. She developed and implemented an AA in Photography and wrote curriculum for this area. She served as committee chair on the hiring and tenure committee for the new Photography position.

Jeff Irwin is a former Academic Senate representative and has contributed to 200s-Complex remodel focus groups. From 2006 to 2010, Professor Irwin served as chair of the hiring and tenure committee for the Ceramics position. He also served for several years on the Room Utilization Committee and was a founding member of the Arts Council at Grossmont College. He also serves as the Ceramics Club advisor.

Gwenyth Mapes is actively involved in the organization of honors courses and linked courses on campus, which in 2009 resulted in her appointment as co-coordinator of these programs. She is a member of the task force to develop an AA in Asian Studies and she is involved in the development of an AA in Humanities. Professor Mapes is a member of the Critical Thinking Faculty Inquiry Group (FIG). She also represents Grossmont College for the IMPAC project and the Academic Senate for California Community Colleges (ASCC). Recently, Professor Mapes was appointed to the Campus Art Committee.

Bill Mosley is newly appointed to the Room Utilization Committee, and he has participated in 200s-Complex Remodel focus groups. In 2006, he chaired the committee for the hiring of a new instructor in Drawing and Painting.

Pete Schmidt serves as a member of the Academic Senate. He is also working with his colleagues in the Humanities area to develop and implement an AA degree, and he is collaborating on a proposal for a challenge grant from NEH for the promotion of the humanities at the community college level. Dr. Schmidt was involved in planning and designing exhibits and activities for the San Diego Science Festival. He also developed and published a web site for two humanities courses, and developed the online version of Humanities 110.

Malia Serrano, Chair of VAH, is the coordinator and lead-writer for the current Program Review report. She is a representative to Academic Senate and a member of the Enrollment Strategies Committee. Past committee service includes the WASC Accreditation Committee for Instructional Standards, the College Strategic Goals Task Force, the Arts-Complex Remodel and Planning Group, and Hire/Tenure Committee for Photography and Drawing and Painting. She is actively involved in SB 1440 issues on campus and was recently appointed to the state-wide faculty review group for the SB 1440 Transfer Degree in Art History.

Paul Turounet is a former Academic Senate representative. In 2006, he co-developed and implemented the new AA degree in Photography. In preparation for the move into the new Digital Arts Building, he facilitated a budget of nearly \$200,000 towards the purchase of equipment to be used in the new facility. Recently he collaborated on the grant request for technology roll-over funds to serve the Photography labs. Professor Turounet collaborated with Professors Bennett, House, and Garcia on past Art Council fundraisers to great success.

Jim Wilsterman represented the Art Department for seven years as Department Chair. His committee service includes the President's Planning & Resources Committee, the Facilities Committee, the Campus Safety Committee, and the Campus Art Committee. He served as Chair of the Committee for the Design and Construction of the Grossmont College Digital Arts and Sculpture Complex, efforts resulting in two state-of-the-art facilities and one of the few foundries in the state of California at the community college level. During this program review cycle, Professor Wilsterman served as a hiring committee member for the Photography, Ceramics, Painting and Drawing instructor positions and the Ceramics Technician and Photography Technician positions, and as a tenure committee member for the Ceramics position. In 2005, he was on the hiring committee for the Dean of Communication and Fine Arts. Most recently, he served on the hiring committee for the Vice President of Instructional Affairs.

Classified staff members have also contributed to college committee work. For example, Susan Richardson, recipient of the Chancellor's Classified Senate Excellence Award, served on the tenure-hiring committee for Photography and on the 2009-2010 hiring committee for Arts, Languages and Communication (ALC) Dean.

Faculty and staff's commitment to shaping the direction of the college through committee-service is strong, as evidenced by the

snapshots above. Equally important are the contributions faculty members make to their disciplines in terms of exhibitions, national conference attendance, committee service, travel, and research. These discipline contributions are discussed in Section 8.1. For a more detailed account see Appendix 10 and faculty curriculum vitas.

SECTION 9 - STAFFING TRENDS AND DECISION-MAKING

Utilizing the data in the table and the results of your Faculty Survey discussion, answer the questions below.

Editor's note: The department participated in the pilot survey developed and instituted by the Program Review Committee. Sixty-eight percent of adjunct faculty and 67% of full-time faculty completed the survey. Percentage results for favorable responses--strongly agree, agree, or neutral, are listed:

Question	Prompt	Percentage of Favorable Responses
1a	Orientation to college/department	95.3
1b	Opportunity to discuss outlines	90.5
2a	Opportunities for staff development	85.7
2b	Collaborate on SLOs and pedagogy	90.5
2c	Opportunities for professional growth	80.9
3	Resources sufficient for teaching	71.4
4	Access to training for dept equipment	90.4
5	Clear communication re: new policies	81
6	Procedures for schedules fair?	85.7
7	Voice in dept. decision-making	71.4
8	Opportunity for SLO involvement	80.9
9	Relates to FT/PT status (see above)	N/A
10	Satisfied w/dept involvement	94.2
11	Feel valued as member of dept	90.4

VAH faculty values collegial communication among its adjunct and full-time faculty, along with effective and efficient processes for conducting department business. VAH faculty strongly urges the Program Review Committee to allow departments to create their own surveys, tailored to the myriad characteristics of each unique department. We believe this greater freedom in developing and conducting these surveys would best serve departments in the future.

From the data provided (include the data source)¹⁵, please fill in the table below:

Section 9- Staffing Trends and Decision-Making for Visual Arts

	2004FA 2005SP	2005FA 2006SP	2006FA 2007SP	2007FA 2008SP	2008FA 2009SP	2009FA 2010SP
# of FT faculty	No records	No records	No records	No records	8	8.5
# of PT faculty	No records	No records	No records	No records	30.5	27
Total Full Time FTEF	5.8	6.5	8.7	5.2	5.6	6.1
Total Part Time FTEF	10.3	10.8	11.0	9.5	9.4	7.6
Total FTEF	17.5	18.6	21.2	16.7	16.4	14.8
Total WSCH	503	441	412	411	416	503

From the fall of 2004 until the spring 2007 there was an increase in FTEF from 17.5 to 21.2 as reflected in the census enrollment data. But from that time on we have noticed a steady decline to 14.8, as of spring 2010. Due to budgetary constraints and overall section cuts, overall FTEF has decreased. Though there was only a slight decrease in enrollment over this period of time, this suggests that class sizes have dramatically increased affording students less time and access to instructors during class.

Section 9- Staffing Trends and Decision-Making for Humanities

	2004 FA 2005SP	2005FA 2006SP	2006FA 2007SP	2007FT 2008SP	2008FT 2009SP	2009FT 2010SP
# of FT faculty	No records	No records	No records	No records	3	3
# of PT Faculty	No records	No records	No records	No records	3	0
Total FT FTEF	1.4	1.1	3.0	2.9	3.0	2.9
Total PT FTEF	1.7	1.7	0.5	0.7	0.8	0
Total FTEF	3.2	3.3	3.7	3.8	4.0	3.0
Total WSCH	551	387	372	440	492	659

¹⁵ Jerry Buckley, *Program Review Visual Arts*, Office of Institutional Research, GCCCD District, October 26, 2010.

9.1 Explain any observed trends in terms of faculty staffing and describe changes that have occurred (i.e. reassigned time, accreditation issues, expertise in the discipline, enrollment trends).

Faculty staffing data for the Visual Arts programs are listed separately from that of the Humanities program, which joined the former Art Department in 2009.

Within the Visual Arts programs, for the period from the fall of 2004 until the spring 2007 there was an increase in FTEF from 17.5 to 21.2 as reflected in the census enrollment data. However, from that time on we have noticed a steady decline to an FTEF of 14.8, as of spring 2010, which is due to budgetary constraints and overall section cuts. Though there was only a slight decrease in enrollment over this period of time, this suggests that class sizes have dramatically increased affording students less time and access to instructors during class.

In the fall of 2004 the Humanities program hired two new faculty members to bring the full-time faculty count to three. Along with six adjunct faculty, the department was poised to build and grow as indeed happened between the fall of 2006 and the fall of 2008. Unfortunately, due to drastic budget cuts, the number of adjunct faculty was reduced to zero. Rather than being a positive indicator, the high WSCH numbers of late are in actuality the result of overcrowded classrooms and a lack of choices for students. The Humanities classes that are available are impacted with long waitlists. This forces students to extend their time at the college as they attempt to enroll for these classes in subsequent semesters.

9.2 Discuss part-time vs. full-time ratios and issues surrounding the availability of part-time instructors.

For the Visual Arts programs, since the fall of 2004, part-time vs. full-time ratios have risen and fallen. This pattern was due to sabbaticals and retirements with full-time ratios never rising to more than 53%. This number is further skewed by department chair's reassigned-time, as well as overloads carried by several of the full-time faculty. As of spring 2010 the ratio is 49% full time to 51% part time with no faculty sabbaticals taking place. Including reassigned time and overloads, the ratio is far below the national target of a 70% full-time to 30% part-time faculty ratio, advocated as a best practice in higher education.

Hiring a Digital Arts instructor would greatly increase those ratios and bring us closer in line with the mandate. Our main concern in hiring part-time instructors is in the Digital Arts area. It is very difficult to find instructors with the qualifications necessary who are willing to work at such low pay, in a field that pays so well. Several of our past part-time instructors have given us that very reason for leaving a position. Hiring a full-time Digital Arts instructor would help alleviate this ongoing difficulty.

For the Humanities program, the ratio of full-time to part-time faculty was about 50%-50% before the hiring of the additional two full-time faculty members in the fall of 2004. With six adjuncts and three full-time faculty members in place, that ratio changed to 86% full-time and 14% part-time. By the fall of 2008 this ratio changed to 79% full-time and 21% part-time. After the drastic budget cuts, the ratio is now 100% full-time and 0% part-time faculty. When the department is able to grow again, there is an available pool of highly qualified adjuncts to fill the vacancies.

9.3 List and describe the duties of classified staff, work study and student workers who are directly responsible to the program. Include a discussion of any trends in terms of classified staffing and describe changes that have occurred (i.e. duties, adequate coverage, funding issues).

In the Visual Arts programs there are numerous staff members.

Ceramics Technician: Classified Staff

(Full Time) Responsibilities include overseeing all safety precautions and equipment throughout the facility. The ceramics technician repairs all kilns and equipment, as well as manages all materials. Duties include firing and loading of kilns, making glazes, and supporting the instructors. The technician also supervises two part-time student workers who mix clay. This position was upgraded from 80% to %100 FTE in 2008. Previously, it was shared with the Sculpture program.

Photo Technician: Classified Staff

(Full Time) Responsibilities include overseeing all hazardous materials and safety equipment that pertain to the area. The photography technician maintains equipment, oversees repairs, and manages materials, as well as assists instructors. Increasingly, the technician is involved in managing computer resources and being a liaison with Instructional Computing Services. The technician also trains, schedules, and supervises

part-time student and part-time hourly workers, including conducting and documenting safety training. There is a high turn-over rate of student workers, which number two to five per semester and stay on average four semesters.

A full-time technician who works forty-hours a week struggles to keep a facility open and functioning safely that runs twelve hours a day, six days a week. Moreover, stresses related to the fact that thirty-six hours of the facility's operations are staffed by hourly workers rather than by a full-time employee are exacerbated by the required OSHA and CALOSHA mandates of thirty-hours of safety training on a regular basis, are experienced. Contrary to misunderstandings about the photographic discipline, chemical photography remains a vital and contemporary process, now and in the future. The chemical component of the program cannot be scheduled only during the time frame of a forty-hour shift. Moving the current technician's work schedule to afternoons/evenings, which would mean incurring a shift-differential expense, would not solve the problem of coverage.

An application for a second photography technician was put forward by the VAH department in 2009 but it went unfunded. Faculty regrets that it did not have the opportunity to reapply during the critical-needs hiring window fall 2010. On this matter, faculty views the administration's position as short-sighted. An application to request a second full-time photography technician will be submitted the next time classified staffing requests are announced.

Sculpture Technician: Classified Staff

(Full Time) Responsibilities include overseeing all safety precautions and safety equipment for the sculpture and jewelry programs. This position was created in 2008 with the addition of the new sculpture building. The sculpture technician maintains and repairs all tools and equipment, as well as manages all materials and processes used in the area. The sculpture technician trains and supervises one student worker per semester.

Gallery Curator: Classified Staff

(Part Time) Responsibilities include organizing, facilitating, and hanging all exhibitions in the Hyde Art Gallery. The gallery curator works with faculty in selecting artists for each exhibition; directs publicity and community outreach for the gallery; organizes inter-campus events with the gallery and other departments; and, supervises work-study students who work

as sitters in the gallery. The gallery curator also oversees safety aspects of the gallery and curates the permanent collection. The curator is often overtaxed within the current position's limited hours, and funding issues are a constant. Hiring a full-time director would alleviate the curator's schedule and allow for the creation of a Museum Studies program, as requested in the previous Program Review cycle. Furthermore, one expects a gallery director to have successful development and grants-writing experience.

Gallery Secretary: Classified Staff

(Part Time) Responsibilities include managing all paper-work and publicity efforts, and organizing all events. The gallery secretary also sits the gallery to protect art on view and mitigate any safety issues. There are rarely enough hours to complete all the necessary tasks and increased funding is vital to keep the gallery running and open, to our students and for the community.

Art History: Student worker

This area employs one student worker, whose position is funded by large class bonuses. Responsibilities include: filing, typing, and inputting images in Power Point presentations. Unused hours have been donated to the Hyde Gallery, to Photography, and to the Division office.

A new trend would be to have an Art History tutor to help our students. Although an excellent concept, the tutor would have to be a second year student in Art History and there is no guarantee that it is possible to find a student with the necessary qualifications every semester. However, in light of the area's continued efforts towards efficient and successful student learning, faculty is willing to pursue this use of available student hours.

In the Humanities department there are no classified staff members at this time. However, there are initiatives in place for the creation of a student designated lab which would be staffed by tutors and/or classified staff. The Art History and the Humanities areas are working together to create this lab as part of the 200's complex remodel.

9.4 How are decisions made within your program? What role do part-time faculty and/or classified staff play in the department decision-making process?

Department decisions are generally made during monthly full-time faculty meetings with the input from technicians and part-time instructors voiced through their program's full-time instructors. In practice, discussions and dialogues are often part of weekly or even daily interaction between faculty members. All minutes and agenda pertaining to past and future department meetings are sent to full-time instructors, technicians, and gallery staff, and to part-time instructors when applicable.

In addition, all part-time instructors, technicians and full-time instructors meet twice a year for two hours during professional development week to cover an overview of the department issues. The department also has a fall and spring retreat (eight hours) where larger departmental concerns and considerations are extensively reviewed and investigated. This retreat is attended by full-time faculty only, but minutes of the meeting are sent to all part-time faculty, staff, and technicians.

SECTION 10 - FISCAL PROFILE AND EFFICIENCY

Refer to Appendix 11 - Grossmont WSCH Analysis for efficiency. Appendix 3 has the sections and class sizes. Appendix 15 - Fiscal Data: Outcomes Profile also has enrollment information.

10.1 Analyze and explain any trends in enrollment, numbers of sections offered, average class size and efficiency.

The VAH department as a whole has had consistently strong enrollments in both lab and lecture courses: on average 14% of Grossmont College students take our classes.

Student enrollment trends for the Visual Arts programs from 2002 to 2010 remain strong with the exception of two significant enrollment drops of 15% in spring 2008 and spring 2009. This trend coincided with section reductions district-wide in response to state-wide reductions in community college funding. Otherwise, the number of unduplicated students enrolled comes to 1323 in spring 2002 and 1323 in spring 2010.¹⁶

From fall 2005 to spring 2010, 15% of enrolled Grossmont College students on semester average took classes in the Visual Arts. In the five-semester period since fall 2008, which has seen severe cuts of more than 200 sections campus-wide, the percentage of overall Grossmont College students served by our department rose to 15.89% on semester average.¹⁷

While overall college enrollments have risen and overall college course offerings have declined, the percentage of students taking Visual Arts courses has grown rather than stay constant proportionally. This increase demonstrates high student demand for the degree/transfer/workforce preparation courses in the visual arts during the California recession of 2008-2010, a strong marker for the relevancy of our Visual Arts programs to student and societal needs.

¹⁶ The number of individuals enrolled dropped 15% from spring 2007 to spring 2008, from 1426 to 1202. The number of individuals enrolled dropped 16% from fall 2008 to spring 2009, from 1320 to 1108. This two-year period suggests that section reductions severely reduced the number of individuals enrolled by 22%, from 1416 to 1008, from spring 2007 to spring 2009.

¹⁷ Analysis of Visual Arts enrollments in relationship to college enrollments for this five-year period reports the highest percentages in spring 2009 - 17.88%, spring 2010 - 15.83%, fall 2009 - 15.68%, spring 2008 - 15.37% and the lowest percentages in spring 2006 - 12.51%, fall 2005 and spring 2007 - 12.16%, fall 2006 - 11.94%.

Enrollment data from the same eight-year period of 2002 to 2010 reflects a healthy percentage of students, 49%, taking more than one course in the Visual Arts, a percentage that remains more or less constant until fall 2007. That semester began the campus-wide section-cuts and the percentage of students taking more than one course in Visual Arts dropped by half to 24%. This percentage remains more or less constant to present times, indicative of the severe reduction in course offerings.¹⁸

Student enrollment trends for the Humanities program reflect an overall growth of 14% in the eight-year period from 2002 to 2010. From spring 2002 to spring 2006 enrollments subtly declined during the last years of tenure for Humanities faculty retiring in fall 2004 and spring 2005. The year following these retirements saw the lowest enrollments, understandably so, as only one full-time faculty remained to serve the area.¹⁹

Conversely, enrollments steadily gained from spring 2006 to the present, reflecting the stability brought to the program with the two new tenure-track hires filling those positions vacated by retirements.²⁰ That a full-time faculty presence brings stability to programs and positively affects enrollments is clearly marked here: program enrollments increased 74% from a low 387 in spring 2006 to a high of 673 in spring 2009.²¹

The number of students taking more than one Humanities course is nominal. Students take these courses for general education and transfer requirements: there is no Humanities degree or certificate, and therefore the number of duplicated enrollees is low. The department expects this to change, however, as it institutes its SB-1440 transfer degree in Humanities and explores plans for Art History and Humanities certificates. Duplicated enrollments will also rise when the VAH department

¹⁸ Spring 2002 reports 1332 unduplicated enrollments and 1990 duplicated enrollments. Spring 2007 reports 1370 unduplicated enrollments and 1698 duplicated enrollments. Spring 2010 reports 1332 unduplicated enrollments and 1704 duplicated enrollments.

¹⁹ Unduplicated enrollments rose from 601 in spring 2002 to 678 in spring 2010 and dropped from 601 in spring 2002 to 387 in spring 2006.

²⁰ Humanities instructors Peter Schmidt and Gareth Davies-Morris were hired in fall 2006 to replace retirees Brad Wood (Dec 2004) and Harry McCune (June 2005). *Academic Program Review: Department of Philosophy, Humanities, Religious Studies 2002-2005*. Grossmont College, p. 5 - 6.

²¹ Unduplicated student enrollments rose from 387 in spring 2006 to 673 in spring 2010, the second highest enrolled semester for the eight-year period. Spring 2009 saw the highest unduplicated enrollments at 709.

launches its interdisciplinary partnership among Humanities, Art History, and Digital Arts and begins to offer lab practicums.

The Visual Arts programs reflect opposite trends from those of the college at large in terms of gender and enrollment.

In the last five years, the percentage of female and male students enrolled campus-wide consistently measures at 58% and 42% respectively. The Humanities program mirrors this trend pretty consistently but with only a 4% change: 52% of its students are female and 48% of its students are male.

However, the Visual Arts classes, which are predominately lecture/lab courses, report 62% male student enrollments and 38% female student enrollments, a dramatic shift from the school norm.²² Historically and on a national level, the visual arts have been taught by men in the academies and access to the art world has favored male artists. The faculty is mindful of this in its hiring practices; among the tenured faculty who teach studio classes, two of the seven are women. That gender ratios among full-time faculty might translate into these gender enrollment trends within the department is an area for further research.

Average class size in the department varies across programs. General education lecture courses in the Humanities and Art History areas have a maximum cap of fifty. Studio lecture/lab classes in the Visual Arts program have a maximum cap directly related to the studio space and number of lab stations. These courses have a maximum cap of twenty or twenty-four in the Digital Arts, upper-level Ceramics areas, and in Photography, and a maximum cap of twenty-five to thirty in beginning Ceramics, Drawing & Painting, Sculpture, and Jewelry programs.

The VAH department proves to be a very efficient one. Data for the seven-year period of 2003/2004 to 2009/2010 demonstrates that the number of students relative to the number of contact hours has risen proportionally. FTES in 2003/2004 was 720.44, rising 83.11% in the seven-year period between 2003 and 2010. The department has generated a seven-year average of \$2,054.36 per FTES, while the cost per FTES averages \$2,510.47 for this same period.

²² Jerry Buckley. "Student Enrollment by Gender." *Program Review Visual Arts*. October 12, 2010

10.2 Analyze the Earned WSCH/FTEF data in Appendix 11- Grossmont WSCH Analysis. Explain trends for your overall program and for specific courses over a five-year period.

Editor's note: Fiscal data provided by the District on November 5th for the preparation of this document does not give an accurate fiscal profile of our individual programs. (As an example, data provided for the Art History program includes ten additional visual arts courses not in the Art History area). Members of the Program Review committee have been made aware of this fact. Data reported in Appendix 15 is an aggregate of all programs, including Humanities. Although the program did not join the former Art Department until 2009, its data has been combined for all seven years, for consistency and ease of reporting, and to provide a holistic picture of department.

Earned WSCH/FTEF has remained consistent at 30.00 with little change for the last seven year period of available data. The only change in this seven year period occurred in 2004/2005, when the WSCH/FTEF ratio rose to 32.58. One explanation may be the drop in Humanities enrollments experienced after the retirement of two full-time faculty members in that program.

10.3 Using Appendix 14 - Fiscal Year FTES Analysis by Program Report and Appendix 15 - Fiscal Data: Outcomes Profile analyze and explain the Cost/FTES of the program in relation to Earned WSCH/FTEF.

The seven-year COST/FTES average for the department is \$2,510.47. A dip in COST/FTES occurred in 2004/2005, marking the retirement of two Humanities instructors. A rise in COST/FTES from 2006 to 2009 reflects increased costs associated with the new facilities and the addition of a sculpture technician. During this period, sculpture and photography budgets received augmentations to complete and/or correct items on the GAFCON checklist. To meet its budget, GAFCON shifted some checklist-items, related to furniture, equipment, and facility operations, to the college. These added expenses are reflected in program budgets during these years.

The VAH department is extremely efficient and fiscally robust: faculty manages its programs well, and the department has generated a seven-year net-revenue average of \$1,507,530.45 per annum, for the college. For the seven-year period of 2003/2004 to 2009/2010, the VAH department generated a net revenue for Grossmont College totaling \$9,026,339.87. The cost per FTES of educating a VAH student is \$2,510.47/FTES, approximately 50%

below the State FTES reimbursement factor of \$4,564.83. [See fiscal data chart, Appendix 15.11].

10.4 If your program has received any financial support or subsidy outside of the college budget process, list the amount of any outside resources and how they are being used.

The department receives no additional support from outside resources for the day-to-day operation of either our facilities or our courses. Several programs within the department have received grant support from the Grossmont College World Arts Committee (WACC), the Associated Student Government Council (ASGC), and other sources. For example, some events were funded by an EDIC mini-grant for one-time events, while other programs have received support from the Grossmont College Foundation. These one-time grants are therefore not a consistent source of funding and only support extra-curricular events.

In addition, on an occasional basis, programs are supported by its area clubs that raise money for extra-curricular events. For example, the Art and Design club has created artworks for sale to raise money for student art show awards and to raise funds for the department's Osher Scholarship.

Lastly, VAH faculty members support student awards with their own contributions to the OSHER scholarship program and through yearly donations to the Grossmont College Art Council.

SECTION 11 – SUMMARY AND RECOMMENDATIONS

11.1 Summarize program strengths and weaknesses in terms of:

The strengths of the Visual Arts and Humanities Department regarding teaching and learning are that:

- Faculty is committed to professional development, best practices, and student success.
- Faculty is self-reflective, embracing student learning outcomes and other assessment strategies.
- Faculty embraces interdisciplinary connections and innovations in teaching and learning.
- Faculty values collegiality, shared governance, and the campus academic environment.
- Faculty is committed to ensuring safe programs and quality teaching facilities.
- Curriculums promote success of basic skills, including analytical reading and expository writing, critical thinking, mathematical reasoning and logic, and, oral communication.¹
- All course outlines are under review with the regards to SB 1440 and the development of other degrees.
- Instruction encompasses a variety of modalities to reach a diversity of learners.
- Study guides, lab practice times, office hours, and campus resources, such as the Hyde Art Gallery, are made available to students.

The weakness of the VAH Department is that the potential of the Digital Arts program is not yet fully realized due to the lack of a full-time faculty position in that area.

The strengths of the Visual Arts and Humanities Department regarding student access and success are that:

- The VAH Department is an arts and culture magnet for East County and greater San Diego.

¹ California State University Northridge, "General Education Section: Basic Skills," *CSUN On-Line University Catalog 2010-2012*, <http://www.csun.edu/generaleducation.html#basicskills> [accessed October 2010].

- Retention and success statistics are strong across all department programs.
- Faculty develop, support, and foster partnerships with other organizations, examples include the MoPA summer program, public art projects at the Children's Center, Study Abroad Programs to Egypt and Paris, and involvement with Science Fairs.
- Faculty continually adopts new technologies for the classroom, such as websites, digital instruction, and on-line resources.

The weakness of the VAH Department regarding access and student success is that all department programs have suffered section cutbacks and students' progress toward degree completion or transfer may be stalled. In addition, popular for-credit summer programs, such as MoPA workshops and the Paris Study Abroad program have been cut, affecting student opportunities and community partnerships.

The strengths of the Visual Arts and Humanities Department regarding *implementing and executing the department's vision and mission statement* are that:

- The VAH Department has a clearly defined and articulated mission and vision statement.
- The VAH Department positively contributes to the cultural life of students on campus and to residents of the East County.
- Faculty members are visionaries, committed to the value of arts and humanities education, a life-long appreciation of culture, creative expression, critical thinking, and diversity.
- Faculty members have effectively translated this vision into a proven record of curriculum development, instructional strategies, and the management of teaching and learning environments that advance student success.

The weakness of the VAH Department in terms of executing its department's vision and mission statement are that the potential of the Digital Arts program is not yet fully realized due to the lack of a full-time faculty position in that area. Furthermore, all department programs have suffered section cutbacks and students' progress toward degree completion or transfer may be stalled. In addition, popular for-credit summer programs, such

as MoPA workshops and the Paris Study Abroad program have been cut, affecting student opportunities and community partnerships.

The strengths of the VAH Department regarding fiscal stability, are that:

- The VAH Department generates a yearly average, net revenue of \$1.5 million from the state.
- The VAH Department generated just over \$9 million for the college during the last seven-year period.
- The VAH Department, despite higher budgets than typical due to new building costs, has operated roughly 50% below the state FTES reimbursement factor during this current program review cycle.
- The VAH Department works toward an inclusive and extensive process for maintaining equipment and facilities, collaborating with the appropriate campus departments and personnel.
- The VAH programs are thriving and in high student demand.
- The VAH faculty and staff are responsible stewards of program budgets and monies.

A weakness regarding fiscal stability is that college processes for planning (former tech plans, staffing requests, long- and short-range unit plans, etc.) are in flux. Some college processes have seemingly been obscured or abandoned, creating cumbersome, administrative challenges to faculty efficiency. VAH faculty has vocalized its frustrations in campus forums, and members of the department are working cooperatively with the Planning & Resource Committee chair and the Academic Senate President to support process-improvements.

11.2 Describe any concerns that have affected or that you anticipate affecting the program before the next review cycle. These may include items such as increases or decreases in number of full-time and adjunct faculty, sections offered, and growth or decline of the program.

Faculty is concerned that the Digital Arts tenure-track position remains unfunded and as such the program potential is unrealized and program development is stalled.

Faculty is concerned that student ability to progress toward degree completion and/or transfer is hampered due to reductions

in class sections, lab practicums, and the frequency with which classes for degree are offered.

Faculty is concerned about impacted facilities that operate to capacity and require additional semester and summer sections to meet student demand.

Faculty is concerned that growth and opportunities for interdisciplinary programs and creative collaborations, both in terms of labs and courses, are stifled.

Faculty is concerned that the Study Abroad Coordinator position remains unfunded and that the Study Abroad programs have been severely cut, removing credit-earning opportunities for community college students at an affordable price and removing the opportunity for life-changing experiences.

Faculty is concerned about the planning processes that seem ever-changing at best and hermetic at worst; faculty desire clear, consistent, and transparent processes for shared governance, planning, staffing, and other campus-wide issues.

Faculty is concerned that the definition of Basic Skills on campus is unclear and generally understood to mean, Math, ESL, and English skills. VAH faculty embrace the pedagogy model of CAL State Northridge that describes Basic Skills as: 1) analytical reading and expository writing; 2) critical thinking; 3) mathematical reasoning and logic; and, 4) oral communication,² all of which VAH classes accomplish.

Faculty is concerned that the value of arts and humanities education be recognized as a vehicle for developing the creative and intellectual capacities of learners, a venue for appreciating the diversity of the human experience, a path for workforce preparedness, and a necessity for the health and vitality of a productive society.

Faculty is concerned about having to do much more with increasingly less, having to turn away waitlisted students, and having to shoulder department responsibilities with fewer full-time faculty and greater numbers of adjunct faculty, while we witness reductions to class and lab sections. Equally worrisome is witnessing rising enrollments while budgets are cut, and

² California State University Northridge, "General Education Section: Basic Skills," *CSUN On-Line University Catalog 2010-2012*, <http://www.csun.edu/generaleducation.html#basicskills> [accessed October 2010].

having to work with health and safety concerns regarding understaffed and under-funded programs.

11.3 Make a rank-ordered list of program recommendations. These recommendations should be clearly based on the information included in Sections 1 through 11 of this document. You may include recommendations that do not require additional fiscal resources.

1. Hire a tenure-track faculty for the Digital Arts program.
2. Ensure the on-going funding, maintenance, and upgrades of technology, equipment, and facilities.
3. Ensure the safety of students, staff, and facilities through equipment, training, protocols, and staffing.
4. Support the 200s-Complex Remodeling efforts to upgrade existing classroom and lab spaces, remodel the Hyde Art Gallery, and relocate the Humanities program within its new division.
5. Develop new majors, including Art History, Studio Arts, and Humanities SB-1440 Transfer Degrees; Jewelry Design; Museum Studies; and others in response to student and community needs.
6. Review and revisit the Visual Arts major core and emphases tracts. Review and update course outlines across the department, especially in light of new degree programs.
7. Develop a Museum Studies program and related curriculum, expanding the use of the Hyde Art Gallery as a teaching lab.
8. Restore the Gallery Curator to full-time status and expand the gallery assistant position to full-time.
9. Restore and expand Study Abroad programs on campus and restore the position of Study Abroad Coordinator.
10. Forge partnerships with the Counseling Department; educate counselors about course offerings, transferability of classes, and benefits of majoring in the Arts and Humanities.
11. Better serve students by offering additional lab and class sections, restoring summer school to its pre-budget

cuts levels, expanding offerings nights and weekends, developing Humanities/Art History labs and hiring lab staff.

12. Hire staff to sustain and ensure safety of current programs, namely, a second full-time Photography technician, and a full-time Digital Arts lab technician.
13. Hire a second tenure-track Sculpture instructor to keep up with demand and safety of sculpture curriculum.
14. Partner with the Instructional Research Office on research topics related to student success, gender and enrollment, and benefits of Visual Arts and Humanities education.
15. Hire a department secretary.

--END OF REPORT--

--NOTES--

VISUAL ARTS and HUMANITIES

ACADEMIC PROGRAM REVIEW

Volume 2 - Appendices



GROSSMONT COLLEGE

Fall, 2010

APPENDIX 1

- 1.1 Six-Year Unit Plan, Revised 2010, Abridged
- 1.2 Six-Year Unit Plan Tables
- 1.3 Six-Year Unit Plan, Revised 2010
- 1.4 Six-Year Unit Plan, Art 2009
- 1.5 Six-Year Unit Plan, Humanities 2009
- 1.6 Program Review Committee 2003
Recommendations, Art
- 1.7 Program Review Committee 2007
Recommendations, Humanities

Visual Arts & Humanities

Six-Year Unit Plan [Abridged Form] October, 2010

Chair: Malia E. F. Serrano

Community Outreach/Response

1. Plan, host and/or collaborate with partner organizations on a variety of outreach programs such as but not limited to: the Hyde Gallery, Fine Arts Affaire, Art Festivals; Artist Residency, Lecture Series, Symposia; Study Abroad; High School Outreach; Transfer.
2. Curate art shows in the Hyde Gallery that enlighten, challenge and educate the local community and college community.
3. Create, coordinate and support a department website as a function of outreach as well as tool for providing accessible information on various programs and events.
4. Maintain faculty memberships and participation in exhibits at local and regional museums.
5. Work with outside organizations to develop access to new technologies and resources.

Student Success and Support

1. Evaluate curriculum for currency and relevancy and revise or develop courses and programs to further the VA & H department mission. Examples include but are not limited to: updating course outlines, reviewing the core classes and electives, developing new courses, programs, and degree strands, developing and maintaining articulation of courses, and participating in Program Review.
2. Support student retention, success efforts through SLO implementation, through the pursuit of links with transfer institutions both public and private to ensure acceptance of our courses towards transfer and a four-year degree. Examples include but are not limited to: course schedules, program review, research-tutorial laboratories, on-line course development, transfer links, business and non-profit partnerships, and club involvement.
3. Support and secure classified and faculty staffing requests. (See Section I for prioritization and details.)
4. Support the 200 Remodeling efforts to upgrade existing classroom and lab spaces and relocate the Humanities Program.

5. Ensure the on-going maintenance and upgrades of facilities, equipment, and technology for safe/effective curriculum delivery throughout the department and including the Hyde Art Gallery.
6. Develop the Museum Students program, which includes developing curriculum, utilizing the Hyde Gallery as a teaching lab, remodeling the Hyde Gallery, restoring the Gallery Curator to its full-time status, expanding the gallery assistant position to full-time, increasing programming and community connections.
7. Fully fund a VA & H OSHER scholarship.

Department Resources and Development

1. Ensure the maintenance and/or upgrade of facilities, technology, and equipment necessary for a safe and/or effective curriculum delivery and for the Hyde Art Gallery.
2. Carry-out timely and ongoing roll-over of all of the departmental computer systems (Mac/PC), audio/visual classroom systems across all programs; carry-out periodic replacements or upgrades of operating systems housed in faculty offices to facilitate efficiency and currency as well as to support on-line instruction.
3. Carry-out timely and ongoing software upgrades, maintenance updates, and updates of license packages throughout the department across all programs.
4. Ensure replacement and/or renovation of major equipment and tools such as kilns, pug mills, welders, cutters, furnaces, mixers, spray booths, exhaust systems, saws, blast cabinets, floor equipment, tools, and other equipment necessary for the safe and effective delivery of curriculum across programs.
5. Find permanent budget funding to maintain ARTstore as a Campus-wide resource.
6. Collaborate with the College Facilities Committee and the District to merge Campus energy saving and conservation plans with Department Facility needs and remodel plans.

Faculty/Staff Professional Development

1. Support sabbatical leave for renewal, research and exposure to new trends in VA & H with the goal of empowering the faculty, staff and the students with cutting edge ideas, technologies and approaches to teaching and learning.
2. Support faculty and staff affiliations, memberships, conference attendance with related professional organizations.

3. Establish and maintain inter-disciplinary collaborations between programs and the department and with a wider campus and community audience.
4. Support staff- and faculty-training and professional development as it relates to a variety of initiatives. Examples include but are not limited to: computer training, equipment training, student success, field work, and retreats to address issues of program planning, curriculum, and instruction.

Curriculum Development

1. Evaluate curriculum for currency and relevancy, and revise or develop courses and programs to further department mission. Examples include but are not limited to: updating course outlines, reviewing the core classes and elective, developing new courses, programs and degree strands, developing and maintaining transferability of courses and participating in Program Review.
2. Implement curriculum changes of select VA&H courses to ensure relevant and innovative instruction and the further development of new majors, dynamic instructional delivery strategies as well as interdisciplinary course offerings.
3. Develop new majors and certificates such as but not limited to: Jewelry Design; Humanities Degree; Museum Studies; and SB-1440 Transfer Degrees.

Staffing Needs

1. Hire new Full time faculty position in Digital Arts
2. Hire a Digital Arts Building Computer Lab Technician to meet the current and future instructional support needs of the programs housed in the Digital Arts building.
3. Apply for an additional Sculpture/3-D faculty Position.
4. Hire a second Photography Lab Technician to meet the current and future instructional support, a key element being health and safety, of the Photography program.
5. Restructure the Gallery Curator and Gallery Assistant positions to reflect the actual workload involved with the position, as well as to better serve our curricular and programing needs in line with the new gallery of the planned 200-complex remodel.
6. Staff position for a research specialist in the new Art History Humanities tutorial laboratory.
7. Create an administrative assistant position to facilitate the day-to-day operations of the VA&H department, which has twelve

full-time faculty, more than forty adjunct faculty, three technicians, a gallery curator, a gallery assistant, and eight academic programs.

Student Outcomes

1. Complete our six-year plan of SLO assessments across all courses.
2. Complete SLO assessment analysis yearly making informed changes as necessary.
3. Respond to the requests of the student-learning-outcomes coordinator in a timely manner regarding annual assessment, reports, and future SLO initiatives.

The planning goals and initiatives of Department of Visual Arts and Humanities support the College Strategic Planning Priority Goals in the values of: 1) student access; 2) learning and student success; 3) robust fiscal and physical resources; 4) economic and community development; and, the 5) value and support of employees.

Curriculum Development

<p>Goal: Develop an Associate's Degree in Photography for students seeking a career-ready terminal degree. Revise the Associate's Degree in Art with an Emphasis in Photography for students seeking a degree appropriate for transfer.</p>	
<p>Status of goal:</p>	<p>Completed.</p>
<p>What activities did you undertake to achieve these goals?</p>	<p>Photography faculty Suda House and Paul Turounet initiated the curriculum development and revisions in response to program and student needs. Former Art Department faculty voted unanimously to approve their curriculum adoptions and changes. Professors House and Turounet carefully researched and developed the degree strands, developing four new courses and receiving approval from the Curriculum Committee. Necessary changes were made to the Grossmont Catalog. The Photography Program advised current and prospective students. In 2009, twenty students graduated with either an AA in Photography or an AA with an emphasis in Photography degree.</p>
<p>What challenges/obstacles have you encountered?</p>	
<p>Report and explain the data that you have to verify progress toward your goal?</p>	
<p>Has this goal changed and why</p>	
<p>How did the achievement of your unit goals help move the college forward toward fulfillment of the planning priority goals in its strategic plan?</p>	
<p>Additional Comments?</p>	<p>The new degrees correspond with the inauguration of the program's new facility and in increase in student demand.</p>

Student Success and Support

Goal: Fully-fund a Bernard Osher Scholarship for the Visual Arts & Humanities Department by raising \$13,500 by June 2011.

<p>Status of goal:</p>	<p>On-going.</p>
<p>What activities did you undertake to achieve these goals?</p>	<p>Marion de Koning presented goal to faculty and volunteered as the Scholarship Liaison to the Foundation. Scheduled presentations by GC Foundation Director at faculty meetings. Discussed and agreed that full-time faculty would make a substantial monthly contribution for 18 months and/or fund-raise an appropriate share. Made appeal in person and via email to adjunct faculty, staff, retirees, and department supporters. Brainstormed and held fund-raising activities.</p>
<p>What challenges/obstacles have you encountered?</p>	<p>The economic climate of San Diego County is in recession. Home values have dropped, unemployment is high, the state is reporting a negative cost of living adjustments. Faculty feel the financial stress shared by the rest of the region.</p>
<p>Report and explain the data that you have to verify progress toward your goal?</p>	<p>Regular updates regarding the fund are supplied by Grossmont College Foundation.</p>
<p>Has this goal changed and why</p>	<p>Initially we thought that each of the 12 faculty would pledge a \$1,125.00 contribution over 18 months. This was too high for some, so the full-time faculty discussed ways of fund-raising and involving adjunct support at a modest level.</p>
<p>How did the achievement of your unit goals help move the college forward toward fulfillment of the planning priority goals in its strategic plan?</p>	

Additional Comments?	<p>The money raised by faculty will receive a 50% match by the Osher Foundation. An annual scholarship of one thousand dollars will be awarded to a student in our department. Due to strength of the Osher Foundation, the scholarship program will continue in perpetuity.</p>
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Program Resources and Development

<p>Goal: Ensure the maintenance and/or upgrade of equipment necessary for safe and/or effective curriculum delivery.</p>	
<p>Status of goal</p>	<p>On-going.</p>
<p>What activities did you undertake to achieve these goals?</p>	<p>Faculty and staff participated in planning groups, committees and task-forces. They collaborated with the Facilities Department, wrote grants, and made requests through appropriate channels such as the former ETC process.</p>
<p>What challenges/obstacles have you encountered?</p>	<p>The following has been realized by our department since the last Program Review cycle:</p> <ul style="list-style-type: none"> • Photography, Digital Media, Sculpture, and Jewelry Design moved into new facilities designated for their programs and installed with new capital equipment. • Painting & Drawing acquired twenty workbenches and twenty-five easels. • Ceramics acquired eight kilns, replacing equipment in use since 1980. • Art History and Humanities received funding through the Library and Foundation to continue funding the digital database, ARTstor.
<p>Report and explain the data that you have to verify progress toward your goal?</p>	
<p>Has this goal changed and why</p>	<p>The Digital Arts and Sculpture buildings have been realized. However, the maintenance and upgrade of equipment is an on-going concern and goal of our department.</p>
<p>How did the achievement of your</p>	

unit goals help move the college forward toward fulfillment of the planning priority goals in its strategic plan?	
Additional Comments?	

Community Outreach/Response

<p>Goal: Successfully host a <i>Fine Arts Affaire</i>: a fundraiser to support student awards in the Arts.</p>	
<p>Status of goal</p>	<p>Completed.</p>
<p>What activities did you undertake to achieve these goals?</p>	<p>Faculty worked closely with the Arts Council, Foundation, Gallery Staff, and Facilities. Planning meetings and post-event meetings were held. The artist community along with food/wine vendors were contacted for donations. Efforts were undertaken for Marketing, Public Relations, Entertainment, Decorations, Refreshments, Silent and Live auctions, Opportunity Drawings, Liquor License, Invitations, Transportation and Signage from Parking Lots to event, Installation of Art Exhibit, Sale and Packaging of Artworks, Appreciation to Donors.</p>
<p>What challenges/obstacles have you encountered?</p>	<p>Challenges include: gauging the taste's Fine Arts Affairs patrons; asking for donations from artists year-after-year; planning and logistics can be herculean; Foundation and Arts Council may have differing ideas or goals for the event.</p>
<p>Report and explain the data that you have to verify progress toward your goal?</p>	
<p>Has this goal changed and why</p>	<p>Due to the downturn in the economy and the faculty's newest initiative to fund a Bernard Osher Scholarship, the department has decided to take a hiatus from the Fine Arts Affaire gala. It will be revisited in the Spring of 2011</p>
<p>How did the achievement of your unit goals help move the college forward toward fulfillment of</p>	

the planning priority goals in its strategic plan?	
Additional Comments?	

Faculty/Staff Professional Development

Goal: Develop a Mission Statement for the Department of Visual Arts & Humanities.	
Status of goal:	Completed.
What activities did you undertake to achieve these goals?	Full-time faculty met off-campus for a retreat. We worked collaboratively through a consensus process to develop the mission, vision, and values, statement. Once agreed upon, we presented it to the Division Dean, department staff, and adjunct colleagues.
What challenges/obstacles have you encountered?	It took some time to find a date where by all twelve faculty were free and could attend.
Report and explain the data that you have to verify progress toward your goal?	We have published our Mission Statement on the department website.
Has this goal changed and why	We plan to revisit our Mission Statement every Program Review cycle.
How did the achievement of your unit goals help move the college forward toward fulfillment of the planning priority goals in its strategic plan?	
Additional Comments?	This exercised fostered collegiality and provided an opportunity to bond as a new department.

Six-Year Department/Unit Plan

Department/Unit Name: Visual Arts & Humanities

Month/Year: Revised October 2010

Instructions:

This Six-Year Unit Plan details the goals that you have for your department/unit in a number of areas, as well as the strategies that you plan to implement to achieve those goals. Each year, this plan will inform and be implemented through the activities in your various annual action plans. In addition, this plan is organized so that the work eventually accomplished in the areas listed can be used to complete key sections of your next program review document.

Please fill out all portions as completely as possible. Some units in student and administrative services will need to indicate where the sections do not apply.

THE DEADLINE FOR SUBMITTING THIS COMPLETED SIX-YEAR DEPARTMENT/UNIT PLAN TO YOUR DEAN IS FRIDAY, NOVEMBER 6th, 2009.

Remember, for your Six-Year Plan, you are developing your department/unit goals and strategies (activities) for each of the areas listed as plan sections on the following pages. Your goals and activities may support one or more of the following College Strategic Planning Priority Goals that are provided here for your reference:

Student Access

Goal 1: Better serve students in historically under-served populations

Goal 2: Respond to changing community needs

Learning and Student Success

Goal 3: Provide an Exceptional Learning Environment to Promote Student Success

Goal 4: Promote Student Success for Historically Under-served Populations

Goal 5: Promote Student Success for Historically Under-prepared Populations

Robust Fiscal and Physical Resources

Goal 6: Promote Institutional Effectiveness

Goal 7: Develop and maintain an exceptional learning environment

Goal 8: Maximize Revenue from Traditional and Non-Traditional Sources

Economic and Community Development

Goal 9: Enhance Workforce Preparedness

Goal 10: Develop Innovative Partnerships That Meet Long-term Community Needs

Value and Support of Employees

Goal 11: Promote Employee Success

BACKGROUND

A. Please provide a list of your most recent program review recommendations.

1. a. (VA) Maintain a level of Nine full-time faculty. (Note: this recommendation was made prior to our merger with the Humanities Area and construction of our new Lab buildings resulting in a 30% plus jump in Art Dept. growth since the new buildings opened)
b. (Hum) Develop department resource library, including technological instructional resources; identify storage area.
2. a. (VA) Consider the new digital media degrees in Art and the new Digital Arts building in developing full time faculty staffing requests.
b. (Hum) Identify and hire tutors for humanities.
3. Create new positions for Sculpture and for Digital Media technicians to staff the Sculpture and Digital Arts lab buildings.
4. Remodel and upgrade the Hyde Art Gallery facility.
5. Ensure renovation work in the 200's building complex meets health and safety standards.
6. Upgrade instructional equipment and technology as facilities are constructed or renovated.
7. Update course outlines.

B. If applicable, please provide a list of any advisory committee recommendations.

An extensive remodel of the 200's quad was recommended by the College 200's Complex Task Force. The Task Force's recommendations were adopted by the College Facilities Committee. An architect has already been hired to move forward with specific designs and to develop an FPP for this project. The 200-remodel should be updated to provide for the addition of the Humanities program including classrooms, office space, and a shared research laboratory with Art History.

C. If applicable, please provide a list of any certification/accreditation recommendations.

NOT APPLICABLE

PLAN SECTIONS

In each section, answer the questions as completely as possible.

Remember that you are discussing long-term plans for the next six years.

D. Community Outreach/Response

1. What is/are your six-year goal(s) in this area?

D-1. Plan, host and/or collaborate with partner organizations on a variety of outreach programs such as but not limited to:

- Hyde Gallery / Fine Arts Affaire / Art Festivals
- Artist Residency / Lecture Series / Symposia
- Study Abroad
- High School Outreach / Transfer

D-2. Curate art shows in the Hyde Gallery that enlighten, challenge and educate the local community and college community.

D-3. Create, coordinate and support a department website as a function of outreach as well as tool for providing accessible information on various programs and events.

D-4. Maintain faculty memberships and participation in exhibits at local and regional museums.

D-5. Work with outside organizations to develop access to new technologies and resources.

Briefly explain:

a. Why each 6-year plan goal was chosen (include any supporting data)

D-1. Outreach programs bring a high level of visibility to the college and to the Visual Arts & Humanities Department resulting in high student interest and demand. Moreover, we value the arts and place a high priority on promoting programs that support them.

D-2. The Hyde gallery is our primary link to the community and a primary draw for community members to visit the campus college at large.

D-3. A website is one of the most efficient and effective ways of communication information about our programs and department. It is a standard component of successful business and one that needs our attention.

D-4. Professional memberships in organizations such as College Art Association, National Association of Community College Humanities, San Diego Museum of Art, and Museum of Contemporary Art San Diego are essentials for effective teaching and learning. Through these organizations, we develop opportunities to work with the community on collaborative projects while promoting our Department program offerings.

D-5. Business partnerships are essential for creating internships for our students, being up-to-date with industry standards, and

securing support in terms of donations and publicity. Museums, Galleries, Vendors, Manufacturers and Area Businesses have continued to be our biggest means of external support for our programs and our student. The relationships we maintain with these groups are nearly symbiotic as they serve both our institutional goals as well as the training and placement of our students in jobs and careers. We will continue to have material, equipment and infrastructure issues that cannot be solved strictly through internal means only.

b. Explain how each 6-year plan goal above supports the college strategic planning priority goals

Each six-year plan goal supports every aspect of the College Strategic Planning Priority Goals as outreach programming and community partnerships help to promote student success, increase diversity, emphasize facilities, support development and partnerships, and promote employee success.

2. What strategies/activities would you undertake to accomplish each 6-year plan goal?

To accomplish these goals, on-going planning is essential along with effective communication with college support services and community organizations. The department has a track record of systematically planning for its goals and undertaking the steps needed to be successful. We will continue to do so.

3. How will you demonstrate that you have accomplished each 6-year plan goal (be sure to include how data will be collected/assessed)?

Data will be collected throughout these initiatives to review their effectiveness. Evaluations will be collected after each workshop and/or outreach activity assessing the success of the program or need for improvement. Records will be maintained regarding gallery attendance and programming, and faculty will maintain records on individual initiatives such as exhibitions or lectures to be used in assembling data for program review and departmental self-study.

E. Student Success and Support

1. What is/are your six-year goal(s) in this area?

E1. Evaluate curriculum for currency and relevancy and revise or develop courses and programs to further the VA & H department mission. Examples include but are not limited to: updating course outlines, reviewing the core classes and electives, developing new courses, programs, and degree strands, developing and maintaining articulation of courses, and participating in Program Review.

E2. Support student retention, success efforts through SLO implementation, through the pursuit of links with transfer institutions both public and private to ensure acceptance of our courses towards transfer and a four-year degree. Examples include but are not limited to: course schedules, program review, research-tutorial laboratories, on-line course development, transfer links, business and non-profit partnerships, and club involvement.

E-3. Support and secure classified and faculty staffing requests. (See Section I for prioritization and details.)

E-4. Aggressively support the 200 Remodeling efforts to upgrade existing classroom and lab spaces and relocate the Humanities Program.

E-5. Ensure the on-going maintenance and upgrades of facilities, equipment, and technology for safe/effective curriculum delivery throughout the department and including the Hyde Art Gallery.

E-6. Develop the Museum Students program, which includes developing curriculum, utilizing the Hyde Gallery as a teaching lab, remodeling the Hyde Gallery, restoring the Gallery Curator to its full-time status, expanding the gallery assistant position to full-time, increasing programming and community connections.

E-7. Fully fund a VA & H OSHER scholarship.

Briefly explain:

a. Why each 6-year plan goal was chosen (include any supporting data)

E-1. Effective programs ensure student success and responsive curriculum is current with changing trends is paramount in providing relevant instruction.

E-2. We value student success and an effective path toward transfer and graduation.

E3. Faculty and staff are essential for safe, effective, and successful programs. Our department, programs, and facilities have grown but our staffing needs have not been met and our staffing has not kept pace. Our department has grown from the 8th or 10th largest department on Campus to the 3rd largest department - just behind Math and English. We grew 30% in just 2 years following the opening of our new facilities, and we still are not able to accommodate all of the students trying to enroll in classes. We have over 40 adjunct instructors and the workload for full-time faculty is now overwhelming. We would have grown even larger except the restrictions on adding classes due to the current State Budget Crisis.

E-4. E.5. and E.6 Safe and professionally utilized spaces, equipment, and technology that are up-to-date and in good working order are essential for sustainable, effective and successful programs. We have massive and long standing infrastructure problems associated with 50 year old buildings and aging instructional equipment in the 200 building. All of these have been documented in detail in assessment studies and I.P.P. documents approved by the State. Improvement of our facility and machinery is critical to serve our student by having the updated facilities, tools and equipment necessary to achieve their studies and/or professional goals. We also need to replace the Hyde gallery - A food-court Patio that was converted to an emergency classroom following a fire in 1970 and then turned over to the department as a gallery lab space in 1972. We are running the current Gallery program on an inadequate budget to properly serve the 300 plus departmental class sections and hundreds of other disciplines across campus that currently use the gallery every year. With the new configuration of the department, it is important that the Humanities program be located with its division and its department.

E-7. The department faculty and staff are committed to our students' success: the scholarship with its 50% match and guaranteed return in perpetuity was something we unanimously wanted to support.

b. How each 6-year plan goal above supports the college strategic planning priority goals.

These five goals collectively support every aspect of the College Strategic Planning Priority Goals.

2. What strategies/activities would you undertake to accomplish each 6-year plan goal?

E-1. We are evaluating these aspects during Program Review, and the conversations will be on-going in our semester-scheduled retreats. Programs are also now evaluated under the SB-1440 Degree for Transfer legislation passed October, 2010.

E-2. We are evaluating these aspects during Program Review, and the conversations will be on-going. Student survey information will be evaluated. SLOs are planned for and assessed.

E-3. These requests are addressed in Program Review, through staffing committees, and activity proposals.

E.4. E-5. E-6. Faculty serve on task-force groups, 200 remodel planning committees, facilities committee. Faculty plan for and submit technology and equipment requests through the budget

process and/or activity proposal process. We need to totally replace the Hyde gallery - A 50 year old food-court Patio that was converted to an emergency classroom following a fire in 1970, and then turned over to the department as a Gallery Lab teaching space in 1972.

E.7. Faculty paycheck deductions and fundraising efforts are on-going.

3. How will you demonstrate that you have accomplished each 6-year plan goal (be sure to include how data will be collected/assessed)?

Data will be collected throughout these initiatives to review their effectiveness. Evaluations will be collected for appropriate activities assessing the success of each activity or initiative. Records will be maintained regarding Building and infrastructure improvements through standard campus governance committees and task forces; and faculty will maintain individual records on individual initiatives.

Curriculum changes are archived as course outlines and/or degree modifications are adopted, and measurable data is available through the Curriculum Committee process. SLO activities are a data collection process, so SLO records will also be archived and available for review. Data is available for both real donations and in-kind contributions to our Department and could be compiled if necessary to show the effectiveness of support by local/national institutions, vendors, manufacturers and suppliers. Gallery attendance and usage is tracked on a constant basis, and the gallery is the venue used to generate program-wide SLO assessments via written assessment testing. For faculty positions, enrollment numbers are easily available to confirm the dire need to hire new Full time faculty via the past, current and future Faculty Staffing processes.

F. Department/Unit Resources and Development

1. What is/are your six-year goal(s) in this area?

F-1. Ensure the maintenance and/or upgrade of facilities, technology, and equipment necessary for a safe and/or effective curriculum delivery and for the Hyde Art Gallery. A major focus & top priority of the entire Visual Arts and Humanities Department will be to address long-standing infrastructure problems associated with 50 year old buildings and ageing instructional equipment in the 200 buildings. Additional instructional, research and laboratory spaces and more efficient room utilization will result from this remodel/reconfiguration process of the 200 complex.

F-2. Timely and ongoing roll-over of all of the departmental computer systems (Mac/PC), audio/visual classroom systems including those in the in the Art History, Drawing & Painting,

Digital Arts, Photography, Jewelry, Ceramics, Hyde Gallery, Humanities, and Sculpture areas. Periodic replacement or upgrading operating systems of computers housed in faculty offices to facilitate efficiency and currency as well as to support on-line instruction.

F-3. Software upgrades, purchase new software, and maintenance updates of Software and license packages throughout the department with the latest operating system.

F-4. Replacement and/or renovation of Major Equipment and Tools such as Kilns, Pug Mills, Welders, Cutters, Furnaces, Mixers, Spray Booths, Exhaust Systems, Saws, Blast Cabinets, Floor Equipment and Tools. Many of these these items are very old and are at or near their designed lifespan. In some cases, the loss or deterioration of these items could severely impact our program offerings and the safety of students, faculty and staff members.

F-5. Find permanent budget funding to maintain ArtStore as a Campus-wide resource.

F-6. Collaborate with the College Facilities Committee and the District to merge Campus energy saving and conservation plans with Department Facility needs and remodel plans.

Briefly explain:

a. why each 6-year plan goal was chosen (include any supporting data)

F-1. 50 year old buildings and ageing instructional equipment in the 200 buildings is harming our ability to serve existing student demand and restricting expanded program offerings. We are currently turning away students due to inefficient and obsolete lab infrastructure. This Supporting data for these findings are available through District and College Design Task Force, IPP & FPP records.

F-2. Timely and ongoing replacement or upgrading operating systems of computers via lab roll-overs of all of the Department's Mac computers are necessary due to the need to upgrade operating systems and software licenses used for instruction. Current college policy is to upgrade and/or rollover labs on a three year cycle. This policy is addressed under Standard III-C of the College Accreditation Report located at: http://www.grossmont.edu/accreditation/selfStudy0807/standards/standard_3c.pdf and as a part of the College Technology Plan (page 18 - 43) at: http://www.grossmont.edu/accreditation/selfStudy0807/evidence/technology_plan_0407.pdf Replacement or upgrading operating systems of computers housed in faculty offices is necessary as most of these computers are nearing their intended life cycle, so their platforms are obsolete and are no longer able to support the latest operating systems.

F-3. Software upgrades and purchase new software is necessary to maintain access to current Software license packages throughout the department. We must keep pace with software that our students, staff and industry are using in order to continue to provide provide relevant curriculum and job training. Adjunct faculty need software licenses to keep up with software upgrades course preparation.

F-4. Replacement and/or rennovation of Major Equipment and Tools such as Kilns, Pug Mills, Welders, Cutters, Furnaces, Mixers, Spray Booths, Exhaust Systems, Saws, Blast Cabinets, Floor Equipment and Tools is necessary to maintain in order to continue to provide provide relevant curriculum and job training. Since many of these these items are very old and are at or near their designed lifespan, we are faced with eminent risk of shutting down areas of our program due to system failure, and well as potential safety hazards to students and staff in some cases.

F-5. ArtStore is used District-wide, but the license costs exceeds the total Art History Budget. Artstor is a critical need for all District Art History and humanities classes. It is a resource available district-wide and should be funded accordingly.

F-6. The College Facilities Committee and the District energy saving and conservation plans with Department Facility needs can solve two issues at once: We need shade in our outdoor work areas, and the college is looking at locations to install Solar Panels to offset our onsite energy consumption. By installing Panels in the existing Sculpture and Ceramics yard areas, as well as the planned (200's remodel) Drawing and Painting outdoor work area, we can solve the problem of no existing shade while generating electricity to offset campus daytime consumption.

b. how each 6-year plan goal above supports the college strategic planning priority goals

These six goals collectively support every aspect of the College Strategic Planning Priority Goals.

2. What strategies/activities would you undertake to accomplish each 6-year plan goal?

F-1. The Department will continue to work work through District and College Design Task Force, IPP & FPP processes to facilitate this goal.

F-2. The Department will continue to work work through campus the Program Review Committee, District Information systems, and Instructional Computing Services to plan and implement a Lab Roll schedule due for 2010 - 2011 to facilitate this goal.

F-3 Plans to upgrades and purchase new software is necessary throughout the department. The Department will continue to work work through campus the Program Review Committee, District Information systems, and Instructional Computing Services to plan and impliment a Lab Roll schedule due for 2010 - 2011 to facilitate this goal.

F-4 Replacement and/or rennovation of major equipment is necessary throughout the department. The department will continue to work work through campus the Program Review Committee, Equipmment and Technology request processes, and Campus Safety Committee other planning processes to facilitate this goal. Each discipline area of the Department will develop individual discipline area initiatives in their one year plans to accomplish these goals.

F-5. We would work to establish a District-wide Library license system to be used by both Colleges.

F-6. Work with the College Facilities Committee and the District energy saving task force on plans with Department Facility needs can solve two issues at once: We need shade in our outdoor work areas, and the College is looking at locations to install Solar Panels to offset our onsite energy consumption. By installing Panels in the existing Sculpture and Ceramics yard areas, as well as the Planned (200's remodel) Drawing and Painting outdoor work area, we can solve the problem of no existing shade while generating electricity to offset campus daytime consumption.

3. How will you demonstrate that you have accomplished each 6-year plan goal (be sure to include how data will be collected/assessed)?

F-1. College Program Review Committee, Equipmment and Technology processes, include extensive reporting processes that track Data and results of these requests. The Department will generate reports via our one year planning processes, and each individual area will develop and contribute specific data for sections of the department report (as relevant to their area needs).

F-2. This process will be tracked through the Program Review Committee, District Information systems, and Instructional Computing Services records and minutes, as well as departmental data collected as a part of the process.

F-3. The department will apply and track Instructional Computing Services plans to implimentation a Lab Roll schedule starting in 2010 - 2011 to collect and assess Data toward this goal.

F-4. The Department will collect and assess Data within the Equipment and Technology request processes, and Campus Safety Committee other planning processes to track and facilitate this Goal.

F-5. ArtStore is used District-wide, but the license costs exceeds the total Art History Budget. Artstor is a critical need for all District Art History and humanities classes. We would work to establish a District-wide Library license system to be used by both Colleges, and track this through Campus and District Governance Processes.

F-6. We would work through Campus and District Governance Processes, as well as the 200's remodel Design Task Force and the Facilities Committee.

G. Faculty/Staff Professional Development

1. What is/are your six-year goal(s) in this area?

G1. Support sabbatical leave for renewal, research and exposure to new trends in VA & H with the goal of empowering the faculty, staff and the students with cutting edge ideas, technologies and approaches to teaching and learning.

G2. Support faculty and staff affiliations, memberships, conference attendance with related professional organizations.

G3. Establish and maintain inter-disciplinary collaborations between programs and the department and with a wider campus and community audience.

G-4. Support staff- and faculty-training and professional development as it relates to a variety of initiatives. Examples include but are not limited to: computer training, equipment training, student success, field work, and retreats to address issues of program planning, curriculum, and instruction.

Briefly explain:

a. why each 6-year plan goal was chosen (include any supporting data)

G-1. Past sabbatical research projects have garnered new and innovative ideas and concepts which have renewed and revitalized the Visual Arts program.

G-2. Faculty links to museums, galleries, and arts and humanities professional organizations and scholarly societies provide solutions for issues from a larger, global perspective. Among past and current groups we have worked with are the Museum of Photographic Art, the National Conference for Education in the

Ceramic Arts, the College Arts Association, Caltrans, Helix & Padre Dam Water Districts, UCSD, The Timken Museum, The San Diego Museum of Art, The Government of South Korea, and The Government of Japan.

G-3. The nature of Visual Arts & Humanities programs is diverse, as such we value inter-disciplinary collaborations.

G-4. Technology continually changes the scope of our medium and it is imperative to be current. The Visual Arts & Humanities Department hosts outside presentations from various manufacturers and suppliers to keep us informed as well reports from research garnered from sabbaticals and conference attendance.

b. how each 6-year plan goal above supports the college strategic planning priority goals

G-1. Sabbatical research supports Goals 2, 3, 6, 7, 9, and 11 by investing in the individual educator and providing them with opportunities to fulfill these goals effectively.

G-2. Active affiliation with Arts organizations supports Goals 3, 4, 5, 6, 7, 9, 10 and 11 by keeping faculty and staff current, aware of changing events, trends and developments as well as giving a different perspective on institutional problem solving through knowledge of others problems/issues/solutions.

G-3. Collaborative programs support student success, diversity, partnerships, fund-raising, and employee success.

G-4. Continued staff education and training supports Goals 2, 6, 7, 9, and 11 by providing our instructors and staff the institutional support necessary to grow, adapt, change and respond to the demands of the Arts and related Industry.

2. What strategies/activities would you undertake to accomplish each 6-year plan goal?

G-1. Support the Academic Senate and the AFT in maintaining the sabbatical leave opportunity for faculty so renewal and research regenerates our program and the college in its educational pursuits.

G-2. Maintain strong lines of communication, membership and volunteer participation in area museums, galleries and non-profits. Attend local and national meetings of Visual Arts & Humanities organizations that support the dissemination of information relevant to the instruction of Art in the college environment.

G-3. A department task force to explore and plan inter-disciplinary programs has been formed.

G-4. Invite, host and otherwise provide a venue for manufacturers, suppliers, technicians and other specialists to visit our department and present information. Develop links to industries related to design and the Arts as a way of constantly updating and developing curriculum relevant to our students, as well as upgrading our technologies to match arts industry standards.

3. How will you demonstrate that you have accomplished each 6-year plan goal (be sure to include how data will be collected/assessed)?

G-1. Sabbatical leave final reports and subsequent improvements to either the curriculum, the instructional delivery or the implementation of new ideas have been and will continue to be assessed by the students we serve and the changes in the courses.

G-2. G-3. Presentation of papers at conferences, hosting of workshops at the campus, as well as showcasing our facility to visitors will enrich as well as document our involvement.

G3. Incorporating the new technologies, equipment, processes and materials in the classroom will demonstrate the growth necessary to inform and grow as a leading program in the visual arts and humanities.

H. Curriculum Development

1. What is/are your six-year goal(s) in this area?

H1. Evaluate curriculum for currency and relevancy, and revise or develop courses and programs to further department mission.

Examples include but are not limited to: updating course outlines, reviewing the core classes and elective, developing new courses, programs and degree strands, developing and maintaining transferability of courses and participating in Program Review.

H2. Implementation of curriculum changes of select VA & H courses to insure relevant and innovative instruction in the further development of new majors, dynamic instructional delivery strategies as well as interdisciplinary course offerings.

H3. Develop new majors

Briefly explain:

a. why each 6-year plan goal was chosen (include any supporting data)

H-1 and H-2, H-3. The continual evolution of Art and the various media and venues requires a constant re-examination of our curriculum on a yearly basis to better prepare our students.

b. how each 6-year plan goal above supports the college strategic planning priority goals

H-1, H-2, H-3. Continual examination and revision of the AA degree in Art supports the college strategic planning priority goals of 2, 3, 4, 5, 7, and 9 by being responsive first to curriculum revisions and additions to meet the changing environment and secondly this provides the pathway for students to follow to reach their individual goals and success.

H-1, H-2, and H-3. Courses acceptable for transfer supports the college strategic planning priority goals of 2, 3, 4, and 5 by providing for all students who desire advance degrees the opportunity to utilize the work completed at the community college for successful transfer and seamless admission to a higher institution.

2. What strategies/activities would you undertake to accomplish each 6-year plan goal?

H-1, H-2, H-3. Continual review, evaluation, change and creation of new course curriculum.

H-1, H-2, H-3. Site visits with transfer institutions in combination with faculty sabattical activities, for the evaluation and assessment of four-year requirements of transfer institutions for Art using traditional and non-traditional research methods. We also will need a closer dialogue with our articulation officer and our transfer center to analyze what we can do to ensure student success (E1 and E2).

H-1, H-2, H-3. Continue our established relationships with local and national organizations for the evaluation and assessment of the various Art department discipline areas program and how their involvement and contributions can be implemented to further enhance the department's educational offerings for our students.

3. How will you demonstrate that you have accomplished each 6-year plan goal (be sure to include how data will be collected/assessed)?

H-1, H-2, H-3. Curriculum changes are noted and as our degree programs evolves, and data will as well. It should be noted since the dedication of our new facilities in 2007, the number of students has greatly increased each in the areas that received new facilities, and all areas of the department experienced increased enrollment due to the reorganization of existing

spaces. As an indication for student demand for Art Education, the department grew from 8th or 9th largest on campus to 3rd largest (just behind Math and English) since 2002.

H-1, H-2, H-3. Data will need to be shared with us from both the articulation officer and the transfer center.

I. Staffing Needs

1. Please explain your projected needs for staffing (include data to support your needs)?

I-1. Hire new Full time faculty position in Digital Arts (ranked # 3 on Campus-wide priority list): WSCH data for the Art Department 2002-2005 indicates a maintained enrollment trend for the entire Art Department due to the fact that the department reached its maximum capacity to service students existing in our lab facilities in 2002-2003. Since that time, many of our students cross-enrolled at Cuyamaca College's Art Department in order to escape our over-crowded lab conditions here. Since the January 2007 opening of our new facilities, the Art Department gained 14762 Square Feet (8279 in the Digital Arts alone) - our enrollment jumped by 825.

I-2. Hiring of a Digital Arts Building Computer Lab Technician to meet the current and future instructional support needs of the programs housed in the Digital Arts building. The present Instructional Computing personnel do not provide for instructional support in Digital areas and facilities within the Digital Art Building. The Programs in the building need a specifically trained and qualified Macintosh Technician for our digital technology to be maintained and calibrated as well as upgrade Mac Specific software and equipment currently in operation.

I-3. Apply for an additional Sculpture/3-D faculty Position: With the opening of our State of the Art Sculpture/3-D facilities in January 2007, we have shown steady growth in the sculpture area over the past 3 years. As a baseline, indeed the change from 2005-2006 to 2006-2007 shows a jump in our departmental WSCH from 12939 to 13768 (this also is an increase above the 2005-2006 WSCH figures). Departmental WSCH is now well above 13,764 and rising with the opening of the new space. We now have 6 Adjunct instructors and 3 sections per semester being taught in the Sculpture and 3-D areas as Full-time overload. We also run a full schedule of Summer School classes to try and meet student demand. We have planned for and now added new facilities to accommodate long projected growth, and now we are exceeding those growth projections. The Art Department is now the third largest department on campus, with 13 Full-time and 40 plus Part-time instructors.

I-4. We also need to restructure our Gallery Curator's and assistant positions to reflect that actual workload involved with the position, as well as to better serve our curricular and programing needs in line with the new gallery in the planning stages as a result of the 200 remodel.

I-5. Hiring of a second Photography Lab Technician to meet the current and future instructional support needs of the Art | Photography Program. The present job description of the current Photography Lab Technician does not provide for instructional support in major areas and facilities within the Art | Photography Program, including Rooms 20-104 and 20-105. The Photography Area has been significantly dependent on student employment for assistance to keep both analog and digital technology equipment maintained, upgraded and in operation.

I-6. Staff position for a research specialist in the new Art History-Humanities tutorial laboratory.

I-7. Create an administrative assistant position to facilitate the day-to-day operations of the VA & H department, which has twelve full-time faculty, more than forty adjunct faculty, three technicians, a gallery curator, a gallery assistant, and eight academic programs.

J. Student Outcomes

If you are in an instructional area and have not done so already, complete your six-year student outcome assessment plan by going to http://www.grossmont.edu/student_learning_outcomes/SLO%20spreadsheet%20home.htm, clicking on your department link, and completing the spreadsheet. **NOTE: the student outcome plan spreadsheet was due online by October 2nd.**

THE DEADLINE FOR SUBMITTING THIS COMPLETED SIX-YEAR DEPARTMENT/UNIT PLAN TO YOUR DEAN IS FRIDAY, NOVEMBER 6th, 2009.

Six-Year Department/Unit Plan

Department/Unit Name Art

Month/Year October 2009

Instructions:

This Six-Year Unit Plan details the goals that you have for your department/unit in a number of areas, as well as the strategies that you plan to implement to achieve those goals. Each year, this plan will inform and be implemented through the activities in your various annual action plans. In addition, this plan is organized so that the work eventually accomplished in the areas listed can be used to complete key sections of your next program review document.

Please fill out all portions as completely as possible. Some units in student and administrative services will need to indicate where the sections do not apply.

THE DEADLINE FOR SUBMITTING THIS COMPLETED SIX-YEAR DEPARTMENT/UNIT PLAN TO YOUR DEAN IS FRIDAY, NOVEMBER 6th, 2009.

Remember, for your Six-Year Plan, you are developing your department/unit goals and strategies (activities) for each of the areas listed as plan sections on the following pages. Your goals and activities may support one or more of the following College Strategic Planning Priority Goals that are provided here for your reference:

Student Access

Goal 1: Better serve students in historically under-served populations

Goal 2: Respond to changing community needs

Learning and Student Success

Goal 3: Provide an Exceptional Learning Environment to Promote Student Success

Goal 4: Promote Student Success for Historically Under-served Populations

Goal 5: Promote Student Success for Historically Under-prepared Populations

Robust Fiscal and Physical Resources

Goal 6: Promote Institutional Effectiveness

Goal 7: Develop and maintain an exceptional learning environment

Goal 8: Maximize Revenue from Traditional and Non-Traditional Sources

Economic and Community Development

Goal 9: Enhance Workforce Preparedness

Goal 10: Develop Innovative Partnerships That Meet Long-term Community Needs

Value and Support of Employees

Goal 11: Promote Employee Success

BACKGROUND

- A. Please provide a list of your most recent program review recommendations.
1. Maintain a level of Nine full-time faculty. (Note: this recommendation was made prior to our merger with the Humanities Area and construction of our new Lab buildings resulting in a 30% plus jump in Art Dept. growth since the new buildings opened)
 2. Consider the new digital media degrees in Art and the new Digital Arts building in developing full time faculty staffing requests.
 3. Create new positions for Sculpture and for Digital Media technicians to staff the Sculpture and Digital Arts lab buildings.
 4. Remodel and upgrade the Hyde Art Gallery facility.
 5. Ensure renovation work in the 200's building complex meets health and safety standards.
 6. Upgrade instructional equipment and technology as facilities are constructed or renovated.

streamline advisement and volunteer hours from our students to accomplish all goals listed above. Advertising through new venues, development of our department page for information on the internet, and development of outreach programs to include workshops, demonstrations, conferences and Gallery programming. Each discipline area of the Department will develop individual discipline area initiatives in their one year plans to accomplish these goals.

3. How will you demonstrate that you have accomplished each 6-year plan goal (be sure to include how data will be collected/assessed)?

Data will be collected throughout these initiatives to review their effectiveness. Evaluations will be collected after each workshop and/or outreach activity assessing the success of the program or need for improvement. Records will be maintained regarding gallery attendance and programming, and faculty will maintain records on individual initiatives such as exhibitions or lectures to be used in assembling data for program review and departmental self-study.

E. Student Success and Support

1. What is/are your six-year goal(s) in this area?

E1. Continual evaluation and revision of the Art degree to ensure its effectiveness in meeting the needs of our students and the changing community.

E2. Pursue links with transfer institutions both public and private to ensure acceptance of our courses towards transfer and a four-year degree.

E3. Continue to develop relationships with area Museums, Galleries, Vendors, Manufacturers and Area Businesses for support and donations of equipment, technology and expendable supplies for instruction, as well as internships for student access in the workplace.

E-4. 70% of students will pass all SLO's at a number that we deem as "exemplary".

E-5. We have massive and long standing infrastructure problems associated with 50 year old buildings and Ageing Instructional Equipment in the 200 building. All of these have been documented in detail in assessment studies and I.P.P. documents approved by the State. Improvement of our facility and machinery is critical to serve our student by having the updated facilities, tools and equipment necessary to achieve their studies and/or professional goals. We also need to replace the Hyde gallery - A food-court Patio that was converted to an emergency classroom following a fire in 1970 and then turned over to the department as a gallery lab space in 1972.

E-6. Hire new Full time faculty position in Digital Arts (currently ranked # 3 on Campus-wide priority list), apply for an additional Sculpture/3-D faculty Position, apply for an additional Art History Position. We also need to restructure our Gallery Curator's Position to reflect that actual workload involved with the position, as well as to better serve our curricular and programming needs in line with the new gallery in the planning stages as a result of the 200 remodel.

Briefly explain:

- a. why each 6-year plan goal was chosen (include any supporting data)

E1. Effective programs ensure student success and responsive curriculum is current with changing trends is paramount in providing relevant instruction.

E2. Providing our students with goals that are reachable, where each course, each step taken gets them closer to a degree or a career demands accountability in transfer to those institutions willing to link with us in this objective.

E3. Museums, Galleries, Vendors, Manufacturers and Area Businesses have continued to be our biggest means of external support for our programs and our student. The relationship we maintain with these groups are nearly symbiotic as they serve both our institutional goals as well as the training and placement of our students in jobs and careers. We will continue to have material, equipment and infrastructure issues that cannot be solved strictly through internal means only.

E-4. We understand the importance of the current SLO's and are continuing to assess and improve our curriculum. We will continue to improve how and what we teach with the addition of the data compiled from SLO assessments.

E-5. We have massive and long standing infrastructure problems associated with 50 year old buildings and Ageing Instructional Equipment in the 200 building. An extensive Remodel of the 200 area was recommended by the College 200 building task Force and this was adopted by the College facilities Committee. An Architect has already been hired to move forward with specific designs and to develop an FPP for this project. Improvement of our facility and machinery is critical to serve our student by having the updated facilities, tools and equipment necessary to achieve their individual artistic and/or professional goals. Supporting data available through District and College Design Task Force, IPP & FPP records.

E-6. We need to totally replace the Hyde gallery - A 50 year old food-court Patio that was converted to an emergency classroom following a fire in 1970, and then turned over to the department as a Gallery Lab teaching space in 1972. We are running the current Gallery program on an inadequate budget to properly serve the 300 plus Departmental class sections and hundreds of other Disciplines across campus that currently use the gallery every year. In as far as Faculty hiring: Our department has grown from the 8th or 10th largest department on Campus to the 3rd largest department - just behind Math and English. We grew 30% in just 2 years following the opening of our new facilities, and we still are not able to accommodate all of the students trying to enroll in classes. We have over 40 adjunct instructors and the workload for full-time faculty is now overwhelming. We would have grown even larger except the restrictions on adding classes due to the current State Budget Crisis.

b. how each 6-year plan goal above supports the college strategic planning priority goals

E-1. Supports Goals 1, 2, 3, 4, 6, 7, & 9

E-2. Supports Goals 1, 2, 3, 4, 5, 6, 7, 9, & 11

E-3 Supports Goals 1, 2, 3, 4, 5, 6, 7, 8, 9 & 10

E-4 Supports Goals 1, 3, 4, 5, 7, 8, 9 & 10

E-5 Supports Goals 2, 3, 4, 5, 6, 7, & 11

E-6 Supports Goals 1, 2, 3, 4, 5, 6, 7, 8, 10, & 11

2. What strategies/activities would you undertake to accomplish each 6-year plan goal?

E-1. Revision of our Art Degree Major Core classes, as well as revision of Discipline Area Requirements and individual Course outlines. We also are currently working on a new Jewelry

Design degree and exploring a new Public Art Area of emphasis. The department is also looking at a major revision of the Digital Arts area of emphasis.

E-2. Site visits, evaluation of four-year requirements for transfer institutions for Art using traditional and non-traditional research methods. Develop a closer dialogue with our articulation officer and transfer center to analyze what we can do to ensure student success.

E-3. Continue to maintain and develop relationships with area Museums, Galleries, Vendors, Manufacturers and Area Businesses. Each discipline area of the Department will develop individual initiatives in their one year plans to accomplish these goals.

E-4 The entire Department will continue to develop and use their SLO assessments to improve teaching Each discipline area of the Department will use the findings to revise their teaching methods and/or curriculum as necessary to accomplish these goals.

E-5 Continue to actively work on the 200's remodel task force, and continue to maintain representation or place department faculty on the facilities committee reuse committee

E-6. We are running the current Gallery program on an inadequate budget to properly serve the 300 plus class sections that currently use the gallery every year. We will try two methods to accomplish this: A reorganization of the current with an eye toward creating a permanent curator; or a request for a new position by establishing the need to service and support the estimated 7,500 enrolled Art, Photography and Humanities students that use the facility every year - as well as other programs across campus. We will request new positions as the staffing process is available.

3. How will you demonstrate that you have accomplished each 6-year plan goal (be sure to include how data will be collected/assessed)?

Data will be collected throughout these initiatives to review their effectiveness. Evaluations will be collected for appropriate activities assessing the success of each activity or initiative. Records will be maintained regarding Building and infrastructure improvements through standard campus governance committees and task forces; and faculty will maintain individual records on individual initiatives. Curriculum changes are archived as course outlines and/or degree modifications are adopted, and measurable data is available through the Curriculum Committee process. SLO activities are a data collection process, so SLO records will also be archived and available for review. Data is available for both real donations and in-kind contributions to our Department and could be compiled if necessary to show the effectiveness of support by local/national institutions, vendors, manufacturers and suppliers. Gallery attendance and usage is tracked on a constant basis, and the gallery is the venue used to generate program-wide SLO assessments via written assessment testing. For faculty positions, enrollment numbers are easily available to confirm the dire need to hire new Full-time faculty via the past, current and future Faculty Staffing processes.

F. Department/Unit Resources and Development

1. What is/are your six-year goal(s) in this area?

F-1. The Major Focus & Top Priority of the entire Art and Humanities Department will be to address long standing infrastructure problems associated with 50 year old buildings and ageing Instructional Equipment in the 200 buildings. Additional teaching space and more efficient room utilization will result from this remodel/reconfiguration process.

F-2. Timely and ongoing Roll-over of all of the Department's Mac computers, including those in the in the Digital Arts, Photography, Ceramics, Sculpture Labs. (Room 20-104). Also replacement or upgrading Operating systems of Computers housed in Faculty offices.

F-3. Software upgrades, purchase new software, and maintenance updates of Software and license packages throughout the department with the latest Apple OS operating system.

F-4. Replacement and/or renovation of Major Equipment and Tools such as Kilns, Pug Mills, Welders, Cutters, Furnaces, Mixers, Spray Booths, Exhaust Systems, Saws, Blast Cabinets, Floor Equipment and Tools. Many of these these items are very old and are at or near their designed lifespan. In some cases, the loss or deterioration of these items could severely impact our program offerings and the safety of Students, Faculty and Staff members.

F-5. Find permanent budget funding to maintain ArtStore as a Campus-wide resource.

F-6. Collaborate with the College Facilities Committee and the District to merge Campus energy saving and conservation plans with Department Facility needs and remodel plans.

Briefly explain:

a. why each 6-year plan goal was chosen (include any supporting data)

F-1. 50 year old buildings and ageing Instructional Equipment in the 200 buildings is harming our ability to serve existing student demand and restricting expanded program offerings. We are currently turning away students due to ineffecent and obsolete lab infrastructure. This Supporting data for these findings are available through District and College Design Task Force, IPP & FPP records.

F-2. Timely and ongoing replacement or upgrading Operating systems of Computers via Lab Roll-overs of all of the Department's Mac computers are necessary due to the need to upgrade operating systems and software licenses used for instruction. Current College policy is to upgrade and/or rollover labs on a three year cycle. This policy is addressed under Standard III-C of the College Accreditation Report located at:
http://www.grossmont.edu/accreditation/selfStudy0807/standards/standard_3c.pdf
And as a part of the College Technology Plan (page 18 - 43) at:
http://www.grossmont.edu/accreditation/selfStudy0807/evidence/technology_plan_0407.pdf

Replacement or upgrading Operating systems of Computers housed in Faculty offices is necessary as most of these computers are nearing their intended life cycle, so their platforms are obsolete and are no longer able to support the latest operating systems.

F-3. Software upgrades and purchase new software is necessary to maintain access to current Software license packages throughout the department. We must keep pace with Software that our students, staff and industry are using in order to continue to provide provide relevant curriculum and job training.

F-4. Replacement and/or renovation of Major Equipment and Tools such as Kilns, Pug Mills, Welders, Cutters, Furnaces, Mixers, Spray Booths, Exhaust Systems, Saws, Blast Cabinets, Floor Equipment and Tools is necessary to maintain in order to continue to provide provide relevant curriculum and job training. Since many of these these items are very old and are at or near their designed lifespan, we are faced with eminent risk of

shutting down areas of our program due to system failure, and well as potential safety hazards to students and staff in some cases.

F-5. ArtStore is used District-wide, but the license costs exceeds the total Art History Budget. Artstor is a critical need for all District Art History and humanities classes.

F-6. The College Facilities Committee and the District energy saving and conservation plans with Department Facility needs can solve two issues at once: We need shade in our outdoor work areas, and the College is looking at locations to install Solar Panels to offset our onsite energy consumption. By installing Panels in the existing Sculpture and Ceramics yard areas, as well as the Planned (200's remodel) Drawing and Painting outdoor work area, we can solve the problem of no existing shade while generating electricity to offset campus daytime consumption.

b. how each 6-year plan goal above supports the college strategic planning priority goals

F-1. Supports Goals 1, 2, 3, 4, 5, 6, 7, 8, 9, & 11

F-2. Supports Goals 1, 2, 3, 6, 7, 9, & 11

F-3 Supports Goals 1, 2, 3, 6, 7, 8, 9 & 11

F-4 Supports Goals 1, 3, 4, 5, 7, 8, 9 & 11

F-5 Supports Goals 1, 2, 3, 4, 7, 8, 9, & 11

E-6 Supports Goals 2, 3, 6, 7, 8, 10, & 11

2. What strategies/activities would you undertake to accomplish each 6-year plan goal?

F-1. The Department will continue to work through District and College Design Task Force, IPP & FPP processes to facilitate this goal.

F-2. The Department will continue to work through campus the Program Review Committee, District Information systems, and Instructional Computing Services to plan and implement a Lab Roll schedule due for 2010 - 2011 to facilitate this goal.

F-3 Plans to upgrades and purchase new software is necessary throughout the department. The Department will continue to work through campus the Program Review Committee, District Information systems, and Instructional Computing Services to plan and implement a Lab Roll schedule due for 2010 - 2011 to facilitate this goal.

F-4 Replacement and/or renovation of Major Equipment is necessary throughout the department. The Department will continue to work through campus the Program Review Committee, Equipment and Technology request processes, and Campus Safety Committee other planning processes to facilitate this goal. Each discipline area of the Department will develop individual discipline area initiatives in their one year plans to accomplish these goals.

F-5. ArtStore is used District-wide, but the license costs exceeds the total Art History Budget. Artstor is a critical need for all District Art History and humanities classes. We would work to establish a District-wide Library license system to be used by both Colleges.

F-6. Work with the College Facilities Committee and the District energy saving task force on plans with Department Facility needs can solve two issues at once: We need shade in our outdoor work areas, and the College is looking at locations to install Solar Panels to offset our onsite energy consumption. By installing Panels in the existing Sculpture and Ceramics yard areas, as well as the Planned (200's remodel) Drawing and Painting outdoor work area, we

can solve the problem of no existing shade while generating electricity to offset campus daytime consumption.

3. How will you demonstrate that you have accomplished each 6-year plan goal (be sure to include how data will be collected/assessed)?

F-1. College Program Review Committee, Equipment and Technology processes, include extensive reporting processes that track Data and results of these requests. The Department will generate reports via our one year planning processes, and each individual area will develop and contribute specific data for sections of the department report (as relevant to their area needs).

F-2. This process will be tracked through the Program Review Committee, District Information systems, and Instructional Computing Services records and minutes, as well as departmental data collected as a part of the process.

F-3. The department will apply and track Instructional Computing Services plans to implementation a Lab Roll schedule starting in 2010 - 2011 to collect and assess Data toward this goal.

F-4. The Department will collect and assess Data within the Equipment and Technology request processes, and Campus Safety Committee other planning processes to track and facilitate this Goal.

F-5. ArtStore is used District-wide, but the license costs exceeds the total Art History Budget. Artstor is a critical need for all District Art History and humanities classes. We would work to establish a District-wide Library license system to be used by both Colleges, and track this through Campus and District Governance Processes.

F-6 We would work through Campus and District Governance Processes, as well as the 200's remodel Design Task Force and the Facilities Committee.

G. Faculty/Staff Professional Development

1. What is/are your six-year goal(s) in this area?

G1. Support sabbatical leave for renewal, research and exposure to new trends in Art with the goal of empowering the faculty, staff and the students with cutting edge ideas, technologies and approaches to the medium.

G2. Continue active affiliation with Arts education organizations such as museums, galleries, non-profits, Government and Municipal agencies, and national societies dedicated to Art education in two and four year programs.

G3. Support additional staff education and training on new technologies, processes, equipment and developments in Arts Education.

Briefly explain:

- a. why each 6-year plan goal was chosen (include any supporting data)

G1. Past sabbatical research projects have garnered new and innovative ideas and concepts which have renewed and revitalized the Visual Arts program. A notable example was the Research done by Marge Hyde during her sabbatical leave where by she developed the College's very first Major Core requirements adopted by the Art Department for a degree program (this also was a first for all community colleges in California).

G2. Faculty links to Museums, Galleries, and Arts education organizations such as non-profits, national societies, and Arts education Non-Profits provide solutions for issues from a larger, global perspective. Among past and curent groups we have worked with are the Museum of Photographic Art, the National Conference for Education in the Ceramic Arts, the College Arts Association, Caltrans, Helix & Padre Dam Water Districts, UCSD, The Timkin Museum, The San Diego Museum of Art, The Government of South Korea, and The Government of Japan.

G3. Technology continually changes the scope of our medium and it is imperative to be current. The Art Department hosts outside presentations from various manufacturers and suppliers to keep us informed as well reports from research garnered from sabbaticals and conference attendance.

b. how each 6-year plan goal above supports the college strategic planning priority goals

G1. Sabbatical research supports Goals 2, 3, 6, 7, 9, and 11 by investing in the individual educator and providing them with opportunities to fulfill these goals effectively.

G2. Active affiliation with Arts organizations supports Goals 3, 4, 5, 6, 7, 9, 10 and 11 by keeping faculty and staff current, aware of changing events, trends and developments as well as giving a different perspective on institutional problem solving through knowledge of others problems/issues/solutions.

G3. Continued staff education and training supports Goals 2, 6, 7, 9, and 11 by providing our instructors and staff the institutional support necessary to grow, adapt, change and respond to the demands of the Arts and related Industry.

2. What strategies/activities would you undertake to accomplish each 6-year plan goal?

G1. Support the Academic Senate and the AFT in maintaining the sabbatical leave opportunity for faculty so renewal and research regenerates our program and the college in its educational pursuits.

G2. Maintain strong lines of communication, membership and volunteer participation in area museums, galleries and non-profits. Attend local and national meetings of Visual Arts organizations that support the dissemination of information relevant to the instruction of Art in the college environment.

G3. Invite, host and otherwise provide a venue for manufacturers, suppliers, technicians and other specialists to visit our department and present information. Develop links to industries related to design and the Arts as a way of constantly updating and developing curriculum relevant to our students, as well as upgrading our technogies to match Arts industry standards.

3. How will you demonstrate that you have accomplished each 6-year plan goal (be sure to include how data will be collected/assessed)?

G1. Sabbatical leave final reports and subsequent improvements to either the curriculum, the instructional delivery or the implementation of new ideas have been and will continue to be assessed by the students we serve and the changes in the courses.

G2. Presentation of papers at conferences, hosting of workshops at the campus, as well as showcasing our facility to visitors will enrich as well as document our involvement.

G3. Incorporating the new technologies, equipment, processes and materials in the classroom will demonstrate the growth necessary to inform and grow as a leading program in photographythe Arts.

H. Curriculum Development

1. What is/are your six-year goal(s) in this area?

H1. Continual examination and evaluation of Art Department curriculum, including all individual discipline areas and individual courses as well as the overall goals and objectives of these courses to insure Student success.

H2. Implementation of curriculum changes of all Department courses to insure relevant and innovative instruction.

Briefly explain:

- a. why each 6-year plan goal was chosen (include any supporting data)
H1 and H2. The continual evolution of Art and the various media and venues requires a constant re-examination of our curriculum on a yearly basis to better prepare our students.

- b. how each 6-year plan goal above supports the college strategic planning priority goals

H1 and H2. Continual examination and revision of the AA degree in Art supports the college strategic planning priority goals of 2, 3, 4, 5, 7, and 9 by being responsive first to curriculum revisions and additions to meet the changing environment and secondly this provides the pathway for students to follow to reach their individual goals and success.

H1 and H2. Courses acceptable for transfer supports the college strategic planning priority goals of 2, 3, 4, and 5 by providing for all students who desire advance degrees the opportunity to utilize the work completed at the community college for successful transfer and seamless admission to a higher institution.

2. What strategies/activities would you undertake to accomplish each 6-year plan goal?

H1 and H2. Continual review, evaluation, change and creation of new course curriculum.

H1 and H2. Site visits with transfer institutions in combination with faculty sabbatical activities, for the evaluation and assessment of four-year requirements of transfer institutions for Art using traditional and non-traditional research methods. We also will need a closer dialogue with our

articulation officer and our transfer center to analyze what we can do to ensure student success (E1 and E2).

H1 and H2. Continue our established relationships with local and national organizations for the evaluation and assessment of the various Art department discipline areas program and how their involvement and contributions can be implemented to further enhance the department's educational offerings for our students.

3. How will you demonstrate that you have accomplished each 6-year plan goal (be sure to include how data will be collected/assessed)?

H1 and H2. Curriculum changes are noted and as our degree programs evolves, and data will as well. It should be noted since the dedication of our new facilities in 2007, the number of students has greatly increased each in the areas that received new facilities, and all areas of the department experienced increased enrollment due to the reorganization of existing spaces. As an indication for student demand for Art Education, the department grew from 8th or 9th largest on campus to 3rd largest (just behind Math and English) since 2002.

H1 and H2. Data will need to be shared with us from both the articulation officer and the transfer center.

I. Staffing Needs

1. Please explain your projected needs for staffing (include data to support your needs)?

I-1. Hire new Full time faculty position in Digital Arts (currently ranked # 3 on Campus-wide priority list): WSCH data for the Art Department 2002-2005 indicates a maintained enrollment trend for the entire Art Department due to the fact that the department reached it maximum capacity to service students existing our lab facilities in 2002-2003. Since that time, many of our students cross-enrolled at Cuyamaca College's Art Department in order to escape our over crowded lab conditions here. Since the January 2007 opening of our new facilities, the Art Department gained 14762 Square Feet (8279 in the Digital Arts alone) - our enrollment jumped by 825.

I-2. Apply for an additional Sculpture/3-D faculty Position: With the opening of our State of the Art Sculpture/3-D facilities in January 2007, we have shown steady growth in the sculpture area over the past 3 years. As a baseline, Indeed the change from 2005-2006 to 2006-2007 shows a jump in our departmental WSCH from 12939 to 13768 (this also is an increase above the 2005-2006 WSCH figures). Departmental WSCH is now well above 13,764 and rising with the opening of the new space. We now have 6 Adjunct instructors and 3 sections per semester being taught in the Sculpture and 3-D areas as Full-time overload. We also run a full schedule of Summer School classes to try and meet student demand. We have planned for and now added new facilities to accomodate long projected growth, and now we are exceeding those growth projections. The Art Department is now the third largest department on campus, with 13 Full -time and 40 plus Part-time instructors.

I-3. Explore the possibility of applying for an additional Art History Position.

I-4. We also need to restructure our Gallery Curator's Position to reflect that actual workload involved with the position, as well as to better serve our curricular and programing needs in line with the new gallery in the planning stages as a result of the 200 remodel.

I-5. Hiring of a second Photography Lab Technician to meet the current and future instructional support needs of the Art | Photography Program. The present job description of the current Photography Lab Technician does not provide for instructional support in major areas and facilities within the Art | Photography Program, including Rooms 20-104 and 20-105. The Photography Area has been significantly dependent on student employment for assistance to keep both analog and digital technology equipment maintained, upgraded and in operation.

I-6. . Hiring of a Digital Arts Building Computer Lab Technician to meet the current and future instructional support needs of the Programs housed in the Digital Arts building. The present Instructional Computing personal do not provide for instructional support in Digital areas and facilities within the Digital Art Building. The Programs in the building need a specifically trained and qualified Macintosh Technician for our digital technology to maintained and calabrated as well as upgrade Mac Specific software and equipment currently in operation.

J. Student Outcomes

If you are in an instructional area and have not done so already, complete your six-year student outcome assessment plan by going to

http://www.grossmont.edu/student_learning_outcomes/SLO%20Spreadsheet%20home.htm, clicking on your department link, and completing the spreadsheet. **NOTE: the student outcome plan spreadsheet was due online by October 2nd.**

THE DEADLINE FOR SUBMITTING THIS COMPLETED SIX-YEAR DEPARTMENT/UNIT PLAN TO YOUR DEAN IS FRIDAY, NOVEMBER 6th, 2009.

Six-Year Department/Unit Plan

Department/Unit Name Humanities

Month/Year Oct. 2009

Instructions:

This Six-Year Unit Plan details the goals that you have for your department/unit in a number of areas, as well as the strategies that you plan to implement to achieve those goals. Each year, this plan will inform and be implemented through the activities in your various annual action plans. In addition, this plan is organized so that the work eventually accomplished in the areas listed can be used to complete key sections of your next program review document.

THE DEADLINE FOR SUBMITTING THIS COMPLETED SIX-YEAR DEPARTMENT/UNIT PLAN TO YOUR DEAN IS FRIDAY, NOVEMBER 6th, 2009.

Remember, for your Six-Year Plan, you are developing your department/unit goals and strategies (activities) for each of the areas listed as plan sections on the following pages. Your goals and activities may support one or more of the following College Strategic Planning Priority Goals that are provided here for your reference:

Student Access

Goal 1: Better serve students in historically under-served populations

Goal 2: Respond to changing community needs

Learning and Student Success

Goal 3: Provide an Exceptional Learning Environment to Promote Student Success

Goal 4: Promote Student Success for Historically Under-served Populations

Goal 5: Promote Student Success for Historically Under-prepared Populations

Robust Fiscal and Physical Resources

Goal 6: Promote Institutional Effectiveness

Goal 7: Develop and maintain an exceptional learning environment

Goal 8: Maximize Revenue from Traditional and Non-Traditional Sources

Economic and Community Development

Goal 9: Enhance Workforce Preparedness

Goal 10: Develop Innovative Partnerships That Meet Long-term Community Needs

Value and Support of Employees

Goal 11: Promote Employee Success

BACKGROUND

- A. Please provide a list of your most recent program review recommendations.
1. Maintain a level of Nine full-time faculty. (Note: this recommendation was made prior to our merger with the Humanities Area and construction of our new Lab buildings resulting in a 30% plus jump in growth)
 2. Consider the new digital media degrees in Art and the new Digital Arts building in developing full time faculty staffing requests.
 3. Create new positions for Sculpture and for Digital Media technicians to staff the Sculpture and Digital Arts lab buildings.
 4. Remodel and upgrade the Hyde Art Gallery facility.
 5. Ensure renovation work in the 200's building complex meets health and safety standards.
 6. Upgrade instructional equipment and technology as facilities are constructed or renovated.
 7. Update course outlines.

B. If applicable, please provide a list of any advisory committee recommendations.

C. If applicable, please provide a list of any certification/accreditation recommendations.

PLAN SECTIONS

In each section, answer the questions as completely as possible. **Remember that you are discussing long-term plans for the next six years.**

D. Community Outreach/Response

1. What is/are your six-year goal(s) in this area?
 1. Continue offering night classes for full-time workers in the community to keep access available for all.
 2. Work toward collaboration between humanities activities with Art Department activities (cooperative activities with the Hyde gallery, etc).

Briefly explain:

- a. why each goal was chosen (include any supporting data)
 - b. how each goal supports the college strategic planning priority goals
Goals 1-5 (see page 1)
2. What strategies/activities would you undertake to accomplish each goal?
Establish regular schedule of Humanities night classes and explore varying the start times for maximum effectiveness.
3. How will you demonstrate that you have accomplished the goal (be sure to include how data will be collected/assessed)?
Semester schedules tell whether or not night classes with, potentially, varying start times, are regularly scheduled

E. Student Success and Support

1. What is/are your six-year goal(s) in this area?
having humanities tutors available in the Tutoring Lab

Briefly explain:

- a. why each goal was chosen (include any supporting data)
Effective tutors enable students
 - b. how each goal supports the college strategic planning priority goals
Goals 1-5 and 7 (see page 1)
2. What strategies/activities would you undertake to accomplish this goal?
Identify and recruit potential humanities tutors
3. How will you demonstrate that you have accomplished the goal (be sure to include how data will be collected/assessed)?
Show whether or not we have tutors available via hiring process.

F. Department/Unit Resources and Development

1. What is/are your six-year goal(s) in this area (include pursuit of any outside resources)?
 - (1) maintain ArtStore
 - (2) obtain sabbatical or release time in order to digitize video clips used in classes
 - (3) work toward multi-discipline tutoring/learning lab

Briefly explain:

- a. why each goal was chosen (include any supporting data)
 - (1) use of ArtStore is needed in most/all humanities classes: relevant to classroom learning and activities
 - (2) video clips are wearing out and videos will eventually not be usable and the time needed to work on them is a semester's worth of time worthy of a sabbatical or .6 release time: additional class prep time above Contract time
 - (3) Humanities, Anthropology, History, Art History all have the potential for cross-disciplinary activities when it comes to tutoring/assisting our students. If space could be obtained and faculty with release time (.2 per ea.) with work-study student tutors could staff the lab, students would have a higher success rate. Also promotes increased student success and promotes inter-collegiality.
 - b. how each goal supports the college strategic planning priority goals
 - (1) teaching assistance via continued use of visual mediums: Goals 2,3,7 (see page 1)
 - (2) teaching assistance via continued use of visual mediums: Goals 3,7 (see page 1)
 - (3) working toward more student success and retention: Goals 3,6,7 (see page 1)
2. What strategies/activities would you undertake to accomplish this goal?
 - (1) ascertain line-item status
 - (2) ascertain additional release time and utilize campus technology
 - (3) work with other disciplines (e.g., Art History, History, Anthropology) to ascertain available space, funding, technology
 3. How will you demonstrate that you have accomplished the goal (be sure to include how data will be collected/assessed)?
 - (1) have available open access to ArtStore for faculty and students
 - (2) and (3) must have time and resources allotted prior to demonstration of accomplishment

G. Faculty/Staff Professional Development

1. What is/are your six-year goal(s) in this area?
 - (1) ascertain/gain funds to broaden activities to include conference attendance, including travel expenses, conference fees, and substitutes for missed classes
 - (2) fund buses for faculty development field trips to museums, events, etc. for wider variety of faculty

Briefly explain:

- a. why each goal was chosen (include any supporting data)
 - (1) and (2) broaden faculty knowledge, development, competence, and proficiency in the classroom
- b. how each goal supports the college strategic planning priority goals
 - (1) and (2) meets goals 3,6,7 (see page 1)

2. What strategies/activities would you undertake to accomplish this goal?
(1) and (2) advance proposals to attain funding for activities

3. How will you demonstrate that you have accomplished the goal (be sure to include how data will be collected/assessed)?
(1) and (2) cash/funding in hand (made available)

H. Curriculum Development

1. What is/are your six-year goal(s) in this area?
expanding number of Humanities transferable courses offered

Briefly explain:

- a. why each goal was chosen (include any supporting data)
Meets goals 1-7, 9-10 (see page 1)

 - b. how each goal supports the college strategic planning priority goals
see H.1.a (above)
2. What strategies/activities would you undertake to accomplish this goal?
course development and curriculum development

 3. How will you demonstrate that you have accomplished the goal (be sure to include how data will be collected/assessed)?
collaboration with curriculum committee regarding new or revised Humanities transfer course offerings

I. Student Equity – same questions as above

1. What is/are your six-year goal(s) in this area?
(1) continue to work with DSPS regarding student needs
(2) create interdisciplinary lab (see E.1 and F.1.3, above)

Briefly explain:

- a. why each goal was chosen (include any supporting data)
(1) Goals 1-7
(2) see F.1.a.3 (above)

 - b. how each goal supports the college strategic planning priority goals
(1) Goals 1-7
(2) see F.1.b.3 (above)
2. What strategies/activities would you undertake to accomplish this goal?
(1) work with DSPS representatives and any subsequent DSPS students
(2) F.2.3 (above)

3. How will you demonstrate that you have accomplished the goal (be sure to include how data will be collected/assessed)?
 - (1) follow-up paperwork
 - (2) see F.3.2&3

J. Staffing Needs

1. Please explain your projected needs for staffing (include data to support your needs)?
No projected needs at this time until over 20 sections are consistently offered per semester, at which time Humanities would be under the 75% rule (needing full-time faculty to teach 75% of the classes)

K. Student Outcomes

If you have not done so already, complete your six-year student outcome assessment plan by going to http://www.grossmont.edu/student_learning_outcomes/SLO%20Spreadsheet%20home.htm, clicking on your department link, and completing the spreadsheet. **NOTE: the student outcome plan spreadsheet was due online by October 2nd.**

THE DEADLINE FOR SUBMITTING THIS COMPLETED SIX-YEAR DEPARTMENT/UNIT PLAN TO YOUR DEAN IS FRIDAY, NOVEMBER 6th, 2009.

ART
Fall, 2003

GROSSMONT COLLEGE

ART
PROGRAM REVIEW COMMITTEE
SUMMARY EVALUATION

SCHOOL YEAR	FALL SEMESTER		SPRING SEMESTER		COST/FTEs	COMMITTEE RECOMMENDATION
	WSCH/FTEF	% of MAX WSCH	WSCH/FTEF	% of MAX WSCH		
1997-1998	575.32	103	526.07	91.90	\$1868	MAINTAIN
1998-1999	560.87	104.55	571.85	97.76	\$1973	
1999-2000	541.33	104.47	560.08	103.71	\$1756	
2000-2001	523.83	104.46	513.56	98.17	\$2057	
2001-2002	514.28	101.17	490.87	99.49	\$2156	

The program review committee commends the department for:

1. The Hyde Art Gallery and its auxiliary, the Arts Council, and their national and international recognition for exhibitions and visiting artists.
2. Vision, imagination, and hard work in the development of the Synergy Macintosh Laboratory and the new Digital Media Degree Program.
3. Response to student demands with timely course revision, new coursework, short-term course offerings and practicum labs.
4. Community connections including the visiting artist program in Ceramics, ongoing affiliation with Museum of Photographic Arts, the Sculpture public art program, and high school studio art day.
5. Collaboration within and between divisions to create the Multimedia Degree Program and specific area of emphasis in visual design.
6. Faculty as notable studio artists, whose work has been shown in galleries and exhibitions internationally, and art historians who have contributed to scholarship and program development in the community.
7. Full alignment with Cuyamaca College on like numbered courses.

ART

The committee offers the following recommendations:

1. Maintain a level of nine full-time faculty.
2. Consider the new digital media degrees in Art and the new Digital Arts Building in full-time faculty requests.
3. Create new positions for Sculpture and for Digital Media technicians to staff the Sculpture and Digital Arts lab buildings.
4. Remodel and upgrade the Hyde Art Gallery.
5. Ensure renovation work in the 200's building complex meets health and safety standards.
6. Upgrade instructional equipment and technology as facilities are constructed or renovated.
7. Update course outlines to maintain transferability and currency.

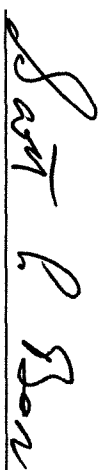
College President



Department Chair



Academic Program Review Chair



**Philosophy, Humanities, Religious Studies
PROGRAM REVIEW COMMITTEE
SUMMARY EVALUATION
Fall 2007**

Humanities

SCHOOL YEAR	FALL SEMESTER		SPRING SEMESTER		COST/FTEs	COMMITTEE RECOMMENDATION
	WSCH/FTEF	% of MAX WSCH	WSCH/FTEF	% of MAX WSCH		
00/01	553		528		\$1,749	MAINTAIN
01/02	535		610		\$1,696	
02/03	576		534		\$1,937	
03/04	526		515		\$1,776	
04/05	466		448		\$1,594	

Religious Studies

SCHOOL YEAR	FALL SEMESTER		SPRING SEMESTER		COST/FTEs	COMMITTEE RECOMMENDATION
	WSCH/FTEF	% of MAX WSCH	WSCH/FTEF	% of MAX WSCH		
00/01	671		670		\$1,268	MAINTAIN
01/02	564		675		\$1,330	
02/03	520		621		\$1,486	
03/04	483		576		\$1,640	
04/05	515		591		\$1,530	

Philosophy

SCHOOL YEAR	FALL SEMESTER		SPRING SEMESTER		COST/FTEs	COMMITTEE RECOMMENDATION
	WSCH/FTEF	% of MAX WSCH	WSCH/FTEF	% of MAX WSCH		
00/01	555		552		\$1,857	MAINTAIN
01/02	541		594		\$1,928	
02/03	560		588		\$2,131	
03/04	595		594		\$1,608	
04/05	539		490		\$1,899	

The Program Review Committee commends the Philosophy, Humanities, Religious Studies Departments for:

1. Development of the course "Moral Problems in Health Care."
2. Collaboration with other instructional departments, including participation in Project Success and Honors Cluster.
3. Presentations through the Colloquium Program and sponsoring the Humanities Club which extends and enriches the classroom experience and attracts students into classes.
4. Development of hybrid courses in Phil 110 and Hum 110.
5. Integration of on-campus and off-site activities into the classroom.

The Program Review Committee offers the following recommendations:

1. Hire one additional full-time faculty to teach philosophy.
2. Hire one additional full-time faculty to teach religious studies.
3. Develop department resource library, including technological instructional resources; identify storage area.
4. Revise the course description for Philosophy 130 to indicate the level of rigor and analytical skills necessary for successful course completion.
5. Identify and hire tutors for humanities, philosophy and religious studies.
6. Annually update counselors at counselor meeting on program, curricula and articulation changes.
7. Address need for adjunct office space, preferably located near the 500 buildings.
8. Collaboratively write student-learning outcomes and collectively agree upon their assessment methods to be written in course syllabi. Use student-learning outcome data for continued course and program improvement.
9. Using the Course History Information Report, continue to submit curriculum modification proposals for those courses that have not been reviewed by the Curriculum Committee in more than four years or curriculum deletion forms for those courses that have not been offered in the last three years.

College President

Department Chair

Academic Program Review Chair

APPENDIX 2

- 2.1 Catalog Descriptions, Visual Arts
- 2.2 Catalog Descriptions, Photography
- 2.3 Catalog Descriptions, Humanities
- 2.4 Catalog Descriptions, Multimedia Degree

ART (ART)

ART 100 † Art Appreciation

3 units, 3 hours lecture

Introduction to world art from prehistoric times to the present by studying the cultural contexts which prompted diverse expressions throughout the world. Introduction to the diverse ideas that prompt art making and the search for "beauty" and "truth" (aesthetics). Analysis of the language of the visual arts. An overview of artistic techniques and materials as used in painting, printmaking, photography, film, ceramics, sculpture and architecture.

Satisfies General Education for: Grossmont College C3; CSU C1; IGETC 3A
Transfers to: CSU, UC

ART 120 † Two-Dimensional Design

3 units, 2 hours lecture, 4 hours laboratory

Introduction to two-dimensional arts through the study of historical, theoretical and cultural works of the human imagination. Examine form and content through the application of the art elements and the principles of organization to elicit unity in visual communication.

Satisfies General Education for: Grossmont College C3; CSU C1
Transfers to: CSU, UC

ART 121 † Painting I

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art 120 or equivalent.

Emphasizes painting tools, materials, techniques and color principles. Students will develop skill in handling form, space, and plastic aspects of acrylic and/or oil paints.

Transfers to: CSU, UC

ART 124 † Drawing I

3 units, 2 hours lecture, 4 hours laboratory

An introduction to the theories, methods and materials used in drawing. Focus on conceptual and stylistic developments of drawing throughout history as a vehicle for social and cultural expression. Great works of human observation and imagination will be examined in relation to communication, illusion of space, composition, media exploration and aesthetics.

Satisfies General Education for: Grossmont College C3;
Transfers to: CSU, UC

ART 125 † Drawing II

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: Art 124.

Drawing II stresses the media techniques and craftsmanship of both traditional and contemporary drawing. There will be a greater analysis and emphasis on the expressive possibilities of drawing as well as its aesthetic component.

Transfers to: CSU, UC

ART 126 † Ceramics I

3 units, 2 hours lecture, 4 hours laboratory

Ceramics I is the examination of historical and contemporary ceramic art. Ceramic artwork from differing cultures, time periods, and artists will be analyzed and critiqued while investigating how societal and technological beliefs and developments have influenced the evolution of the ceramic arts. Fundamental, essential historic and intellectual approaches of ceramic art creation will be explored, as well as both functional and conceptual applications. Assignments and projects for this course require no prior knowledge of tools, equipment or ceramic materials. This is a comprehensive introductory ceramics course that will aid in gaining knowledge of historical and contemporary works of ceramic art and could lead to further study of ceramics or 3-D and 2-D based art courses and professions.

Satisfies General Education for: Grossmont College C3; CSU C1
Transfers to: CSU, UC

ART 127 † Ceramics II

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art 126 or equivalent.

The principles of ceramic materials, techniques, and design within a problem solving environment. Specific aesthetic and technical criteria will be examined and individual development will be emphasized. Health and safety concerns are stressed.

Transfers to: CSU, UC

ART 128 † Ceramics III

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art 127 or equivalent.

A course for those who wish to develop more advanced skills of clay technique and glaze formulation and increase their knowledge of ceramics as an art form. Historical and contemporary works will be emphasized. Health and safety concerns are stressed.

Transfers to: CSU, UC

ART 129 † Three-Dimensional Design

3 units, 2 hours lecture, 4 hours laboratory

Three-Dimensional Design is an introduction to the theories, methods and materials used in modern three-dimensional design. Visual, tactile and conceptual methods of defining space are examined in a series of theoretical and compositional exercises. An emphasis will be placed on the development of design theory as developed by the Bauhaus and the effect that modern design theory has had upon industrial and economic development of contemporary society. The historical development of design and aesthetics is studied along with how social, political and cultural beliefs have influenced artists and design professionals. Various written and aesthetic exercises will be used to explore the elements and principles of design as building blocks for the language of art. Three-Dimensional Design is a comprehensive introductory course that could lead to future study in a diverse range of art and design professions.

Satisfies General Education for: Grossmont College C3
Transfers to: CSU, UC

ART 130 † Sculpture I

3 units, 2 hours lecture, 4 hours laboratory

An examination of the theories, methods and materials used in modern sculpture. The focus of this course will be on the conceptual and technological developments of sculpture in the twentieth century with an historical examination of sculpture as a vehicle for social, political and cultural expression. An emphasis is placed on skill development, the ability to control media, and the exploration of communication and personal expression through the aesthetic object.

Satisfies General Education for: CSU C1, IGETC 3A
Transfers to: CSU, UC

ART 131 † Jewelry Design I

3 units, 2 hours lecture, 4 hours laboratory

A beginning course that introduces fundamentals of design and execution of jewelry forms. A variety of materials and processes will be used to explore jewelry as a vehicle of aesthetic expression. The historical development of metal-smithing and body adornment will be introduced along with an examination of cultural influences on the small-scale metal and jewelry designer.

Transfers to CSU

† This course meets all Title 5 standards for Associate Degree Credit.

ART 132 † **Jewelry Design II**

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art 131 or equivalent.

An intermediate course continuing the development of skills introduced in Jewelry Design I. This course will introduce the design and technical skills required for the execution of more complex jewelry forms. A variety of materials and processes will be explored through a series of design problems. Historical development of metal-smithing processes will be examined.
Transfers to CSU

ART 133 † **Jewelry Design III**

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art 132 or equivalent.

An advanced course continuing the development of skills achieved in Jewelry Design II. This course will emphasize new techniques and fabrication skills as well as development of personal aesthetics and design goals. New processes are introduced and will be explored through individually selected projects appropriate to meet the student's objectives.
Transfers to CSU

ART 134 † **Patina and Surface on Metal**

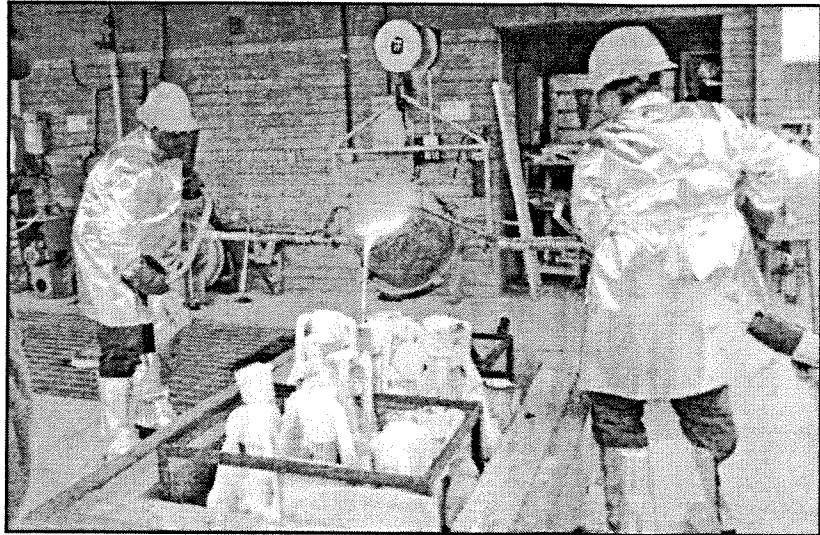
2 units, 1.5 hours lecture, 2.5 hours laboratory

This course explores the practice and use of patina, corrosion and colorants on metals. The course will cover the use and effect of corrosion as a colorant on copper and silver based surfaces, primarily on cast metal. Students will demonstrate their understanding of the course curriculum by producing patinas utilizing chemicals and natural elements to alter metal surfaces. The course will offer students the opportunity to explore traditional surface alteration methods as well as examining the historical and contemporary use of patinas.
Transfers to CSU

ART 136 A-B † **Glaze Formulation**

3 units, 2 hours lecture, 4 hours laboratory

A course for those who wish to develop skills in glaze formulation, calculation, and response to defects for cone 6 glazes. The course will also discuss issues of health and safety. The class will not include construction of any objects to be glazed other than test tiles.
Transfers to CSU



ART 137 A-B † **Ceramics Skill Laboratory I**

1 unit, 3 hours laboratory

Corequisite: Concurrent enrollment in Art 126 or 127.

This course provides an opportunity for students to refine their technical clay working skills in conjunction with Art 126 and 127. This course is offered on a Pass/No Pass basis only.
Transfers to: CSU

ART 138 † **Mold-Making and Investment for Sculpture and Jewelry**

2 units, 1 hour lecture, 3 hours laboratory

This course is designed for students with an interest in molds and cast images as utilized to produce contemporary sculpture and jewelry design. The course will cover various methods used to produce cast images as used in the production of cast stone, cement, plaster and wax; as well as investment techniques used to cast metal. Students will demonstrate their understanding of the course curriculum by producing cast objects incorporating mold-making technologies.
Transfers to: CSU

ART 139 A-B-C † **Jewelry Design Laboratory Practices**

1 unit, 3 hours laboratory

Corequisite: Art 131 or 132 or 133.

This course provides an opportunity for students to refine jewelry design lab skills beyond normal classroom assignments. Students will receive individual supervised lab instruction as an optional supplement to their regular lecture and lab course work. The course will cover proper material use and techniques, hand tool and equipment use, set up and safety practices.
Transfers to: CSU

ART 140 † **History of Western Art I: Pre-Historic to 1250 A.D.**

3 units, 3 hours lecture

This is an historical survey of the major art forms (primarily architecture, sculpture, ceramics, painting) of the western world from prehistory to circa 1250 A.D.

Satisfies General Education for: Grossmont College C3; CSU C1; IGETC 3A
Transfers to: CSU, UC

ART 141 † **History of Western Art II: Circa 1250 A.D. to Present Time**

3 units, 3 hours lecture

This is an historical survey of the major art forms (primarily architecture, sculpture, ceramics, painting, print-making and photography) of the western world from the late Gothic era to the present.

Satisfies General Education for: Grossmont College C3; CSU C1; IGETC 3A
Transfers to: CSU, UC

ART 142 † **Non-Western Art History**

3 units, 3 hours lecture

Non-Western Art History examines the visual arts and their sources in the Americas, Africa, Oceania, and Asia.

Satisfies General Education for: Grossmont College C3; CSU C1; IGETC 3A
Transfers to: CSU, UC

† This course meets all Title 5 standards for Associate Degree Credit.

ART 143 †**Modern Art***3 units, 3 hours lecture*

This is an historical survey of the major art forms (primarily architecture, sculpture, ceramics, painting, printmaking and photography) of the late nineteenth and twentieth centuries with geographical emphasis on Europe and America.

Satisfies General Education for: Grossmont College C3; CSU C1; IGETC 3A

Transfers to: CSU, UC

ART 145 †**Contemporary Art History: 1945–Present***3 units, 3 hours lecture*

This course is an historical survey of the major artists and art movements from 1945 to the present. It includes such major topics as the analysis and summary of Modernism, the transition from Modern to Post-Modern art, the emergence of non-traditional art media, and the analysis of the influence of global multiculturalism in art. Specific art practices, for example painting, sculpture, earthworks, photography, performance, installation, printmaking, and architecture, will be discussed in relation to the cultural dialogue they establish or to which they respond.

Satisfies General Education for: Grossmont College C3; CSU C1; IGETC 3A

Transfers to: CSU, UC

ART 146 †**Asian Art***3 units, 3 hours lecture*

This is an historical survey of the major art forms (primarily architecture, sculpture, painting, and ceramics) of Asia from prehistoric times to the present. Major artworks from the regions of South Asia, Southeast Asia, China, Japan, and Korea will be examined.

Satisfies General Education for: Grossmont College C3; CSU C1; IGETC 3A

Transfers to: CSU, UC

ART 147 †**American Art***3 units, 3 hours lecture*

This is an historical survey of the major art forms (primarily architecture, sculpture, painting, ceramics, decorative arts, and photography) of the United States from 1600 to the present. Major artworks from the Colonial, Federal, Romantic, American Renaissance, Early Modern, and Postwar Modern periods will be examined.

Satisfies General Education for: Grossmont College C3; CSU C1 IGETC 3A

Transfers to: CSU, UC

ART 150 †

(Photo 150)

Photography I*3 units, 2 hours lecture, 4 hours laboratory*

Recommended Preparation: *Concurrent enrollment in Photo 159 A-B-C-D.*

An introductory course that examines the nature of photographic seeing, and the basic uses of analog and digital photographic materials and processes, including black & white, grayscale, and color. The understanding of photographic language will be explored within the context of the family album, art photography, commercial/advertising photography, photography and media, and cyberspace. Appropriate for students without prior photographic experience, orientation and practice with basic cameras, image exposure methods, image optimization with film processing and digital imaging techniques, and photographic printing practices in both darkroom and digital environments.

Transfers to: CSU, UC

ART 151 †

(Photo 151)

Photography II*3 units, 2 hours lecture, 4 hours laboratory*

Prerequisite: *A "C" grade or higher or "Pass" in Art/Photo 150 or equivalent.*

Recommended Preparation: *Concurrent enrollment in Photo 159 A-B-C-D.*

An intermediate course that builds on the foundations of photographic seeing, thought and analysis, and the advanced uses of analog and digital photographic materials and processes, including black and white, grayscale and color. Primary focus of the course is the development of a personal photographic vision through the use of photography's aesthetic attributes and a refined sense of technical execution and craft. Appropriate for students with prior exposure to photography and basic photographic experience, discussion and advanced practice with small and medium format cameras, advanced image exposure methods, basic location and studio artificial lighting techniques, advanced image optimization and use of the dynamic tonal range with advanced film processing and digital imaging techniques, and photographic printing practices in both darkroom and digital environments.

Transfers to: CSU, UC

ART 152 †

(Photo 152)

Photography III*3 units, 2 hours lecture, 4 hours laboratory*

Prerequisite: *A "C" grade or higher or "Pass" in Art/Photo 151 or equivalent.*

Recommended Preparation: *Concurrent enrollment in Photo 159 A-B-C-D.*

This introductory course in large format photography explores the rich visual

history of early photographic practice, and using the view camera, provides a solid foundation with the medium. Camera movements, lens optics, use of hand-held light meters, proper exposure and image processing plus printmaking strategies unique to large format photography will be introduced and explored in this foundation course.

Transfers to CSU

ART 154 †

(Photo 154)

History of Photography*3 units, 3 hours lecture*

A survey of the development of photography as a visual tradition. The development of photographic technology will be discussed as it has affected photographic practice and the appearance of the final image. The relation of photography to other arts and other technologies will be discussed in a broad cultural and visual arts context.

Satisfies General Education for: Grossmont College C3; CSU C1; IGETC 3A

Transfers to: CSU, UC

ART 160 †**Portfolio and Art Presentation***2 units, 1 hour lecture, 3 hours laboratory*

Prerequisite: *A student should possess a group of his/her art work representative of his/her skills and abilities.*

A course designed to instruct the art major in portfolio preparation and presentation. Special emphasis is placed on developing the skills and mastery of techniques necessary to produce competent photographic documentation of all forms of art. Resume writing, artist's statements and related topics will be included.

Transfers to CSU

ART 164 †**Life Sculpture I***3 units, 2 hours lecture, 4 hours laboratory*

Life Sculpture I is an examination of the traditional role of sculpture in modeling the human figure from life. This studio-based course designed to introduce the student to basic figure sculpture concepts and techniques involved in figurative sculpture (i.e. modeling figure sculpture, mold-making, and casting) with emphasis on composition. The focus of this course will be on how to sculpt the human form through the study of human anatomy. An emphasis is placed on skill development, the ability to control media, and the exploration of communication and personal expression through the human image. Course involves work with live models.

Transfers to: CSU, UC

† This course meets all Title 5 standards for Associate Degree Credit.

ART 165 A-B-C † **Sculpture Laboratory Practice**

1 unit, 3 hours laboratory

Corequisite: Art 129 or 130 or 164.

This course provides an opportunity for students to refine sculpture and design lab skills beyond normal classroom assignments. Students will be provided individual supervised lab instruction as an optional supplement to their regular lecture and lab course work. The course will cover proper material use and techniques, hand tool and equipment use, set up and safety practices.

Transfers to: CSU

ART 170 † **Macintosh Basics for the Artist**

2 units, 1.5 hours lecture, 1.5 hours laboratory

Corequisite: Art 179 A-B-C-D.

This course will introduce the visual artist to the basic skills necessary for the operation of a Macintosh computer for graphic and imaging applications. Instruction will survey hardware, operating systems and production peripherals in presenting the computer as a viable tool for the artist. File management and graphics software applications will be explored as primary tools for the contemporary artist. This course is designed for the student-artist with little or no computer experience. The Digital Media Art Center faculty highly recommends satisfactory completion of this course before pursuing additional computer-art courses.

Transfers to: CSU

ART 171 † **The Artist and the Computer**

3 units, 2 hours lecture, 4 hours laboratory

Recommended Preparation: Concurrent enrollment in Art 179 A-B-C-D.

A survey of the range of digital media used in the arts using Macintosh computers as primary research and expressive tools. Lecture, demonstration, and practice with computers as artistic tools in a variety of media, including digital illustration and painting, electronic photography and image manipulation, typography and page layout, and digital animation.

Satisfies General Education for Grossmont College C3

Transfers to: CSU, UC

ART 175 † **Digital Imaging I**

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art 171 or equivalent.

Recommended Preparation: Concurrent enrollment in Art 179 A-B-C-D.

An introduction to the principles of digital imaging for artists, using computers as a primary image manipulation tool. Course content will include fundamentals of the Macintosh computer imaging environment, digital scanning, image enhancement through current raster-based software applications and optimized printing strategies for both photographs, graphics and drawings. Image restoration, experimental manipulations, merging of visual files and digital sequential presentations will provide students with an elementary understanding of the scope and range the computer provides for today's digital imaging artists.

Transfers to: CSU

ART 176 † **Digital Drawing**

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art 170 or equivalent.

Recommended Preparation: Art 120 or 124.

This course will survey the rich tradition of drawing using traditional tools and the simulated tools of current digital technologies such as drawing software applications, drawing tablets, scanners and other digital input devices. The final image output will utilize quality printers for optimum results. The representation of visual reality in the Western (Renaissance) tradition will be explored using the various software applications, image formats and presentation modes. These digital technologies will allow for immediate investigation of the fundamental pictorial elements of line, shape, space, color and texture as well as the formal relationship of these elements to image composition, harmony, contrast and balance. The resulting drawings will reference such visual strategies as description, narrative, illustration, collage and image sequencing.

Transfers to: CSU, UC

ART 177 † **Digital Painting**

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art 170 or equivalent.

Recommended Preparation: Art 120 or 124.

This course will survey traditional drawing and painting strategies using the simulated tools and textures of current computer technologies such as painting software, drawing tablet,

scanners and still video for input and the final image output will utilize color printers for optimum results. These digital technologies will allow for immediate investigation of the fundamental pictorial elements of line, shape, space, color, and texture, as well as the formal relationship of these elements to image composition, harmony, contrast and balance. Various image formats and presentation modes will be explored including description, narrative, illustration, collage, and image sequencing.

Transfers to: CSU, UC

ART 179 A-B-C-D † **Digital Media Practicum**

1 unit, 3 hours laboratory

Corequisite: Concurrent enrollment in Art 170 or equivalent.

Recommended Preparation: Concurrent enrollment in Art 171 or 175 or 275 or equivalent.

This course provides an opportunity for students to refine and extend skills in digital media under an additional instructor's supervision. This lab opportunity is for students in all areas to work through digital projects assigned in Digital Media Art Center classes. This course is offered on a Pass/No Pass basis only.

Transfers to: CSU

ART 184 † **Drawing for Animation**

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art 120 and 124 or equivalent.

Drawing and visual design are required skills to be successful in the field of animation. The principles of motion, story telling and conceptual development, as well as the application of these disciplines to current technology, will develop for the student an understanding of animation. By examining these essential steps and skills involved for visual artists, Drawing for Animation will emphasize such classical drawing topics as perspective, composition and color theory as well as develop life-drawing skills through the study of proportion, line of action, structure and basic anatomy. The rudiments of animation such as layout and character design are introduced, as are clean-up, inbetweening and assisting. Students will develop an understanding of animation through the exploration of timing and movement via digital vector graphics, digital ink and paint software and digital editing software to complete an animated sequence.

Transfers to: CSU

† This course meets all Title 5 standards for Associate Degree Credit.

ART 189 †

(Media Communication 189, Music 189, Theatre Arts 189)

Multimedia and the Creative Arts

3 units, 3 hours lecture

The creative potential that multimedia allows us cannot be studied in a vacuum. Today's powerful new technologies demand a critical examination of the disciplines of art, music, theatre, audio-video and film to fully understand the impact that multimedia can have in every aspect of our contemporary lives. This cross-disciplinary survey course will provide the perspective needed to fully understand the computer's relevance to the creative endeavors of visual and performing artists, photographers, musicians, filmmakers and videographers. This course will present a short history of each discipline, attempting to isolate important issues within a larger historical context as well as providing the cultural, aesthetic and ethical implications each medium has encountered with the introduction of the computer as a creative tool. Students will be guided toward defining the relevance of each medium within the broader context of multimedia, as well as exploring the convergence of these disciplines within the broader context of multimedia, as well as exploring the convergence of these disciplines within the ever-changing new technologies of this century.

Satisfies General Education for Grossmont College C3

Transfers to: CSU, UC (credit limited: see page 30)

ART 199**Special Studies or Projects in Art**

1-3 units, 3-9 hours

Prerequisite: Consent of instructor.

Individual study, research or projects in the field of art under instructor guidance. A written course proposal must be prepared in advance by the student. Reports and periodic conferences are required. Objectives, content and unit credit to be determined by student and instructor with division approval prior to registration. May be repeated for a maximum of nine units.

**ART 220 †
Painting II**

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: Art 121.

Continuation of Painting I, with emphasis on stylistic analysis and development of personal expression.

Transfers to: CSU, UC

ART 226 †**Ceramics IV**

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art 128 or equivalent.

A course for those who wish to develop specific ceramic skills, with emphasis on the aesthetic development of personal style.

Transfers to: CSU, UC

ART 227 †**Ceramics Exhibition and Portfolio**

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art 226 or equivalent.

A course for those who wish to focus on creating a cohesive and individual body of handbuilt or thrown ceramic works with the goal of presenting it as an exhibition or portfolio for advanced education or exhibition purposes. This would include photographing of the work for archival purposes and creating an artist statement and resume.

Transfers to: CSU

ART 229 †**Sculpture II**

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art 130 or equivalent.

An expansion of the concepts covered in Art 130. This course is for those who wish to develop a more advanced conceptual and technological knowledge of contemporary sculpture. The history, theories and techniques used in contemporary sculpture since 1990 will be emphasized. An examination of personal direction and communication skills through mixed media will be explored.

Transfers to: CSU, UC

ART 230 †**Figure Drawing I**

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art 124 or equivalent.

Introduction to the theory, practice, and history of drawing the human figure from life. Study surface anatomy related to the skeletal and muscular systems of the human form. Examine issues pertaining to larger cultural views of the body and seek to create individual meaning in the act of drawing the figure.

Transfers to: CSU, UC

ART 231 †**Figure Drawing II**

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art 230 or equivalent.

Builds on concepts and skills developed in ART 230. Study surface anatomy related to the skeletal and muscular systems of the human form. Emphasize stylistic analysis and interpretation as well as development of individual expression working from the nude model. Examine issues pertaining to larger cultural views of the body in art. Explore working on a larger scale and using an assortment of dry and wet media.

Transfers to: CSU, UC

ART 237 A-B-C †**Ceramics Skill Laboratory II**

1 unit, 3 hours laboratory

Corequisite: Art 128, 226 or 227.

This advanced course provides an opportunity for students to refine their technical clay working skills in conjunction with Art 128, 226 and 227. This course is offered on a Pass/No Pass basis only.

Transfers to CSU

ART 240 †**Drawing the Human Head**

2 units, 1.5 hours lecture, 1.5 hours laboratory

Recommended Preparation: A "C" grade or higher or "Pass" in Art 124 or equivalent.

The investigation of the human head is the basis for drawings both representational and expressive. Students will draw from the model during the lab portion of the class. They will experience first hand the use of media and materials. Projects will include line drawing, tonal drawing, and structural drawing. Additionally, students will learn to express the human face by means of fundamental shapes, axes, and formal devices as guides for their drawing experience. The student will learn the names of the various bones that make up the skull and the musculature of the human head.

Transfers to: CSU, UC

† This course meets all Title 5 standards for Associate Degree Credit.

ART 252 †

(Photo 252)

Photography IV

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art/Photo 152 or equivalent.**Recommended Preparation:** Concurrent enrollment in Photo 259 A-B-C-D.

An advanced course to further the development and refinement of the techniques necessary to support serious photographic communication will be the primary objective of this final course within the major. Skillful control of modern technological options and clear understanding of historical and contemporary issues within the medium will be applied with a high degree of critical analysis in the production and interpretation of the student's photographs. A final portfolio will be produced describing the depth and scope of the student's interest, craft ability and vision.

Transfers to CSU

ART 253 A-B-C-D †**Seminar in Photography**

3 units, 3 hours lecture

A seminar designed to provide students with an opportunity to explore the contemporary and historical issues of photography utilizing modern research methods. The course will include field trips to local institutions exhibiting photography, selected lectures and symposia on current photographic topics, and studio visits with local artists.

*Transfers to CSU***ART 264 †****Life Sculpture II**

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art 164 or equivalent.

Life Sculpture II continues the introduction to naturalistic and dynamic representation of the human body (done from observation of live models in poses of extended duration) begun in Art 164. This course is intended for transfer students planning to major in art and for all students interested in developing skills of naturalistic representation. This is studio-based course designed to introduce the student to advanced figure sculpture concepts and techniques involved in figurative sculpture (i.e. modeling figure sculpture, mold-making, and casting) with emphasis on personal expression. Course involves work with live models.

*Transfers to: CSU, UC***ART 265 A-B-C †****Sculpture Laboratory Practice**

1 unit, 3 hours laboratory

Corequisite: Art 229 or 264 or 280.

This course provides an opportunity for students to refine advanced sculpture and design lab skills beyond normal classroom assignments. Students will be provided individual lab instruction as an optional supplement to their regular lecture and lab course work. The course will cover material use and techniques, hand tool and equipment use, set up and safety practices specific for more advanced sculpture work.

*Transfers to: CSU***ART 271 †****Digital Art Media:****Typography**

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art 171 or equivalent.

An introduction to type design, its origins and applications. Emphasis will be on the individual typographic character as the building block for verbal and graphic design as well as verbal and visual communication. Course content will include lecture, demonstration, and practice with computers as artistic tools in the design and manipulation of type and fonts.

*Transfers to CSU***ART 272 †****Digital Art Media:****Page Layout**

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art 171 or equivalent.

An introduction to visual design with an emphasis on page layout, and the variety of current applications utilized by contemporary artists and media designers. Emphasis will be on visual elements as building blocks of visual communication. Course content will include lecture, demonstration, and practice with computers as artistic tools in the development and manipulation of page designs.

*Transfers to CSU***ART 273 †****Digital Art Media:****Print Production**

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art 171 or equivalent.

An introduction to the problems-solving of converting visual files in digital form to final physical form using various print production software, printing methods and output devices. Emphasis will be on thoughtful design specifications, reliable proofing methods, understanding process advantages and limitations, and communication with

printers and service bureaus. Course content will include lecture, demonstration, and practice with computers as reliable tools in the production of the final printed product.

*Transfers to CSU***ART 274 †****Digital Art Media:****Web Design**

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art 175 or equivalent.

An introduction to problem solving strategies of creating and preparing visual designs for final presentation on video and computer monitors via a search engine of the World Wide Web. Emphasis will be on clear, thoughtful designs which will optimize use of the CRT and LCD screen display environments. Screen-driven presentations for local and global audiences will embrace such design environments as the web, multimedia and the artist's digital portfolios.

*Transfers to CSU***ART 275 †****Digital Imaging II**

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art 175 or equivalent.**Recommended Preparation:** Concurrent enrollment in Art 179 A-B-C-D.

This course is an advanced study in the principles of digital imaging using industry-standard software applications as primary expressive tools for the artist. Course content will include advanced problems in image scanning, digital capture, file storage and management, file merging in both raster and vector software applications and process control for optimum printing output.

*Transfers to CSU***ART 280 †****Sculpture III:
The Structure of Sculpture**

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art 229 or equivalent.

This course concentrates on the role of structure in sculpture of all media. Basic principles of balance and structural stability; fabrication of shapes and elements; and the design of frameworks, membranes, plates, shells and connection elements will be examined. Students will demonstrate their understanding of the course curriculum by producing individual sculptures. The course offers students the opportunity to learn how medium to large scale sculpture is conceived, planned, constructed and installed.

Transfers to: CSU, UC

† This course meets all Title 5 standards for Associate Degree Credit.

ART 281 A-B-C-D † Studio Workshop in Public Sculpture

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art 229 or equivalent.

This course is designed for advanced students that have an interest in producing sculpture in a public context and/or public art through a commissioning process. The course will cover several aspects and methods used in the production of commissioned works. Issues examined will include negotiation, design and budget through procurement of materials, fabrication and installation. Students will implement skills, techniques and concepts learned in sculpture courses to design and produce sculpture for a public context. In most cases, the department will attempt to secure an actual commission during the course.

ART 283 A-B-C-D † Foundry Technology and Equipment

2 units, 1.5 hours lecture, 2.5 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art 130 or equivalent.

The practice, operation and fabrication of sculpture foundry equipment and casting production tools. Students will demonstrate their understanding of the course curriculum by participating in metal casting through the actual operation of furnaces and related foundry equipment. The course will offer students a rare opportunity to learn the theory and practice of refractory, burner and combustion safety systems indispensable to the production of contemporary sculpture. Students may wish to produce their own castings in conjunction with course activities.
Transfers to: CSU

ART 298 †† Selected Topics in Art

1-3 units, 3-9 hours

Prerequisite: *Varies with topic.*

Investigations not covered by regular catalog offerings. Course content and unit credit to be determined by the Division of Arts, Languages and Communication in relation to current needs and resources. May be offered in workshop, seminar, lecture, or laboratory format.

Non-associate degree applicable

ART 299A † Selected Topics in Art

1-3 units, 3-9 hours

Prerequisite: *Varies with topic.*

Investigations not covered by regular catalog offerings. Course content and unit credit to be determined by the Division of Arts, Languages and Communication in relation to current

needs and resources. May be offered in workshop, seminar, lecture, or laboratory format.

Associate degree applicable

ART 299B † Selected Topics in Art

1-3 units, 3-9 hours

Prerequisite: *Varies with topic.*

Investigations not covered by regular catalog offerings. Course content and unit credit to be determined by the Division of Arts, Languages and Communication in relation to current needs and resources. May be offered in workshop, seminar, lecture, or laboratory format.

Baccalaureate level-CSU transfer

See Cross-Cultural Studies for Chicano/ Chicana and Mexican Art (CCS 126) and Introduction to American Indian Art (CCS 134) on page 144.

ASTRONOMY (ASTR)

ASTRONOMY 105 † Practice in Observational Astronomy

1 unit, .5 hours lecture, 1.5 hours laboratory

A lecture/field course designed to enhance the student's appreciation of the night sky. Topics include optics and telescopes, constellation study, and interpretation of astronomical phenomena observable with the unaided eyes, binoculars, and telescopes. Evening field trips will be scheduled.
Transfers to: CSU

ASTRONOMY 110 † Descriptive Astronomy

3 units, 3 hours lecture

This course enables students to view the historical development of astronomy, to be aware of the tools of astronomy, and to critically analyze collected data to achieve an appreciation of the nature of the universe. This study begins with the ancient concept of the heavens, through medieval investigations of natural laws, and leads to present concepts in planetary systems, stellar evolution, cosmology and exobiology.

Satisfies General Education for: Grossmont College B2; CSU B1; IGETC 5A
Transfers to: CSU, UC

ASTRONOMY 112 † General Astronomy Laboratory

1 unit, 3 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" or concurrent enrollment in Astronomy 110 or equivalent.

Designed to accompany and augment Astronomy 110. Topics can include constellations and astronomical coordinates,

astronomical instruments, the solar system, stars and stellar systems, and the Universe. These will be addressed using naked eye and telescope observations, laboratory experiments, computer simulations and calculations.
Satisfies General Education for: Grossmont College B2; CSU B3; IGETC 5A
Transfers to: CSU, UC

ASTRONOMY 199 Special Studies or Projects in Astronomy

1-3 units, 3-9 hours

Prerequisite: *Consent of instructor.*

Individual study, research or projects in the field of astronomy under instructor guidance. Written reports and periodic conferences required. Content and unit credit to be determined by student/instructor conferences and/or division. May be repeated for a maximum of nine units.

ASTRONOMY 298 †† Selected Topics in Astronomy

1-3 units, 3-9 hours

Prerequisite: *Varies with topic.*

Selected topics in astronomy not covered by regular catalog offerings. Course content and unit credit to be determined by the Division of Mathematics, Natural Sciences, and Exercise Science and Wellness in relation to community/student need(s) and/or available staff. May be offered as a seminar, lecture, or laboratory class.

Non-associate degree applicable

ASTRONOMY 299A † Selected Topics in Astronomy

1-3 units, 3-9 hours

Prerequisite: *Varies with topic.*

Selected topics in astronomy not covered by regular catalog offerings. Course content and unit credit to be determined by the Division of Mathematics, Natural Sciences, and Exercise Science and Wellness in relation to community/student need(s) and/or available staff. May be offered as a seminar, lecture, or laboratory class.

Associate degree applicable

ASTRONOMY 299B † Selected Topics in Astronomy

1-3 units, 3-9 hours

Prerequisite: *Varies with topic.*

Selected topics in astronomy not covered by regular catalog offerings. Course content and unit credit to be determined by the Division of Mathematics, Natural Sciences, and Exercise Science and Wellness in relation to community/student need(s) and/or available staff. May be offered as a seminar, lecture, or laboratory class.

Baccalaureate level-CSU transfer

† This course meets all Title 5 standards for Associate Degree Credit.

†† This course meets all Title 5 standards for Nondegree Credit.

a study of women's lives ca 1650 to the present. Students analyze the contributions of women to the evolution of modern Western civilizations. Issues of gender, sex, sexuality, race, and class will be included.

Satisfies General Education for: Grossmont College C1; CSU D4, D6; IGETC 4D, 4F
Transfers to: CSU, UC

HISTORY 180 †

(Cross-Cultural Studies 180)

U.S. History:

Black Perspectives I

3 units, 3 hours lecture

Recommended Preparation: A "C" grade or higher or "Pass" in English 110 or equivalent.

An examination of significant aspects of United States history with emphasis on the social, economic, political, and cultural implications to Black people in the United States. Attention is given to Black history and culture beginning in ancient Africa and its ramifications on significant events in the history of America. This course traces the development of the Afro-American through the period of slavery in America to the Civil War. Parallels and differences are drawn between the national character of the early American colonists and the African slaves. The Federal Constitution is studied as well as the political philosophies of early Americans. Implications of the impact of Blacks on the Constitutional Convention, i.e., the 4/5 Clause and subsequent amendments to the United States Constitution are examined. Particular attention is given to local and state legislation, i.e., regulations of slavery, movement of Blacks and social implications.

Satisfies General Education for: Grossmont College D3; CSU D3 or D6; IGETC 4C
Transfers to: CSU, UC (credit limited: see page 30)

HISTORY 181 †

(Cross-Cultural Studies 181)

U.S. History:

Black Perspectives II

3 units, 3 hours lecture

Recommended Preparation: A "C" grade or higher or "Pass" in English 110 or equivalent.

An examination of significant aspects of United States history from the Civil War to the present. Emphasis is placed on the socio-economic, political, and cultural experience of Black people in the United States. The study begins at the emancipation of the slaves right after the Civil War and concentrates on the free Blacks in America. The covered time period is 1865 to the present. The Federal and State Constitutions are studied with special emphasis on the

amendments that were passed since the 13th amendment freed the slaves.

This course meets Track 2 Part B of the American Institutions requirement for CSU Satisfies General Education for: Grossmont College D3; CSU D3 or D6; IGETC 4C
Transfers to: CSU, UC (credit limited: see page 30)

HISTORY 194 †

Community Service Learning Experience

1 unit, 5 hours work experience per week

Community Service Learning Experience (CSLE) is a community outreach program which promotes the national agenda of volunteer engagement. The purpose is to provide students an opportunity to expand their citizenship consciousness while exploring options and careers in a selected area of study. This course include placement in a community based historical site, archives, museum, or with K-12 history/social studies students. For work experience requirements, see page 21.

Transfers to CSU

HISTORY 199

Special Studies or Projects in History

1-3 units, 3-9 hours

Prerequisite: Consent of instructor.

Individual study, research or projects in the field of history under instructor guidance. Written reports and periodic conferences required. Content and unit credit to be determined by student/instructor conferences and/or division. May be repeated for a maximum of nine units.

HISTORY 298 ††

Selected Topics in History

1-3 units, 3-9 hours

Prerequisite: Varies with topic.

Selected topics in history not covered by regular catalog offerings. Course content and unit credit to be determined by the Division of English and Social/Behavioral Sciences in relation to community/student need(s) and/or available staff. May be offered as a seminar or lecture class.

Non-associate degree applicable

HISTORY 299A †

Selected Topics in History

1-3 units, 3-9 hours

Prerequisite: Varies with topic.

Selected topics in history not covered by regular catalog offerings. Course content and unit credit to be determined by the Division of English and Social/Behavioral Sciences in relation to community/available staff. May be offered as a seminar or lecture class.

Associate degree applicable

HISTORY 299 B †

Selected Topics in History

1-3 units, 3-9 hours

Prerequisite: Varies with topic.

Selected topics in history not covered by regular catalog offerings. Course content and unit credit to be determined by the Division of English and Social/Behavioral Sciences in relation to community/student need(s) and/or available staff. May be offered as a seminar or lecture class.

Baccalaureate level-CSU transfer

HUMANITIES (HUM)

HUMANITIES 110 †

Principles of the Humanities

3 units, 3 hours lecture

An introduction to the field of humanities through an integrated study of culture and the creative products of humanity. The fine arts as well as dominant philosophic, political and religious ideas are evaluated as a means of understanding cultural expression. *Satisfies General Education for: Grossmont College C1; CSU C1, C2; IGETC 3B*
Transfers to: CSU, UC

HUMANITIES 120 †

European Humanities

3 units, 3 hours lecture

An integrated approach to European cultural values as expressed in representative masterpieces of literature, philosophy, drama, music, visual art and architecture.

Satisfies General Education for: Grossmont College C1; CSU C1, C2; IGETC 3B
Transfers to: CSU, UC (credit limited: see page 30)

HUMANITIES 125 †

Women and Western Culture

3 units, 3 hours lecture

This course examines women and Western culture through a humanistic lens, exploring the place of women in literature and poetry, history, visual and performing arts, philosophy, politics and science. Emphasis is placed on the manifestations of women's struggles across the spectrum of human experience.

Satisfies General Education for: Grossmont College C1; CSU C2; IGETC 3B
Transfers to: CSU, UC (credit limited: see page 30)

† This course meets all Title 5 standards for Associate Degree Credit.

†† This course meets all Title 5 standards for Nondegree Credit.

HUMANITIES 130 † **East Asian Humanities**

3 units, 3 hours lecture

An integrated approach to the culture of East Asia from earliest civilization to present. The cultural development of Japan, China and India, as well as Southeast Asia, will be explored in relation to literature, music, drama, architecture, visual arts, and film. Cultural expression will be examined using a religious and historical context. Satisfies General Education for: Grossmont College C1; CSU C2; IGETC 3B
Transfers to: CSU, UC (credit limited: see page 30)

HUMANITIES 135 † **Blues as Literature, History, and Culture**

3 units, 3 hours lecture

An examination of blues music and its influence on American culture. Blues will be explored in musical, literary, historical and socio-political contexts in order to understand the factors that gave rise to the art form. Particular emphasis will be on the rich and expressive African-American culture and its profound contribution to the American identity. Satisfies General Education for: Grossmont College C1; CSU C2; IGETC 3B
Transfers to: CSU, UC

HUMANITIES 160 † **Humanities of the Future**

3 units, 3 hours lecture

An integrated approach to the possible culture humans may create in the future. Beginning with an analysis of past and contemporary trends in literature, music, religion, painting and/or architecture, an attempt will be made to project these trends into the future. Emphasis will be on methods of projection using science fiction (writing and/or film) as well as the prophecies of scientists, artists, sociologists, and political scientists. Satisfies General Education for: Grossmont College C1; CSU C2
Transfers to: CSU, UC

HUMANITIES 170 † **World Humanities**

3 units, 3 hours lecture

A comparative study of the major cultural domains of the world: 1) Far East, 2) Middle East and Near East (Levant), 3) Europe and the 4) Americas. A global perspective of culture will be acquired through the experience of representative works of art, literature, philosophy and religion. Emphasis will

be on the transition of cultures to the modern world.

Satisfies General Education for: Grossmont College C1; CSU C2; IGETC 3B
Transfers to: CSU, UC (credit limited: see page 30)

HUMANITIES 194 † **Community Service Learning Experience**

1 unit, 5 hours work experience per week

Community Service Learning Experience (CSLE) is a community outreach program which promotes volunteer engagement. The purpose is to provide students an opportunity to explore options and careers in a selected area of study. This course includes placement in a community based site. For work experience requirements, see page 21. Transfers to CSU

HUMANITIES 199 **Special Studies or Projects in Humanities**

1-3 units, 3-9 hours

Prerequisite: Consent of instructor.

Individual study, research or projects in the field of humanities under instructor guidance. Written reports and periodic conferences required. Content and unit credit to be determined by student/instructor conferences and/or division. May be repeated for a maximum of nine units.

HUMANITIES 298 †† **Selected Topics in Humanities**

1-3 units, 3-9 hours

Prerequisite: Varies with topic.

Selected topics in humanities not covered by regular catalog offerings. Course content and unit credit to be determined by the Division of Arts, Languages and Communication in relation to community/student need(s) and/or available staff. May be offered as a seminar or lecture class.

Non-associate degree applicable

HUMANITIES 299A † **Selected Topics in Humanities**

1-3 units, 3-9 hours

Prerequisite: Varies with topic.

Selected topics in humanities not covered by regular catalog offerings. Course content and unit credit to be determined by the Division of Arts, Languages and Communication in relation to community/student need(s) and/or available staff. May be offered as a seminar or lecture class.

Associate degree applicable

HUMANITIES 299B † **Selected Topics in Humanities**

1-3 units, 3-9 hours

Prerequisite: Varies with topic.

Selected topics in humanities not covered by regular catalog offerings. Course content and unit credit to be determined by the Division of Arts, Languages and Communication in relation to community/student need(s) and/or available staff. May be offered as a seminar or lecture class.

Baccalaureate level-CSU transferable

INTERDISCIPLINARY STUDIES (IDS)

INTERDISCIPLINARY STUDIES 198 **Supervised Tutoring**

0 units, 50 hours

Corequisite: Official enrollment in Grossmont College.

This course uses a variety of educational tools to assist students with various learning needs. It could be used to strengthen prerequisite skills prior to enrolling in a specific course or to receive supplemental assistance while enrolled in another course. The course may be repeated with different content. This is a no fee/no credit course.

ITALIAN (ITAL)

ITALIAN 120 † **Italian I**

5 units, 5 hours lecture

An introductory course to the Italian language and the cultures of its speakers. This course is designed for students with very little or no knowledge of Italian. It facilitates the practical application of the language in everyday oral and written communication at the beginning level. Since the focus will be on basic communication skills, the class will be conducted in Italian as much as possible. Students will learn structures that will enable them to function in Italian in everyday contexts while becoming familiar with the Italian speaking world.

Satisfies General Education for: Grossmont College C2; CSU C2; IGETC 6A
Transfers to: CSU, UC

† This course meets all Title 5 standards for Associate Degree Credit.

†† This course meets all Title 5 standards for Nondegree Credit.

of the primary ethical dilemmas that human beings, as individuals and as societies, must confront.

Satisfies General Education for: Grossmont College C1; CSU C2; IGETC 3B

Transfers to: CSU, UC

PHILOSOPHY 141 † **Moral Problems in Health Care**

3 units, 3 hours lecture

This is a course in moral theory and practice as it relates to problems encountered in health care. The first component of this course deals with major schools of ethical theory, focusing on the prominent theories in Western philosophy from classical to contemporary. The second component is an investigation of moral issues that arise in the area of health care. Students receive a solid foundation in ethics as well as a thorough study of the issues and situations which are unique to health care.

Satisfies General Education for: Grossmont College C1; CSU C2
Transfers to CSU

PHILOSOPHY 145 † **Social and Political Philosophy**

3 units, 3 hours lecture

A philosophical examination into the nature of the relationship between morality, politics and social justice from a multi-cultural perspective. Topics may include: the political significance of religion and culture, the concept of natural law, the existence and nature of rights, the obligation of citizens to their society; the nature of a just society; and theories of reward and punishment. Focus will be on the topics of: justice, equality, liberty, human rights and the nature and limits of authority.

Satisfies General Education for: Grossmont College C1; CSU C2; IGETC 3B
Transfers to CSU, UC

PHILOSOPHY 150 † **Human Beings and Aesthetic Value**

3 units, 3 hours lecture

Human beings make aesthetic judgments every day. Why do we decide that something is either beautiful or ugly? What criteria do we use to decide if a movie is good or not? Do our likes and dislikes connect to moral and intellectual judgments? This course is an introduction to major theories in aesthetics designed to help the students clarify and evaluate their own aesthetic judgments.

Satisfies General Education for: Grossmont College C1; CSU C2; IGETC 3B
Transfers to: CSU, UC

PHILOSOPHY 155 † **The Philosophy of Science**

3 units, 3 hours lecture

Philosophy of science is a branch of epistemology (theory of knowledge) which deals with the truths of science. As a theory of knowledge it asks what it means for a theory to be "true," and how does science yield knowledge? It is an investigation into the nature and methods of scientific reasoning, in order to evaluate the truth claims of science. It also forces us to distinguish between scientific and non-scientific methodology

Satisfies General Education for: CSU C2; IGETC 3B

Transfers to: CSU, UC

PHILOSOPHY 199 **Special Studies or Projects in Philosophy**

1-3 units, 3-9 hours

Prerequisite: *Consent of instructor.*

Individual study, research or projects in the field of philosophy under instructor guidance. Written reports and periodic conferences required. Content and unit credit to be determined by student/instructor conferences and/or division. May be repeated for a maximum of nine units.

PHILOSOPHY 298 †† **Selected Topics in Philosophy**

1-3 units, 3-9 hours

Prerequisite: *Varies with topic.*

Selected topics in philosophy not covered by regular catalog offerings. Course content and unit credit to be determined by the Division of English and Social/Behavioral Sciences in relation to community/student need(s) and/or available staff. May be offered as a seminar or lecture class.

Non-associate degree applicable

PHILOSOPHY 299A † **Selected Topics in Philosophy**

1-3 units, 3-9 hours

Prerequisite: *Varies with topic.*

Selected topics in philosophy not covered by regular catalog offerings. Course content and unit credit to be determined by the Division of English and Social/Behavioral Sciences in relation to community/student need(s) and/or available staff. May be offered as a seminar or lecture class.

Associate degree applicable

PHILOSOPHY 299B † **Selected Topics in Philosophy**

1-3 units, 3-9 hours

Prerequisite: *Varies with topic.*

Selected topics in philosophy not covered by regular catalog offerings. Course content and unit credit to be determined by the Division of English and Social/Behavioral Sciences in relation to community/student need(s) and/or available staff. May be offered as a seminar or lecture class.

Baccalaureate level-CSU transfer

PHOTOGRAPHY (PHOT)

PHOTOGRAPHY 150 † (Art 150)

Photography I

3 units, 2 hours lecture, 4 hours laboratory

Recommended Preparation: *Concurrent enrollment in Photography 159 A-B-C-D.*

An introductory course that examines the nature of photographic seeing, and the basic uses of analog and digital photographic materials and processes, including black & white, grayscale, and color. The understanding of photographic language will be explored within the context of the family album, art photography, commercial/advertising photography, photography and media, and cyberspace. Appropriate for students without prior photographic experience. Orientation and practice with basic cameras, image exposure methods, image optimization with film processing and digital imaging techniques, and photographic printing practices in both darkroom and digital environments.

Transfers to CSU, UC (credit limited: see page 30)

PHOTOGRAPHY 151 † (Art 151)

Photography II

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: *A "C" grade or higher or "Pass" in Art/Photography 150 or equivalent.*

Recommended Preparation: *Concurrent enrollment in Photography 159 A-B-C-D*

An intermediate course that builds on the foundations of photographic seeing, thought and analysis, and the advanced uses of analog and digital photographic materials and processes, including black and white, grayscale and color. Primary focus of the course is the development of a personal photographic vision through the use of photography's aesthetic attributes and a refined sense of technical execution and craft. Appropriate for students with prior exposure to photography and basic photographic experience. Discussion and advanced practice with small and medium format cameras, advanced image exposure methods, basic location and studio artificial lighting techniques, advanced image optimization and use of the dynamic tonal range with advanced film processing and digital imaging techniques, and photographic printing practices in both darkroom and digital environments.

Transfers to CSU, UC (credit limited: see page 30)

† This course meets all Title 5 standards for Associate Degree Credit.

†† This course meets all Title 5 standards for Nondegree Credit.

PHOTOGRAPHY 152 †

(Art 152)

Photography III

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art/Photography 151 or equivalent.**Recommended Preparation:** Concurrent enrollment in Photography 159 A-B-C-D.

This introductory course in large format photography explores the rich visual history of early photographic practice, and using the view camera, provides a solid foundation with the medium. Camera movements, lens optics, use of hand-held light meters, proper exposure and image processing plus printmaking strategies unique to large format photography will be introduced and explored in this foundation course.

*Transfers to CSU, UC***PHOTOGRAPHY 153**

(formerly Art 153)

Advanced Large Format Photography

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art/Photography 152 or equivalent.**Recommended Preparation:** Concurrent enrollment in Photography 159 A-B-C-D.

This course is an advanced study of the specialized photographic techniques unique to large format photography. Students will review the basics of the view camera, its technical and aesthetic concerns as well as advanced solutions for image making. Analog and digital capture strategies and printmaking issues will be explored and evaluated to discover the ideal materials and methods for each student's personal work.

*Transfers to CSU***PHOTOGRAPHY 154 †**

(Art 154)

History of Photography

3 units, 3 hours lecture

A survey of the development of photography as a visual tradition. The development of photographic technology will be discussed as it has affected photographic practice and the appearance of the final image. The relationship of photography to other arts and other technologies will be discussed in a broad cultural and visual arts context.

*Satisfies General Education for: Grossmont College C3; CSU C1; IGETC 3A**Transfers to CSU, UC (credit limited: see page 30)***PHOTOGRAPHY 156 †**

(formerly Art 178)

Digital Photography I

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art/Photography 150 or equivalent.**Recommended Preparation:** Concurrent enrollment in Photography 159 A-B-C-D.

Understanding digital photography from technical and theoretical perspectives is the focus of this course. Students will learn various digital-imaging input techniques comparing scanned film images to those created by digital cameras, thus critically examining the profound effects digital-imaging technologies are having on the way we look at photographs. Through a combination of hands-on practice using current photo imaging software and Macintosh computers and in-class critiques, various issues will be explored within these new technologies. Students will address the primary relationship of digital photography to traditional, analog photography.

*Transfers to CSU, UC***PHOTOGRAPHY 158 †**

(formerly Art 158)

Studio Lighting I

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art/Photography 151 or equivalent.**Recommended Preparation:** Concurrent enrollment in Photography 159 A-B-C-D.

This intermediate course will expose students to the rich history and the infinite possibilities of artificial lighting within the studio. Working in a controlled lighting setup, the principles of studio lighting will be examined with various image constructs such as the traditional still-life and photographic portraiture. Light sources will include studio still lamps and electronic strobes, and students will explore possibilities for their work using only one lamp up to a four light set-up. Students will gain invaluable insight as they investigate the tradition of images constructed for the camera and what it takes to create a descriptive photograph using artificial light.

*Transfers to CSU***PHOTOGRAPHY 159 A-B-C-D †**

(formerly Art 159 A-B-C-D)

Photography Laboratory Practice

1 unit, 3 hours laboratory

Corequisite: Art/Photography 150, 151, 152 or Photography 153, 156, 158, or 167.

An opportunity for the student to refine photographic skills beyond normal classroom assignments. Concurrent enrollment in another photography course is mandatory. This course is offered on a Pass/No Pass basis only.

*Transfers to CSU***PHOTOGRAPHY 162 A-B †**

(formerly Art 152A-B)

The Photographic Book

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art/Photography 150 or equivalent.**Recommended Preparation:** Concurrent enrollment in Photography 259 A-B-C-D.

This advanced course will explore the design and production possibilities of the unique photographic book. Student photographic projects will be refined to a high level and formatted for presentation in a book-style portfolio. Students will study traditional limited-edition books and portfolios and will critically examine contemporary solutions in the creation of their own photographic book. The course will include field trips to local institutions exhibiting photography and guest lectures or studio visits with local artists.

*Transfers to CSU***PHOTOGRAPHY 165 †**

(formerly Art 165)

Color Photography I

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art/Photography 150 or equivalent.**Recommended Preparation:** Concurrent enrollment in Photography 159 A-B-C-D.

An introduction to the techniques and aesthetics of color photography including the exposing, processing, and printing of color materials for technical description and personal expression. The course will trace the development of color photography and relate it to the basic grayscale processes both historical and contemporary. Vocabulary unique to color photography will be introduced and expanded to include a thoughtful analysis of photographic imagery throughout the history of photography. Through the careful examination of photographs, students will investigate how color affects one's reading of content and they will clarify their own interest and direction with regard to making color photographs.

*Transfers to: CSU***PHOTOGRAPHY 167 †**

(formerly Art 167)

Lens Culture in the Public Eye

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art/Photography 150 or equivalent.**Recommended Preparation:** Concurrent enrollment in Photography 159 A-B-C-D.

An intermediate course that examines the nature of photography and culture as revealed by the camera lens in society, within the contexts of public, street and documentary photographic practices. Primary focus of the course will be to examine and engage in photographic practice that explores the photograph as a visual document of "evidence and

† This course meets all Title 5 standards for Associate Degree Credit.

truth," the camera as a mechanical eye in the realm of surveillance, spectacle and propaganda, as well as the nature of "public" photography with camera phones, photo booths, and paparazzi practice. Appropriate for students with prior exposure to photography and basic photographic experience, discussion and practice with analog and digital materials and processes.

Transfers to: CSU

PHOTOGRAPHY 180 † (formerly Art 180)

Alternative Photographic Processes

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art/Photography 150 or equivalent.

An introductory experience in the exploration of the various alternative photographic processes originally used by artists and photographers in the 19th century including the following processes—graphic arts litho film production and alternatives using digital materials, blue printing (Cyanotype), Van Dyke brown printing, gum bichromate printing, Kwik/Selectacolor printing, color xerography, Polaroid and magazine transfers and lifts, Liquid Light and hand applied color techniques. These versatile and artistic processes will inspire photography students to examine the rich past of the medium as well as move beyond traditional photographic practices challenging the definition of what photography is in this new digital era.

Transfers to: CSU

PHOTOGRAPHY 181 † (formerly Art 181)

Advanced Alternative Photographic Processes

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Photography 180 or equivalent.

An advanced workshop course exploring alternative photographic processes, allowing those students trained in the following processes the opportunity to refine their technical skills in such techniques as graphic arts litho film production, blue printing (Cyanotype), Van Dyke brown printing, gum bichromate printing, Kwik/ Selectacolor printing, color xerography, magazine transfers and lifts, Liquid Light and hand applied color techniques. Emphasis will be placed on developing a personal vision and photographic style related to this unique approach to photographic image making.

Transfers to: CSU

PHOTOGRAPHY 182 †

(formerly Art 182)

The Platinum Print

1 unit, 1 hour lecture

Prerequisite: A "C" grade or higher or "Pass" in Art/Photography 152 or Photography 180 or equivalent.

A course designed to assist the student in exploring the use of medium and large format negatives to make the platinum/palladium print on hand coated paper.

Transfers to: CSU

PHOTOGRAPHY 183 †

(formerly Art 183)

The Refined Platinum Print

1 unit, 1 hour lecture

Prerequisite: A "C" grade or higher or "Pass" in Photography 182 or equivalent.

This course will allow students the opportunity to further explore the exciting possibilities of the platinum and palladium print. The instructor will present additional sensitizing techniques, alternate development strategies and methods of fine-tuning printing techniques.

Transfers to: CSU

PHOTOGRAPHY 199

Special Studies or Projects in Photography

1-3 units, 3-9 hours

Prerequisite: Consent of instructor.

Individual study, research or projects in the field of photography under instructor guidance. Written reports and periodic conferences required. Content and unit credit to be determined by student/instructor conferences and/or division. May be repeated for a maximum of nine units.

PHOTOGRAPHY 250 A-B-C-D † (formerly Art 250 A-B-C-D)

Artist in Residence

1 unit, 1 hour lecture

Prerequisite: A "C" grade or higher or "Pass" in Art/Photography 150 or equivalent.

Through collaboration with the Museum of Photographic Arts, students will have an opportunity to work with a visiting artist-photographer, exploring a specialized aspect of photography. This intensive weekend workshop will examine the inherent problems/solutions presented by the visiting artist-photographer, allowing students to observe first hand how these issues are resolved through this unique one-on-one learning experience. Students can elect to generate their own results gaining additional data and feedback to incorporate within their personal photographic work. Course content is structured for each individual artist-photographer's expertise within the medium.

Transfers to: CSU

PHOTOGRAPHY 251 A-B †

(formerly Art 251A-B)

Personal Photographic Portfolio

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art/Photography 151 or equivalent.

Recommended Preparation: Concurrent enrollment in Photography 259 A-B-C-D

Photographers explore their subjects, like scientists, looking deeply within, seeking to peel back the layers of visual information, until the subject is revealed both to photographer and viewer. The resulting images are collectively gathered and presented as a portfolio. This course will allow the advanced student-photographer the opportunity to personally select subject matter that intrigues him/her. Through instructor guidance and class critiques, the student-photographer will explore, photograph and gather visual information—creating a completed portfolio of 20 finished images. The student-photographer will write an extensive proposal for the project, citing methods by which he/she will work, as well as write a concluding statement which will accompany the portfolio.

Transfers to: CSU

PHOTOGRAPHY 252 †

(Art 252)

Photography IV

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Art/Photography 152 or equivalent.

Recommended Preparation: Concurrent enrollment in Photography 259 A-B-C-D.

An advanced course to further the development and refinement of the techniques necessary to support serious photographic communication will be the primary objective of this final course within the major. Skillful control of modern technological options and clear understanding of historical and contemporary issues within the medium will be applied with a high degree of critical analysis in the production and interpretation of the student's photographs. A final portfolio will be produced describing the depth and scope of the student's interest, craft ability and vision.

Transfers to: CSU

† This course meets all Title 5 standards for Associate Degree Credit.

PHOTOGRAPHY 256 †

(formerly Art 256)

Digital Photography II

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Photography 156 or equivalent.**Corequisite:** Photography 259 A-B-C-D.

The blending of traditional analog and new digital techniques gives photographers a wider aesthetic and the modifying and combining of photographs requires attention to symbolic relationships at work in the context of their images. Students will explore and develop a language specific for the communication of meaning in photographs made within this new realm of digital photography. Advanced techniques will be explored in detail using Macintosh computers and the current photo imaging software with an emphasis on optimum control of output. Students will present a portfolio of digitally-produced photographic images that addresses both the technical and aesthetic issues present with the new traditions.

Transfers to: CSU**PHOTOGRAPHY 258 †**

(formerly Art 258)

Studio Lighting II

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Photography 158 or equivalent.**Recommended Preparation:** Concurrent enrollment in Photography 259 A-B-C-D.

This advanced course will examine the potential inherent within the artificial light set-up for photographic images constructed purely for the camera. This experience will allow students to observe first hand how artificial lighting situations can create diversely different results from images captured within the world of available light. The genres of film, advertising and commercial lighting constructs and the richly crafted world of tableaux fine art photography will be explored in depth as students determine what it takes to set-up an image similar to what it is for the painter who begins with a blank canvas. All these issues will be explored as students generate their own results, gaining additional data and feedback to incorporate within their personal photographic work.

Transfers to: CSU**PHOTOGRAPHY 259 A-B-C-D †**

(formerly Art 259 A-B-C-D)

Advanced Photography Laboratory Practice

1 unit, 3 hours laboratory

Corequisite: Art/Photography 252 or Photography 251 A or B, 253, 255, 256, 258 or 267.

An opportunity for the advanced student to refine photographic skills beyond normal classroom assignments. Concurrent enrollment in a photography course is mandatory. This course is offered on a Pass/No Pass basis only.

Transfers to: CSU**PHOTOGRAPHY 265 †**

(formerly Art 265)

Color Photography II

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Photography 165 or equivalent.**Recommended Preparation:** Concurrent enrollment in Photography 259 A-B-C-D.

An advanced course that will explore the techniques and aesthetics of color photography, comparing analog to digital methods in the exposing, processing, and printing of color materials for technical description and personal expression. Emphasis will be placed on refining the student's knowledge of push/pull processing, cross-processing, and reciprocity failure as it pertains to analog negative and positive films and its visual equivalent now possible in digital media. Advanced image manipulations will be applied for optimum output results. Through the careful examination of their photographs, students will investigate the similarities and differences present within contemporary color photographic image making as they refine their personal vision within the medium.

Transfers to: CSU**PHOTOGRAPHY 267 †**

(formerly Art 267)

Documentary Photography

3 units, 2 hours lecture, 4 hours laboratory

Prerequisite: A "C" grade or higher or "Pass" in Photography 167 or equivalent.**Recommended Preparation:** Concurrent enrollment in Photography 259 A-B-C-D.

An advanced course that examines the nature and practice of documentary photography and the extended photographic project. Primary focus of the course is to work with the instructor on the development of a personal photographic vision within the framework of a documentary project for the entire semester, including the exploration and discussion of conceptual, thematic and visual strategies in developing and approaching a long-term project, image editing and sequencing, the use of text and presentation considerations. Discussion and practice with analog and

digital materials and processes to investigate photography as a creative interpretation of reality.

Transfers to: CSU**PHOTOGRAPHY 298 ††****Selected Topics in Photography**

1-3 units, 3-9 hours

Prerequisite: *Varies with topic.*

Investigations not covered by regular catalog offerings. Course content and unit credit to be determined by the Division of Arts, Languages and Communication in relation to current needs and resources. May be offered in workshop, seminar, lecture, or laboratory format.

Non-associate degree applicable**PHOTOGRAPHY 299A †****Selected Topics in Photography**

1-3 units, 3-9 hours

Prerequisite: *Varies with topic.*

Investigations not covered by regular catalog offerings. Course content and unit credit to be determined by the Division of Arts, Languages and Communication in relation to current needs and resources. May be offered in workshop, seminar, lecture, or laboratory format.

Associate degree applicable**PHOTOGRAPHY 299B †****Selected Topics in Photography**

1-3 units, 3-9 hours

Prerequisite: *Varies with topic.*

Investigations not covered by regular catalog offerings. Course content and unit credit to be determined by the Division of Arts, Languages and Communication in relation to current needs and resources. May be offered in workshop, seminar, lecture, or laboratory format.

Baccalaureate level-CSU transfer**PHYSICAL EDUCATION**

See Exercise Science

† This course meets all Title 5 standards for Associate Degree Credit.

†† This course meets all Title 5 standards for Nondegree Credit.

Associate Degree Major Requirements

Note: All courses in the major must be completed with a "C" grade or higher.

Subject & Number	Title	Units
Arabic 120	Arabic I	5
Arabic 121	Arabic II	5
Arabic 148	Language, Culture, and Literature of the Arab World	3
Arabic 220	Arabic III	5
Arabic 221	Arabic IV	5
Arabic 250	Conversational Arabic I	3
Arabic 251	Conversational Arabic II	3
Total Required		29
Plus General Education and Elective Requirements		

Certificate of Achievement

Any student who chooses to complete only the requirements listed above qualifies for a Certificate of Achievement in Arabic. An official request must be filed with the Admissions and Records Office prior to the deadline as stated in the Academic Calendar.

Note: All courses must be completed with a "C" grade or higher.

ART

This major provides fundamental training that will enable students to pursue advanced work in art. Students who plan to transfer to a four-year institution should check the catalog of the transfer school being considered. Assistance is available at the Counseling Center or from the Division of Arts, Languages and Communication.

The major in art consists of 33 units. There is a 24-unit core curriculum which is required of all art majors. The remaining nine units will be taken in an area of emphasis. All art majors are encouraged to take Art 160, Portfolio and Art Presentation.

Career Opportunities

Advertising Manager*
 Antique Dealer
 Architect*
 Art Therapist*
 Ceramist
 Curator*
 Cartoonist+
 Designer+
 Fashion
 Floral
 Graphic
 Interior
 Display Manager
 Layout Artist
 Museum Technician
 Painter/Sculptor
 Photographer
 Police Artist
 Set Designer
 Teacher/Professor*
 Technical Illustrator

*Bachelor's Degree or higher required.

+Bachelor Degree normally recommended.

**Associate Degree Major Requirements
Core Curriculum**

Note: All courses in the major must be completed with a "C" grade or higher.

Subject & Number	Title	Units
Art 120	Two Dimensional Design	3
Art 124	Drawing I	3
Art 126	Ceramics I	3
Art 129	Three-Dimensional Design	3
Art 141	History of Western Art II: Circa 1250 A.D. to Present Time	3
Art/Photography 150	Photography I	3
Art 171	The Artist and the Computer	3
Total		21

Select ONE (1) of the following courses:

Subject & Number	Title	Units
Art 140	History of Western Art I Pre-Historic to 1250 A.D.	3
Art 142	Non-Western Art History	3
Art 143	Modern Art	3
Total		3
Total Required		24
Plus General Education and Elective Requirements		

**Area of Emphasis
Art History**

Note: All courses must be completed with a "C" grade or higher.

Select TWO (2) of the following SIX (6) courses not taken as part of the core requirement:

Subject & Number	Title	Units
Art 140	History of Western Art I: Pre-Historic to 1250 A.D.	3
Art 142	Non-Western Art History	3
Art 143	Modern Art	3
Art 145	Contemporary Art History: 1945-Present	3
Art 146	Asian Art	3
Art 147	American Art	3
Total		6

Select ONE (1) of the following courses:

Subject & Number	Title	Units
Art 121	Painting I	3
Art 125	Drawing II	3
Art 127	Ceramics II	3
Art 130	Sculpture I	3
Art/Photography 151	Photography II	3
Art/Photography 154	History of Photography	3
Total		3
Total Required		33
Plus General Education and Elective Requirements		

Area of Emphasis Ceramics

Note: All courses must be completed with a "C" grade or higher.

Subject & Number	Title	Units
Art 127	Ceramics II	3
Art 128	Ceramics III	3
Art 226	Ceramics IV	3
	Total	9
	Total Required	33
	Plus General Education and Elective Requirements	

Area of Emphasis Digital Media

Note: All courses must be completed with a "C" grade or higher.

Subject & Number	Title	Units
Art 175	Digital Imaging I	3
	Total	3

Select ONE (1) of the following courses:

Subject & Number	Title	Units
Art 176	Digital Drawing	3
Art 177	Digital Painting	3
Art 275	Digital Imaging II	3
Photography 156	Digital Photography I	3
	Total	3

Select ONE (1) of the following courses:

Subject & Number	Title	Units
Art 271	Digital Art Media: Typography	3
Art 272	Digital Art Media: Page Layout	3
Art 273	Digital Art Media: Print Production	3
Art 274	Digital Art Media: Web Production	3
	Total	3
	Total Required	33
	Plus General Education and Elective Requirements	

Area of Emphasis Drawing and Painting

Note: All courses must be completed with a "C" grade or higher.

Subject & Number	Title	Units
Art 121	Painting I	3
Art 125 or Art 220	Drawing II	3
Art 230	Painting II	(3)
	Figure Drawing I	3
	Total	9
	Total Required	33
	Plus General Education and Elective Requirements	

Area of Emphasis Sculpture

Note: All courses must be completed with a "C" grade or higher.

Subject & Number	Title	Units
Art 130	Sculpture I	3
Art 229	Sculpture II	3
	Total	6

Select ONE (1) of the following courses:

Subject & Number	Title	Units
Art 131	Jewelry Design I	3
Art 132	Jewelry Design II	3
Art 133	Jewelry Design III	3
Art 280	Sculpture III: The Structure of Sculpture	3
Art 281 A-B-C-D	Studio Workshop in Public Sculpture	3
	Total	3
	Total Required	33
	Plus General Education and Elective Requirements	

Photography

The Associate of Arts in Photography provides an in-depth study of the medium. The fundamentals of traditional photography are set within a series of foundation courses in analog processes which reference the rich history of the medium as well as exposure to the digital tools necessary for understanding photography's continuum. Electives within the degree allow for exploration, specialization and contemporary practices within the new photography, helping the student define his or her path whether it is transfer, career or personal enrichment.

Associate Degree Major Requirements

Note: All courses in the major must be completed with a "C" grade or higher.

Subject & Number	Title	Units
Art 120	Two Dimensional Design	3
Art/Photography 150	Photography I	3
Art/Photography 151	Photography II	3
Art/Photography 152	Photography III	3
Art/Photography 154	History of Photography	3
Art/Photography 252	Photography IV	3
Photography 156	Digital Photography I	3
Photography 165	Color Photography I	3
	Total	24

Select ONE (1) of the following courses:

Subject & Number	Title	Units
Photography 158	Studio Lighting I	3
Photography 167	Lens Culture in the Public Eye	3
Photography 180	Alternative Photographic Processes	3
	Total	3

Select TWO (2) of the following courses:

Subject & Number	Title	Units
Art 253 ABCD Photography 153	Seminar in Photography Advanced Large Format Photography	3
Photography 162 AB Photography 181	The Photographic Book Advanced Alternative Photographic Processes	3
Photography 256	Digital Photography II	3
Photography 258	Studio Lighting II	3
Photography 265	Color Photography II	3
Photography 267	Documentary Photography	3
	Total	6
	Total required	33
	Plus General Education and Elective Requirements	

BIOLOGICAL SCIENCES

The Biological Sciences Department offers a solid academic foundation for further study in life sciences. The primary emphasis of the biological sciences major program is to prepare students for successful transfer to baccalaureate (four-year) institutions. This course package for majors is modeled on the transfer requirements of San Diego State University and will satisfy requirements of most other California State University and University of California campuses. Students should check the catalog of the transfer school being considered for its specific requirements.

Career Opportunities

Aquatic Biologist*
Biologist*
Biotechnology Lab Technician*
Cytotechnologist
Ecologist*
Environmental Engineer*
Forensic Pathologist*
Geneticist*
Hydrologist*
Laboratory Assistant
Microbiologist*
Nuclear Medical Technician+
Physical Therapist*
Sanitarian*

*Bachelor's Degree or higher required.

+Bachelor Degree normally recommended.

Associate Degree Major Requirements

Note: All courses in the major must be completed with a "C" grade or higher.

Subject & Number	Title	Units
Biology 215	Statistics for Life Sciences	3
Biology 230	Principles of Cellular, Molecular and Evolutionary Biology	4
Biology 240	Principles of Ecology, Evolution and Organismal Biology	5
Chemistry 141	General Chemistry I	5
Chemistry 142	General Chemistry II	5
Chemistry 231	Organic Chemistry I	5
Mathematics 180	Analytical Geometry and Calculus	5
Physics 130	Fundamentals of Physics	4
Physics 131	Fundamentals of Physics	4
	Total Required	40
	Plus General Education and Elective Requirements	

BUSINESS ADMINISTRATION

The Business Administration curriculum is designed to give students who choose to work toward a bachelor's degree a well-balanced introduction to a professional career in business.

The program outlined below fulfills the lower division requirements for most majors in the School of Business Administration at San Diego State University and is typical of requirements at other four-year schools. For specific requirements, transfer students should consult the four-year college or university catalog.

Career Opportunities

Accountant*
Administrative Assistant
Advertising/Marketing*
Banking
Budget Analyst*
Business Publications
Claim Agent
Computer Operations
Controller*
Financial Manager*
Insurance Agent+
Lawyer*

*Bachelor's Degree or higher required.

+Bachelor Degree normally recommended.

Associate Degree Major Requirements

Note: All courses in the major must be completed with a "C" grade or higher.

Subject & Number	Title	Units
Business 120	Financial Accounting	4
Business 121	Managerial Accounting	4
Business 125	Business Law: Legal Environment of Business	3
Business 128	Business Communication	3
Computer Science Info. Systems 110	Principles of Information Systems	4
Economics 120	Principles of Macroeconomics	3
Economics 121	Principles of Microeconomics	3
Mathematics 160	Elementary Statistics	3
Mathematics 178	Calculus for Business, Social and Behavioral Sciences	4
	Total Required	31
	Plus General Education and Elective Requirements	

Certificate of Achievement

Any student who chooses to complete only the courses required for the above major qualifies for a Certificate of Achievement in Business Administration. An official request must be filed with the Admissions and Records Office prior to the deadline as stated in the Academic Calendar.

Note: All courses must be completed with a "C" grade or higher.

Area of Emphasis Video Production

Note: All courses must be completed with a "C" grade or higher.

Subject & Number	Title	Units
Media Communications 111	Motion Picture Film Analysis	4
Media Communications 115	Basic Professional Editing Principles	3
Media Communications 118	Media Script Writing	3
Media Communications 120	Basic Video Cinematography	3
Total		13

Select ONE (1) of the following courses:

Subject & Number	Title	Units
Media Communications 220A	Digital Electronic Field Production I	3
Media Communications 220B	Digital Electronic Field Production II	(3)
Media Communications 230A	Digital Film Production I	(3)
Media Communications 230B	Digital Film Production II	(3)
Total		3

Select THREE (3) units from the following courses:

Subject & Number	Title	Units
Media Communications 151	Electronic Media Internship	1
Media Communications 153	Electronic Media Internship	2
Media Communications 155	Electronic Media Internship	(3)
Total		3
Total Required		35
Plus General Education and Elective Requirements		

Recommended Electives:

Subject & Number	Title	Units
Theatre Arts 110	Intro to the Theatre	3
Theatre Arts 120	History of the Theatre	3
Theatre Arts 121	History of the Theatre	3

Certificate of Achievement

Any student who chooses to complete only the requirements for one of the areas of emphasis plus the Media Communications core curriculum qualifies for a Certificate of Achievement in:

- Media Communications–Audio Production
- Media Communications–Cross-Media Journalism
- Media Communications–Video Production

An official request must be filed with the Admissions and Records Office prior to the deadline as stated in the Academic Calendar.

Note: All courses must be completed with a "C" grade or higher.

MULTIMEDIA

This interdisciplinary program meets the needs of students desiring to enter the multimedia field. Students completing the requirements in the major will be prepared to assume multimedia jobs in the following areas: visual effects and entertainment, business, education, and software and web development. All students, whether their goal is a degree or a certificate, will take an interdisciplinary, introductory multimedia course, followed by a series of courses in an area of emphasis. The program of study will conclude with an interdisciplinary multimedia course that is team-based and project oriented. Students will be required to complete an internship along with the final multimedia course. Students will become multimedia specialists in one or more areas of emphasis: software development, video, visual design, and web development.

Associate Degree Major Requirements Core Curriculum

Note: All courses in the major must be completed with a "C" grade or higher.

Subject & Number	Title	Units
Multimedia 190	Digital Multimedia I	4
Multimedia 192	Digital Multimedia II	4
Multimedia 196	Multimedia Internship	2
or Multimedia 197	Multimedia Internship	(3)
Total		10-11

Area of Emphasis Software Development

Note: All courses must be completed with a "C" grade or higher.

Subject & Number	Title	Units
Computer Science Info. Systems 114	Small Computer Systems	3
Computer Science Info. Systems 119	Program Design and Development	3
Computer Science Info. Systems 293	Introduction to Java Programming	4
Computer Science Info. Systems 296	Introduction to C++ Programming	4
Computer Science Info. Systems 297	Intermediate C++ Programming	4
Total		18
Total Required		28-29
Plus General Education and Elective Requirements		

Area of Emphasis Video

Note: All courses must be completed with a "C" grade or higher.

Subject & Number	Title	Units
Media Communications 117	Television Studio Operations	4
Media Communications 118	Media Script Writing	3
Media Communications 120	Basic Video Cinematography	3
Media Communications 217	Television and Video Producing and Directing	3
Total		13
Total Required		23-24
Plus General Education and Elective Requirements		

Area of Emphasis Visual Design

Note: All courses must be completed with a "C" grade or higher.

Subject & Number	Title	Units
Art 100	Art Appreciation	3
Art 124	Drawing I	3
Art/Photography 150	Photography I	3
Art 171	The Artist and the Computer	3
Art 175	Digital Imaging I	3
Art 275	Digital Imaging II	3
Total		18
Total Required		28-29
Plus General Education and Elective Requirements		

Area of Emphasis Web Authoring

Note: All courses must be completed with a "C" grade or higher.

Subject & Number	Title	Units
Computer Science Info. Systems 132	Web Development Fundamentals	3
Computer Science Info. Systems 134	Web Publishing I	3
Computer Science Info. Systems 135	Javascript Programming	3
Computer Science Info. Systems 136	Dynamic Web Applications	3
Computer Science Info. Systems 138	Web Development Project	3
Computer Science Info. Systems 151 A-B-C-D	Introduction to Computer Graphics	3
Total		18
Total Required		28-29
Plus General Education and Elective Requirements		

Certificate of Achievement

Any student who chooses to complete only the Multimedia core curriculum plus one of the areas of emphasis qualifies for a Certificate of Achievement in the area. An official request must be filed with the Admissions and Records Office prior to the deadline as stated in the Academic Calendar.

Note: All courses must be completed with a "C" grade or higher.

MUSIC

The music major offers a secure foundation for further study in music. The primary emphasis of the program is to prepare students for transfer to four-year institutions. In addition to the required and elective courses, music students are expected to participate in at least one performing organization each semester.

Career Opportunities

Arranger*
Conductor*
Critic*
Instrumentalist
Music Director*
Music Instructor*
Music Therapist*
Performer, Vocalist
Piano Tuner
Recording Engineer*
Teacher/Professor*

*Bachelor's Degree or higher required.

Associate Degree Major Requirements

Note: All courses in the major must be completed with a "C" grade or higher.

Subject & Number	Title	Units
Music 105	Music Theory & Practice I	4
Music 106	Music Theory & Practice II	4
Music 132	Class Piano I	3
Music 133	Class Piano II	3
Total		14

Area of Emphasis Classical Studies

Note: All courses must be completed with a "C" grade or higher.

Subject & Number	Title	Units
Music 190	Performance Studies	1
Music 191	Performance Studies	1
Music 205	Music Theory and Practice III	4
Music 206	Music Theory and Practice IV	4
Music 232	Class Piano III	3
Music 233	Class Piano IV	3
Music 290	Performance Studies	1
Music 291	Performance Studies	1
Total		18

Select FOUR (4) units from any other music courses:

Total	4
Total Required	36
Plus General Education and Elective Requirements	

MUSICAL THEATRE

The primary focus of the Musical Theatre Program is to provide technical and practical musical theatre training in all aspects of Musical Theatre and to assist students in completing lower division requirements in preparation for transfer to baccalaureate level institutions. Secondarily the curriculum prepares students for entry-level employment in professional and community theatre as they pursue their degree objectives.

Career Opportunities

Actor/Actress*
Dancer+
Director of Audience Development*
Musician+
Performers*
Production Assistant*
Song Writers+
Sound Technician*
Theatrical Agent*

*Bachelor's Degree or higher required.

+Bachelor's Degree normally recommended.

Associate Degree Major Requirements

Note: All courses in the major must be completed with a "C" grade or higher.

Subject & Number	Title	Units
Dance 080A or B or C or D	Modern I or II or III or IV	1.5
Dance 081A	Tap I	1.5
Dance 084A or B or C or D	Jazz I or II or III or IV	1.5
Dance 088A or B or C or D	Ballet I or II or III or IV	1.5
Dance 205 or 206	Modern Dance Improvisation and Choreography I or II	2

APPENDIX 3

- 3.1 Grade Distribution Summary,
Visual Arts including Photography
- 3.2 Grade Distribution Summary,
Humanities

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T. WKS HRS A B C D F I CR NC W TOTAL TOTAL WSCH INSTRUCTOR

ART 130 SCULPTURE I 5 5 2 2 1 1 1 2 5 25 61 180.0 DE-KONING
 3179N COURSE TOTAL 5 5 5 10 60.0 WILSTERMAN

ART 131 JEWELRY DESIGN I 13 2 2 2 1 1 1 3 3 23 69.0 DE-KONING
 3180 COURSE TOTAL 13 13 18 108.0 GROOVER

ART 132 JEWELRY DESIGN II 2 2 2 2 1 1 1 2 5 23 69.0 DE-KONING
 3182 COURSE TOTAL 2 2 5 30.0 GROOVER

ART 133 JEWELRY DESIGN III 1 1 1 1 1 1 1 3 3 23 69.0 DE-KONING
 3184 COURSE TOTAL 1 1 1 6.0 GROOVER

ART 137A CERAMICS SKILL LABORATORY I 9 2 5 16 48.0 THOMPSON
 3185 COURSE TOTAL 9 9 20 69.0 THOMPSON
 3186 COURSE TOTAL 29 29 2 8 39 117.0 THOMPSON

ART 137B CERAMICS SKILL LABORATORY I 2 2 2 2 2 2 2 6 6 24 72.0 THOMPSON
 3187 COURSE TOTAL 2 2 3 15.0 THOMPSON
 3188 COURSE TOTAL 5 5 2 21.0 THOMPSON

ART 140 HIST WEST ART I-PRE TO 1250 AD 20 14 7 2 4 9 12 64 192.0 DE-KONING
 3189 COURSE TOTAL 20 20 14 41 123.0 DE-KONING
 3190N COURSE TOTAL 30 30 23 10 2 13 26 105 315.0

ART 141 HIST WEST ART II/1250 AD-PRESN 15 17 5 1 1 16 55 165.0 SERRANO
 3192 COURSE TOTAL 15 15 14 7 1 35 105.0 SERRANO
 3193 COURSE TOTAL 29 29 23 12 2 21 90 270.0

ART 142 NON-WESTERN ART HISTORY 15 8 2 2 1 1 5 32 96.0 SERRANO
 3195 COURSE TOTAL 15 15 8 2 1 1 5 32 96.0

ART 143 MODERN ART 10 10 7 7 9 25 61 180.0 DE-KONING
 3197 COURSE TOTAL 10 10 7 7 9 25 61 180.0

ART 145 CONTEMPORARY ART HISTORY 1945+ 11 3 2 1 2 1 3 23 69.0 DE-KONING
 3199 COURSE TOTAL 11 11 3 2 1 1 3 23 69.0

ART 150 PHOTOGRAPHY I 11 5 5 1 2 9 28 168.0 RAMIREZ
 3200 COURSE TOTAL 11 11 5 5 1 2 9 28 168.0
 3202 COURSE TOTAL 12 12 5 5 2 3 9 28 168.0 COSENTINO

PT
PT

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
ART 150 PHOTOGRAPHY I															
3204		6.0	8	5	1		6		1	1	12	34	204.0	DRUCKER	PT
3206		6.0	13	7	1		2			1	2	26	156.0	CHAVEZ	PT
3208		6.0	14	9	1		2				5	31	186.0	HOUSE	
COURSE TOTAL			58	31	8	3	15		1	2	29	147	882.0		

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
ART 151 PHOTOGRAPHY II															
3209		6.0	8	6	3		5		1		2	24	144.0	WING	
3211		6.0	9	9	3		1		1		2	25	150.0	WING	
COURSE TOTAL			17	15	6		6		1		4	49	294.0		

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
ART 152 PHOTOGRAPHY III															
3213N		6.0	13	3					1		4	21	126.0	NOEL	PT
COURSE TOTAL			13	3					1		4	21	126.0		

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
ART 153 ADV LARGE FORMAT PHOTOGRAPHY															
3215N		6.0	3								3	6	36.0	NOEL	
COURSE TOTAL			3								3	6	36.0		

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
ART 159A PHOTOGRAPHY LAB PRACTICE															
3219		3.0							21	17	1	22	66.0	WING	XP
3220		3.0							2	17	2	21	63.0	IVERSEN	PT
3222		3.0							3	11	2	22	66.0	RAMIREZ	PT
3223		3.0							3	16	1	19	57.0	PRESTON	PT
3225N		3.0							1	16	1	18	54.0	CHAVEZ	PT
COURSE TOTAL									30	66	6	102	306.0		

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
ART 159B PHOTOGRAPHY LAB PRACTICE															
3229		3.0							10	5	1	10	30.0	WING	
3230		3.0							2	11		12	24.0	IVERSEN	
3232		3.0							1	5		7	36.0	RAMIREZ	
3233		3.0							2	3		5	21.0	PRESTON	
3235N		3.0							2	3		5	15.0	CHAVEZ	
COURSE TOTAL									17	24	1	42	126.0		

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
ART 159C PHOTOGRAPHY LAB PRACTICE															
3239		3.0							1	7	1	1	3.0	WING	
3240		3.0								3		7	21.0	IVERSEN	
3242		3.0								1		4	12.0	RAMIREZ	
3243		3.0								1		2	6.0	PRESTON	
3245N		3.0								4		4	12.0	CHAVEZ	
COURSE TOTAL									1	15	2	18	54.0		

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
ART 159D PHOTOGRAPHY LAB PRACTICE															
3252		3.0							1	4		5	15.0	RAMIREZ	
3253		3.0								3		3	9.0	PRESTON	
3255N		3.0								4		4	12.0	CHAVEZ	
COURSE TOTAL									1	11		12	36.0		

COMMUNICATION AND FINE ARTS

ART	S.T. WKS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
ART 179D DIGITAL MEDIA PRACTICUM														
3296 **	8							1		1	1	0.0	MONTGOURI	
3297	8							1		1	1	1.4	MONTGOURI	
3298	8							1		1	1	1.4	MONTGOURI	
3299	8							1		1	1	1.4	SMITH	
3301	8							2		2	2	2.7	SMITH	
COURSE TOTAL								5		5	5	6.9		

ART 184 DRAWING FOR ANIMATION														
3302	6.0	1	3	1	1			1		10	17	102.0	OMARA	PT
COURSE TOTAL		1	3	1	1			1		10	17	102.0		

ART 189 MULTIMEDIA AND CREATIVE ARTS														
3303N	3.0	2									4	12.0	BAKER	
COURSE TOTAL		2									4	12.0		

ART 199 SPECIAL STUDIES IN ART														
3335	3.0	3									3	9.0	GROOVER	
3336	3.0	2									2	6.0	WILSTERMAN	
3337	9.0	3									3	27.0	MOSLEY	
3338	3.0	1									1	3.0	DRUCKER	
3339	3.0	1									1	3.0	HOUSE	
3340	9.0	3									3	27.0	HOUSE	
3341	3.0	1									1	3.0	TATRO	
3342	9.0	2									2	18.0	WILSTERMAN	
3342	3.0	2									2	6.0	HOUSE	
COURSE TOTAL		17									17	99.0		

ART 226 CERAMICS IV														
3304	6.0	2									2	12.0	IRWIN	
COURSE TOTAL		2									2	12.0		

ART 229 SCULPTURE II														
3306N	6.0	1	3	1	1						6	36.0	WILSTERMAN	XP
COURSE TOTAL		1	3	1	1						6	36.0		

ART 237A CERAMICS SKILL LABORATORY II														
3307	3.0							2		1	3	9.0	THOMPSON	
3308	3.0							2		1	2	6.0	THOMPSON	
COURSE TOTAL								4		2	5	15.0		

ART 237B CERAMICS SKILL LABORATORY II														
3309	3.0							1		1	1	3.0	THOMPSON	
COURSE TOTAL								1		1	1	3.0		

ART 240 DRAWING THE HUMAN HEAD														
3311	8	10	1	1						4	16	32.9	WHEELDEN	PT
COURSE TOTAL		10	1	1						4	16	32.9		

** CLASS NOT VALID FOR A.D.A -- NOTED ONLY (NOT INCLUDED IN TOTALS)

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		TOTAL WSCH	INSTRUCTOR	
												ENR	ENR			
ART 253A SEMINAR IN PHOTOGRAPHY																
3312N		3.0	7	2			3		1		4	4	17	51.0	WING	
COURSE TOTAL			7	2			3		1		4	4	17	51.0	WING	
ART 253B SEMINAR IN PHOTOGRAPHY																
3313N		3.0	3				1					4	4	12.0	WING	
COURSE TOTAL			3				1					4	4	12.0	WING	
ART 255 POSITIVE COLOR PROCESSES																
3315N		6.0	4	2			1				4	4	11	66.0	HOUSE	
COURSE TOTAL			4	2			1				4	4	11	66.0	HOUSE	
ART 257 ADV POSITIVE COLOR PROCESSES																
3318N		6.0	3								1	1	4	24.0	HOUSE	
COURSE TOTAL			3								1	1	4	24.0	HOUSE	
ART 259A COLOR LABORATORY PRACTICES																
3320		3.0								7		7	4	21.0	RAMIREZ	
3322N		3.0								4		4	4	12.0	CHAVEZ	
COURSE TOTAL										11		11	11	33.0	CHAVEZ	
ART 259B COLOR LABORATORY PRACTICES																
3324		3.0							1	3		3	3	9.0	RAMIREZ	
3325N		3.0							1	2		2	6	9.0	CHAVEZ	
COURSE TOTAL									1	5		6	6	18.0	CHAVEZ	
ART 278 DIGITAL PHOTOGRAPHY II																
3327N		8.0	6	3	1	1				1	5	5	17	32.9	HOUSE	XP
COURSE TOTAL			6	3	1	1				1	5	5	17	32.9	HOUSE	XP
ART 299 STUDIO LIGHTING																
3330		6.0	11	3	1		2		1		3	3	21	126.0	HOUSE	
COURSE TOTAL			11	3	1		2		1		3	3	21	126.0	HOUSE	
SUBJECT TOTAL			656	362	180	24	106		170	142	385	2025		8395.9		

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

ART	WKS	S.T. HRS	A	B	C	D	F	I	CR	NC	W	TOTAL	TOTAL	INSTRUCTOR	PT	
												ENR	WSCH			
ART 129	3-D DESIGN:BEGINNING	6.0	16	3	2							3	24	144.0	WILSTERMAN	XP
3227	COURSE TOTAL	58	16	3	2							9	88	528.0	WILSTERMAN	XP
ART 130	SCULPTURE I	6.0	6									6	6	36.0	WILSTERMAN	XP
3228N	COURSE TOTAL	6.0	6									6	6	36.0	WILSTERMAN	XP
ART 131	JEWELRY DESIGN I	6.0	7	2								1	14	84.0	GROOVER	PT
3229	COURSE TOTAL	6.0	7	2								2	14	84.0	GROOVER	PT
ART 132	JEWELRY DESIGN II	6.0	5	2								1	9	54.0	GROOVER	
3230	COURSE TOTAL	6.0	5	2								1	9	54.0	GROOVER	
ART 133	JEWELRY DESIGN III	6.0	1									1	1	6.0	GROOVER	
3232	COURSE TOTAL	6.0	1									1	1	6.0	GROOVER	
ART 137A	CERAMICS SKILL LABORATORY I	3.0							1			4	1	3.0	LITTERAL	PT
3231		3.0							14			7	18	54.0	LITTERAL	PT
3233		3.0							12			7	19	54.0	LITTERAL	PT
3234	COURSE TOTAL	3.0							27			11	38	111.0	THOMPSON	PT
ART 137B	CERAMICS SKILL LABORATORY I	3.0							3			1	3	9.0	LITTERAL	
3235		3.0							3			1	4	12.0	THOMPSON	
3236	COURSE TOTAL	3.0							6			1	7	21.0	THOMPSON	
ART 140	HIST WEST ART I-PRE TO 1250 AD	3.0	9	7								22	50	150.0	SERRANO	
3237		3.0	11	10								10	36	108.0	SERRANO	
3238	COURSE TOTAL	3.0	20	17								32	86	258.0	SERRANO	
ART 141	HIST WEST ART II-1250 AD/PRESN	3.0	6	12	4							9	37	111.0	DE-KONING	XP
3240N		3.0	8	7	3							6	26	78.0	DE-KONING	XP
3242N	COURSE TOTAL	3.0	14	19	7							15	63	189.0	DE-KONING	XP
ART 142	NON-WESTERN ART HISTORY	3.0	11	5								6	25	75.0	SERRANO	
3244	COURSE TOTAL	3.0	11	5								6	25	75.0	SERRANO	
ART 143	MODERN ART	3.0	11	18								18	59	177.0	DE-KONING	
3246	COURSE TOTAL	3.0	11	18								18	59	177.0	DE-KONING	

COMMUNICATION AND FINE ARTS -----

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		TOTAL		INSTRUCTOR	PT	
												ENR	WSCH	WSCH	INSTRUCTOR			
ART 145	CONTEMPORARY ART HISTORY 1945+																	
3248	COURSE TOTAL	3.0	6	4			4				12	26	78.0	DE-KONING				
ART 150	PHOTOGRAPHY I																	
3249	COURSE TOTAL	6.0	5	6			7			1	6	31	186.0	DRUCKER				
3250		6.0	13	7			1				6	30	180.0	HOUSE				
3251		6.0	10	9			4				7	32	192.0	RAMIREZ				
3252		6.0	9	4			6				5	29	168.0	CHAVEZ				
	COURSE TOTAL		37	26		2	18		1	1	24	122	726.0					
ART 151	PHOTOGRAPHY II																	
3255	COURSE TOTAL	6.0	9	7			1			1	8	29	174.0	COSENTINO				
3257N		6.0	10	7			1				8	27	162.0	TUROUTNET				
	COURSE TOTAL		19	14		1	2				16	56	336.0					
ART 152	PHOTOGRAPHY III																	
3259	COURSE TOTAL	6.0	18	1			1				2	23	138.0	NOEL				
ART 153	ADV LARGE FORMAT PHOTOGRAPHY																	
3261	COURSE TOTAL	6.0	2	1			1				1	4	24.0	NOEL				
ART 154	HISTORY OF PHOTOGRAPHY																	
3263N	COURSE TOTAL	3.0	8				5				11	24	72.0	RAMIREZ				
ART 159A	PHOTOGRAPHY LAB PRACTICE																	
3265	COURSE TOTAL	3.0										24	72.0	COSENTINO				
3267		3.0					11				13	19	57.0	IVERSEN				
3269		3.0					14				15	19	57.0	TUROUTNET				
3271		3.0					8				14	10	30.0	IVERSEN				
3273N		3.0					9				8	12	36.0	CHAVEZ				
	COURSE TOTAL						23			59	2	84	252.0					
ART 159B	PHOTOGRAPHY LAB PRACTICE																	
3275	COURSE TOTAL	3.0										24	72.0	COSENTINO				
3277		3.0					5				4	12	36.0	IVERSEN				
3279		3.0					2				3	11	33.0	TUROUTNET				
3281		3.0					6				2	6	18.0	IVERSEN				
3283N		3.0					4				4	12	36.0	CHAVEZ				
	COURSE TOTAL						17			29	1	52	156.0					
ART 159C	PHOTOGRAPHY LAB PRACTICE																	
3285	COURSE TOTAL	3.0										6	18.0	COSENTINO				
3287		3.0					1				1	3	9.0	IVERSEN				
3289		3.0					1				1	3	9.0	TUROUTNET				
3291		3.0					4				4	4	12.0	IVERSEN				
3293N		3.0					2				2	4	12.0	CHAVEZ				

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

		S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR
ART 179B DIGITAL MEDIA PRACTICUM															
3334		8	3.0							5		1	5	6.9	MONTOURI
3335		8	3.0							4		1	5	5.5	SMITH
3337		8	3.0							2		1	2	1.4	SMITH
3338		8	3.0							2		1	2	1.4	SMITH
3340		8	3.0							4		1	4	4.1	SMITH
3341		8	3.0							4		1	4	5.5	MONTOURI
	COURSE TOTAL									16	2	3	21	24.8	MONTOURI
ART 179C DIGITAL MEDIA PRACTICUM															
3343		8	3.0							3		1	3	4.1	MONTOURI
3344		8	3.0							1		1	2	2.7	SMITH
3346		8	3.0							1		1	1	1.4	SMITH
3347		8	3.0							1		1	1	1.4	SMITH
3350		8	3.0							2		2	2	2.7	SMITH
	COURSE TOTAL									8	1	2	11	12.3	MONTOURI
ART 179D DIGITAL MEDIA PRACTICUM															
3352		8	3.0							2		1	2	1.4	MONTOURI
3353		8	3.0							3		1	2	2.7	SMITH
3355		8	3.0							3		1	3	4.1	SMITH
3356		8	3.0							1		1	1	1.4	SMITH
3358		8	3.0							2		1	3	6.9	MONTOURI
	COURSE TOTAL									8	3	1	13	16.5	MONTOURI
ART 180 ALTERNATIVE PHOTO PROCESSES															
3359		6	6.0	12	2							3	17	102.0	HOUSE
	COURSE TOTAL			12	2							3	17	102.0	HOUSE
ART 181 ADV ALTERNATIV PHOTO PROCESSES															
3360		6	6.0	2								2	2	12.0	HOUSE
	COURSE TOTAL			2								2	2	12.0	HOUSE
ART 189 MULTIMEDIA AND CREATIVE ARTS															
3362N		3	3.0	4	1							2	7	21.0	BAKER
	COURSE TOTAL			4	1							2	7	21.0	BAKER
ART 199 SPECIAL STUDIES IN ART															
3366		3	3.0										1	3.0	PRESTON
3394		6	6.0	2									2	12.0	HOUSE
3396		3	3.0	1	1								2	6.0	HOUSE
3397		3	3.0	4									4	12.0	GROOVER
3398		3	3.0	2									2	6.0	WILSTERMAN
3399		6	6.0	1	2								3	18.0	PRESTON
	COURSE TOTAL			10	3					1			14	57.0	PRESTON
ART 220 PAINTING II															
3363		6	6.0	6	1	1							8	48.0	MOSLEY
	COURSE TOTAL			6	1	1							8	48.0	MOSLEY

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		INSTRUCTOR
											ENR	WSCH	
ART 226	CERAMICS IV												
3364	6.0	1		1	1					2	5	30.0	IRWIN
3365	6.0	3		1						2	4	24.0	IRWIN
	COURSE TOTAL	4		1	1						9	54.0	
ART 229	SCULPTURE II												
3367N	6.0	5		1							6	36.0	WILSTERMAN
	COURSE TOTAL	5		1							6	36.0	
ART 230	FIGURE DRAWING												
3369	6.0	9	3	3				2		6	23	138.0	LAZZARA
	COURSE TOTAL	9	3	3				2		6	23	138.0	
ART 237A	CERAMICS SKILL LABORATORY II												
3370	3.0							2		1	3	9.0	LITTERAL
3371	3.0							4		1	4	12.0	THOMPSON
	COURSE TOTAL							6		2	7	21.0	
ART 237B	CERAMICS SKILL LABORATORY II												
3372 **	0.0							2		1	1	0.0	LITTERAL
3373	3.0							2		1	3	9.0	THOMPSON
	COURSE TOTAL							2		2	4	9.0	
ART 252	PHOTOGRAPHY IV												
3374N	6.0	13	1							1	15	90.0	HOUSE
	COURSE TOTAL	13	1							1	15	90.0	
ART 254	NEGATIVE COLOR PROCESSES												
3375	6.0	5	3							2	10	60.0	PRESTON
	COURSE TOTAL	5	3							2	10	60.0	
ART 256	ADV NEGATIVE COLOR PROCESSES												
3377	6.0	2	1	1						1	5	30.0	PRESTON
	COURSE TOTAL	2	1	1						1	5	30.0	
ART 259A	COLOR LABORATORY PRACTICES												
3379	3.0							2			5	15.0	IVERSEN
3381N	3.0							2			4	12.0	CHAVEZ
	COURSE TOTAL							2			9	27.0	
ART 259B	COLOR LABORATORY PRACTICES												
3383	3.0							2			2	6.0	IVERSEN
3385N	3.0							2			2	6.0	CHAVEZ
	COURSE TOTAL							2			4	12.0	
ART 274	DIGITAL ART MEDIA: SCREEN												
3389	8.0	8	3								14	30.2	PIETERS
	COURSE TOTAL	8	3								14	30.2	

** CLASS NOT VALID FOR A.D.A -- NOTED ONLY (NOT INCLUDED IN TOTALS)

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

ART	WKS	T	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL	TOTAL	INSTRUCTOR	PT
													ENR	WSCH		
ART 275	8		6.0	4	1							7	12	13.7	RENIER	
3390	8		6.0	4	1							7	12	13.7		
COURSE TOTAL				4	1							7	12	13.7		
ART 278	8		6.0	9	2						2	5	19	38.4	HOUSE	
3392	8		6.0	9	2						2	5	19	38.4		
COURSE TOTAL				9	2						2	5	19	38.4		
ART 299	6		6.0	9	1								10	60.0	WILSTERMAN	
3395N	6		6.0	9	1								10	60.0		
COURSE TOTAL				9	1								10	60.0		
SUBJECT TOTAL				672	352	158	37	85	177	147	403	2031		8353.6		

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

ART	S,T WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR		
ART 100			ART APPRECIATION													
3179		3.0	6	7	5	3	2				11	34	99.0	BEDWELL	PT	
3180		3.0	18	19	8	3	2				10	58	174.0	SERRANO		
3181		3.0	17	11	10	3	2				11	57	171.0	SERRANO		
3182		3.0	11	17	15	2	7				10	62	186.0	BUOTE	PT	
3185		3.0	11	17	14	5	2				8	62	186.0	MCCORD	PT	
3186N		3.0	13	15	20	3	4				7	62	183.0	MCCORD	PT	
		COURSE TOTAL	82	85	72	17	19		3		57	335	999.0			
ART 120			TWO DIMENSIONAL DESIGN													
3188		6.0	7	18	2		3				5	32	192.0	MOSLEY		
3190		6.0	7	9	1		3				4	24	144.0	MOSLEY		
3191		6.0	18	4	3		5				5	30	180.0	LAZZARA	PT	
		COURSE TOTAL	32	31	6		3				14	86	516.0			
ART 121			PAINTING I													
3193		6.0	10	11			1				7	30	180.0	MOSLEY		
		COURSE TOTAL	10	11			1				7	30	180.0			
ART 124			DRAWING I													
3195		6.0	10	7	3		1				10	30	180.0	WHEELDEN	PT	
3196		6.0	14	12			1				4	32	192.0	SIEVERS	PT	
3198		6.0	17	11			2				2	30	180.0	HILL	PT	
3199		6.0	4	17	2		1				4	28	168.0	MOSLEY	XP	
3201		6.0	28	10			4				3	41	246.0	RIBERTO	PT	
3203N		6.0	13	3			2				6	25	150.0	BEDWELL	PT	
3204N		6.0	10	5	2		1				10	29	174.0	SCHIRMER	PT	
		COURSE TOTAL	96	65	7	3	5				39	215	1290.0			
ART 126			CERAMICS I													
3205		6.0	11	11	3		2				2	30	180.0	LAWRENCE		
3206		6.0	5	11	2		7				1	27	162.0	LAWRENCE		
3208		6.0	10	13	4		1				1	29	174.0	IRWIN		
3209		6.0	8	8	7		1				10	29	174.0	IRWIN		
		COURSE TOTAL	34	43	16	4	5				10	115	690.0			
ART 127			CERAMICS II													
3211		6.0	3	1			1				3	9	54.0	IRWIN		
3213		6.0	3	2			2				5	9	54.0	LAWRENCE		
		COURSE TOTAL	6	2		1	3				1	18	108.0			
ART 128			CERAMICS III													
3215		6.0	4	1			1				2	5	30.0	IRWIN		
3217		6.0	3	2			1				2	7	42.0	LAWRENCE		
		COURSE TOTAL	7	3		1	2				2	12	72.0			
ART 129			THREE-DIMENSIONAL DESIGN													
3220		6.0	15	3	1		1				2	22	132.0	MANSFIELD	PT	
3222		6.0	11	9			1				2	23	138.0	WILSTERMAN	PT	
3223		6.0	14	4			1				2	21	126.0	WILSTERMAN	XP	

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

ART	COURSE	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		INSTRUCTOR	PT
													ENR	WSCH		
ART 129	THREE-DIMENSIONAL DESIGN	40	16	1	3	(CONT"D)	6	66	396.0							
ART 130	SCULPTURE I	6.0	10	1	1		1	2	12.0	1	2	18	108.0	108.0	GROOVER	PT
3224		6.0	10	1	1		1	2	12.0	1	2	18	108.0	108.0	GROOVER	PT
3225N		6.0	10	1	1		1	2	12.0	1	2	18	108.0	108.0	GROOVER	PT
	COURSE TOTAL		10	1	1		1	2	12.0	1	2	18	108.0	108.0	GROOVER	PT
ART 131	JEWELRY DESIGN I	6.0	8	3	5		2	18	108.0							
3227		6.0	8	3	5		2	18	108.0							
	COURSE TOTAL		8	3	5		2	18	108.0							
ART 132	JEWELRY DESIGN II	6.0	7	1	1		1	9	54.0							
3229		6.0	7	1	1		1	9	54.0							
	COURSE TOTAL		7	1	1		1	9	54.0							
ART 133	JEWELRY DESIGN III	6.0	3	1	1		1	4	24.0							
3231		6.0	3	1	1		1	4	24.0							
	COURSE TOTAL		3	1	1		1	4	24.0							
ART 137A	CERAMICS SKILL LABORATORY I	3.0	7	14	12		4	12	36.0							
3233		3.0	7	14	12		4	12	36.0							
3234		3.0	6	13	7		2	7	21.0							
	COURSE TOTAL		6	13	7		2	7	21.0							
ART 137B	CERAMICS SKILL LABORATORY I	3.0	13	27	19		3	8	24.0							
3236		3.0	13	27	19		3	8	24.0							
3237		3.0	6	13	7		2	3	9.0							
	COURSE TOTAL		6	13	7		2	3	9.0							
ART 140	HIST WEST ART I-PRE TO 1250 AD	3.0	7	14	12		4	12	36.0							
3239		3.0	7	14	12		4	12	36.0							
3241		3.0	6	13	7		2	7	21.0							
	COURSE TOTAL		6	13	7		2	7	21.0							
ART 141	HIST WEST ART II-1250 AD/PRESN	3.0	12	15	8		1	5	16.0							
3245		3.0	12	15	8		1	5	16.0							
3246		3.0	7	10	3		1	3	9.0							
	COURSE TOTAL		7	10	3		1	3	9.0							
ART 142	NON-WESTERN ART HISTORY	3.0	12	4	1		1	8	26.0							
3247		3.0	12	4	1		1	8	26.0							
	COURSE TOTAL		12	4	1		1	8	26.0							
ART 143	MODERN ART	3.0	5	12	7		4	12	46.0							
3249		3.0	5	12	7		4	12	46.0							
	COURSE TOTAL		5	12	7		4	12	46.0							
ART 145	CONTEMPORARY ART HISTORY 1945+	3.0	2	5	1		1	6	16.0							
3251N		3.0	2	5	1		1	6	16.0							
	COURSE TOTAL		2	5	1		1	6	16.0							

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

ART	COURSE	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		INSTRUCTOR	PT
													ENR	WSCH		
ART 145	CONTEMPORARY ART HISTORY 1945+ (CONT'D)			2	5	1		1		1		6	16	48.0		
ART 150	PHOTOGRAPHY I			9	4	1		1		1		11	26	156.0	PRESTON	PT
3253		6.0		8	5	2		2				8	27	162.0	NYE	PT
3254		6.0		17	5	2		3				7	35	210.0	HOUSE	PT
3256		6.0		8	4	2		1				10	25	156.0	CHAVEZ	PT
3258		6.0		11	8	2		1				4	26	156.0	RAMIREZ	PT
3259		6.0		53	27	7		2		2		40	139	840.0	RAMIREZ	PT
ART 151	PHOTOGRAPHY II			11	5			1				12	29	174.0	HOUSE	PT
3261		6.0		3	7			2				3	17	102.0	DRUCKER	PT
3263		6.0		14	12			2				15	46	276.0		PT
ART 152	PHOTOGRAPHY III			6	4							6	16	96.0	NOEL	PT
3265N		6.0		6	4							6	16	96.0	NOEL	PT
ART 153	ADV LARGE FORMAT PHOTOGRAPHY			14								2	16	96.0	NOEL	PT
3267N		6.0		14								2	16	96.0	NOEL	PT
ART 158	STUDIO LIGHTING I			6	5							5	16	96.0	HOUSE	XP
3268		6.0		6	5							5	16	96.0	HOUSE	XP
ART 159A	PHOTOGRAPHY LAB PRACTICE															
3269		3.0								4		15	19	57.0	NYE	PT
3270		3.0								5		15	20	60.0	IVERSEN	PT
3271		3.0								4		11	21	63.0	SEXTON	PT
3272		3.0								7		12	20	60.0	RAMIREZ	PT
3273N		3.0								25		69	19	57.0	IVERSEN	PT
ART 159B	PHOTOGRAPHY LAB PRACTICE															
3275		3.0								4		7	11	33.0	NYE	PT
3276		3.0								1		3	5	15.0	SEXTON	PT
3277		3.0								3		5	8	24.0	RAMIREZ	PT
3278		3.0								9		4	4	12.0	IVERSEN	PT
3279N		3.0								20		20	30	90.0	IVERSEN	PT
ART 159C	PHOTOGRAPHY LAB PRACTICE															
3281		3.0								1		2	2	6.0	NYE	PT
3282		3.0										3	3	9.0	IVERSEN	PT
3283		3.0										7	8	24.0	SEXTON	PT
3284		3.0										6	7	21.0	RAMIREZ	PT
3285N		3.0										3	3	9.0	IVERSEN	PT

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T. HRS A B C D F I CR NC W TOTAL WSCH INSTRUCTOR

ART 159C PHOTOGRAPHY LAB PRACTICE (CONT'D) 1 21 1 23 69.0

ART 159D PHOTOGRAPHY LAB PRACTICE
3288 3.0
3289 3.0
3290 3.0
3291N 3.0
COURSE TOTAL 2 9 2 13 39.0
IVERSEN 21.0
SEXTON 3.0
RAMIREZ 12.0
IVERSEN 3.0

ART 170 MACINTOSH BASIC FOR THE ARTIST
3294 8 6.0 10 2 2 2 17 41.1 PRESTON
3295 8 6.0 5 3 4 4 13 24.7 SMITH
3297N 8 6.0 5 3 3 9 13 27.4 RENNIE
COURSE TOTAL 20 6 1 43 93.2

ART 171 THE COMPUTER AND THE ARTIST
3299 8 6.0 7 2 1 4 14 27.4 CRITTENDEN
3300 9 5.2 8 1 1 4 13 24.1 CRITTENDEN
3302 8 6.0 4 3 3 7 14 19.2 TATRO
COURSE TOTAL 19 6 1 41 70.7

ART 174 INTRODUCTION/DIGITAL IMAGING
3304 8 6.0 6 6 3 3 15 32.9 PIETERS

ART 175 INTERMEDIATE DIGITAL IMAGING
3306 8 6.0 5 1 2 2 12 27.4 RENNIE
COURSE TOTAL 5 1 2 2 12 27.4

ART 176 DIGITAL DRAWING
3307 8 6.0 2 1 1 6 10 11.0 TATRO
COURSE TOTAL 2 1 1 6 10 11.0

ART 178 DIGITAL PHOTOGRAPHY I
3311 8 6.0 4 4 1 1 16 30.2 RITTERMANN
COURSE TOTAL 4 4 1 1 16 30.2

ART 179A DIGITAL MEDIA PRACTICUM
3313 8 3.0 10 2 12 16.5 MONTOURI
3314 8 3.0 7 2 9 7 9.6 MONTOURI
3315 8 3.0 6 1 6 6 11.0 MONTOURI
3316 8 3.0 10 1 10 10 13.2 SMITH
3317 8 3.0 3 2 5 5 6.9 SMITH
3318 8 3.0 4 2 5 5 6.9 SMITH
COURSE TOTAL 41 7 1 49 65.9

ART 179B DIGITAL MEDIA PRACTICUM
3320 8 3.0 1 1 3 3 1.4 MONTOURI
3321 8 3.0 3 3 4 4 4.1 MONTOURI
3322 8 3.0 3 3 6 6 8.2 MONTOURI

COMMUNICATION AND FINE ARTS

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	TOTAL ENR	TOTAL WSCH	INSTRUCTOR
ART 179B DIGITAL MEDIA PRACTICUM													
3323	8	3.0							4		4	5.5	SMITH
3324	8	3.0							3		3	4.1	SMITH
3325	8	3.0							4		5	6.9	SMITH
COURSE TOTAL									15	7	22	30.2	

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	TOTAL ENR	TOTAL WSCH	INSTRUCTOR
ART 179C DIGITAL MEDIA PRACTICUM													
3327	8	3.0							2		2	2.7	MONTOURI
3328	8	3.0							1	1	1	1.4	MONTOURI
3329	8	3.0							1	4	4	5.5	MONTOURI
3330	8	3.0							1	1	1	1.4	SMITH
COURSE TOTAL									3	5	8	11.0	

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	TOTAL ENR	TOTAL WSCH	INSTRUCTOR
ART 179D DIGITAL MEDIA PRACTICUM													
3335	8	3.0							1	1	1	1.4	MONTOURI
3336	8	3.0							1	2	2	2.7	MONTOURI
3337	8	3.0							1	1	1	1.4	SMITH
3339	8	3.0							1	1	1	1.4	SMITH
COURSE TOTAL									2	3	5	6.9	

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	TOTAL ENR	TOTAL WSCH	INSTRUCTOR
ART 189 MULTIMEDIA AND CREATIVE ARTS													
3346N	3	3.0							1	1	1	15.0	BAKER
COURSE TOTAL									1	1	1	15.0	

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	TOTAL ENR	TOTAL WSCH	INSTRUCTOR
ART 199 SPECIAL STUDIES IN ART													
3391	3	3.0							3		3	9.0	WILSTERMAN
3392	3	3.0							1	1	1	3.0	GROOVER
3393	3	3.0							2		2	6.0	HOUSE
3394	6	6.0							1	1	1	6.0	HOUSE
3395	9	9.0							1	1	1	18.0	HOUSE
3396	9	9.0							1	1	1	9.0	RAMIREZ
3397	3	3.0							1	1	1	6.0	GROOVER
COURSE TOTAL									10	2	12	57.0	

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	TOTAL ENR	TOTAL WSCH	INSTRUCTOR
ART 226 CERAMICS IV													
3349	6	6.0							1		1	24.0	IRWIN
3350	6	6.0							1	1	1	6.0	LAWRENCE
COURSE TOTAL									1	1	2	30.0	

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	TOTAL ENR	TOTAL WSCH	INSTRUCTOR
ART 229 SCULPTURE II													
3352N	6	6.0							1		1	6.0	WILSTERMAN
COURSE TOTAL									1		1	6.0	

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	TOTAL ENR	TOTAL WSCH	INSTRUCTOR
ART 237A CERAMICS SKILL LABORATORY II													
3354	3	3.0							3	1	4	12.0	THOMPSON
COURSE TOTAL									3	1	4	12.0	

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	TOTAL ENR	TOTAL WSCH	INSTRUCTOR
ART 237B CERAMICS SKILL LABORATORY II													
3357	0	0.0									1	0.0	THOMPSON
COURSE TOTAL											1	0.0	

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COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL	TOTAL	INSTRUCTOR	PT
											ENR	WSCH		
ART 237B	CERAMICS SKILL LABORATORY II													
3358	COURSE TOTAL	3.0						3	1	2	6	18.0	THOMPSON	
ART 253A	SEMINAR IN PHOTOGRAPHY													
3367N	COURSE TOTAL	3.0	9	2				6	6	6	17	48.0	CHAVEZ	PT
ART 253B	SEMINAR IN PHOTOGRAPHY													
3368N**	COURSE TOTAL	0.0						1	1	1	1	0.0	CHAVEZ	
ART 253C	SEMINAR IN PHOTOGRAPHY													
3369N	COURSE TOTAL	3.0	2					2	2	2	2	6.0	CHAVEZ	
ART 255	POSITIVE COLOR PROCESSES													
3371N	COURSE TOTAL	6.0	3	4				1	1	5	13	78.0	HOUSE	
ART 257	ADV POSITIVE COLOR PROCESSES													
3373N	COURSE TOTAL	6.0	2					1	1	5	3	18.0	HOUSE	
ART 259A	COLOR LABORATORY PRACTICES													
3375	COURSE TOTAL	3.0						1	5	3	5	15.0	NYE	
3376N	COURSE TOTAL	3.0						1	6	3	10	30.0	IVERSEN	
ART 259B	COLOR LABORATORY PRACTICES													
3379N	COURSE TOTAL	3.0							3	3	3	9.0	IVERSEN	
ART 278	DIGITAL PHOTOGRAPHY II													
3385	COURSE TOTAL	8.0	3					1	7	7	11	11.0	RITTERMANN	PT
ART 280	THE STRUCTURE OF SCULPTURE													
3386	COURSE TOTAL	6.0	1						1	1	1	6.0	WILSTERMAN	
3387N	COURSE TOTAL	6.0	4	1				1	1	1	7	42.0	WILSTERMAN	
ART 299	BEGIN CLAY & GLAZE TECHNOLOGY													
3389	COURSE TOTAL	6.0	6	2		1		4	4	4	17	102.0	LITTERAL	PT
SUBJECT TOTAL		579	420	155	42	90		142	156	360	1944	8148.4		

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COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
ART 100			ART APPRECIATION												
3180		3.0	18	10	12	7	4		3		9	53	159.0	BEDWELL	PT
3182		3.0	5	18	15		4				10	62	186.0	SERRANO	PT
3183		3.0	4	4	3	1	9		7		8	29	84.0	MURPHY	PT
3184		3.0	10	15	11	3	2				12	60	177.0	SERRANO	PT
3185		3.0	10	4	5	4	7				4	30	87.0	ROGERS	PT
3186		3.0	6	6	4	4	5				16	41	123.0	SERRANO	PT
3187		3.0	18	10	8	4	3				9	45	135.0	MCCORD	PT
3188N		3.0	14	13	3	1	3				13	41	123.0	MCCORD	PT
3189N		3.0	8	5	5	2	1				8	35	105.0	DE-KONING	PT
3190N		3.0	2	7	2	1	2				1	22	66.0	DE-KONING	XP
			95	92	68	19	37		12		95	418	1245.0		
ART 120			TWO DIMENSIONAL DESIGN												
3191		6.0	7	12	3						6	28	168.0	MOSLEY	PT
3192		6.0	9	14	1						5	29	174.0	MOSLEY	PT
			16	26	4						11	57	342.0		
ART 121			PAINTING I												
3194		6.0	4	6	3						1	14	78.0	MOSLEY	PT
			4	6	3						1	14	78.0		
ART 124			DRAWING I												
3196		6.0	11	8	2		1				10	31	186.0	MARTIN	PT
3198		6.0	10	8	4						5	28	168.0	HILL	PT
3200		6.0	4	13	2						8	27	162.0	MOSLEY	XP
3202		6.0	22	6	2						4	32	192.0	RIBERTO	PT
3204N		6.0	12	8	2	1	3				6	33	192.0	BEDWELL	PT
3205N		6.0	14	8	2	1	3				5	33	192.0	SCHIRMER	PT
			73	51	12	2	7				38	183	1092.0		
ART 125			DRAWING II												
3206		6.0	11	12	8	1	1				4	38	228.0	WHEELDEN	PT
			11	12	8	1	1				4	38	228.0		
ART 126			CERAMICS I												
3208		6.0	9	6	2		3				4	26	156.0	LAWRENCE	PT
3210		6.0	8	7	4		2				6	28	168.0	LAWRENCE	PT
3212		6.0	19	5	4	1					3	32	192.0	IRWIN	PT
3213		6.0	16	4	3		1				5	30	180.0	IRWIN	PT
			52	22	13	1	6				18	116	696.0		
ART 127			CERAMICS II												
3215		6.0	2	2			1				4	9	54.0	IRWIN	PT
3217		6.0	4	2			1				1	8	48.0	LAWRENCE	PT
			6	2			1				5	17	102.0		
ART 128			CERAMICS III												
3219		6.0	3				1				2	5	30.0	IRWIN	PT
3221		6.0	1				1				2	3	18.0	LAWRENCE	PT

COMMUNICATION AND FINE ARTS

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ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
ART 128	CERAMICS III		4												
	COURSE TOTAL									1	2	8	48.0		
															(CONT'D)
ART 129	THREE-DIMENSIONAL DESIGN														
	3223	6.0	15	1	1		1				2	20	120.0	MANSFIELD	PT
	3224	6.0	4	3	1						5	17	102.0	KLINE	PT
	3225	6.0	15	2	1						7	22	132.0	WILSTERMAN	
	3226	6.0	9	4	2						1	14	84.0	WILSTERMAN	
	COURSE TOTAL		43	10	2		1				15	73	438.0		
ART 130	SCULPTURE I														
	3227	6.0	8		1						1	10	60.0	WILSTERMAN	XP
	3228N	6.0	6		1						2	8	48.0	WILSTERMAN	XP
	COURSE TOTAL		14		1						3	18	108.0		
ART 131	JEWELRY DESIGN I														
	3229	6.0	6	1	1		2				2	12	72.0	GROOVER	PT
	COURSE TOTAL		6	1	1		2				2	12	72.0		
ART 132	JEWELRY DESIGN II														
	3230	6.0	1	4	2		1					8	48.0	GROOVER	
	COURSE TOTAL		1	4	2		1					8	48.0		
ART 133	JEWELRY DESIGN III														
	3232	6.0	2	1							3	6	36.0	GROOVER	
	COURSE TOTAL		2	1							3	6	36.0		
ART 137A	CERAMICS SKILL LABORATORY I														
	3233	3.0							7	2	1	10	30.0	THOMPSON	PT
	3234	3.0							6	2	7	12	36.0	THOMPSON	PT
	COURSE TOTAL								13	2	7	22	66.0		
ART 137B	CERAMICS SKILL LABORATORY I														
	3235	3.0							5	1		6	18.0	THOMPSON	
	3236	3.0							1	1		7	3.0	THOMPSON	
	COURSE TOTAL								6	1		7	21.0		
ART 140	HIST WEST ART I-PRE TO 1250 AD														
	3237	3.0	9	7	8		3				8	37	111.0	SERRANO	
	3238	3.0	7	7	11		2				11	39	117.0	SERRANO	
	COURSE TOTAL		16	14	19		3				19	76	228.0		
ART 141	HIST WEST ART II-1250 AD/PRESN														
	3240	3.0	4	12	15		4				11	48	141.0	DE-KONING	
	3242N	3.0	15	13	6		3				5	43	129.0	DE-KONING	
	COURSE TOTAL		19	25	21		7				16	91	270.0		
ART 142	NON-WESTERN ART HISTORY														
	3244	3.0	15				1				2	18	54.0	CASSIDY	PT
	COURSE TOTAL		15				1				2	18	54.0		

COMMUNICATION AND FINE ARTS

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S.T. WKS HRS A B C D E F I CR NC W TOTAL ENR TOTAL WSCH INSTRUCTOR

ART 143 MODERN ART 7 9 2 3 4 4 14 39 117.0 DE-KONING
 COURSE TOTAL 3.0 7 9 2 3 4 14 39 117.0

ART 145 CONTEMPORARY ART HISTORY 1945+ 1 1 1 1 1 9 17 51.0 DE-KONING
 COURSE TOTAL 3.0 1 1 1 1 1 9 17 51.0

ART 150 PHOTOGRAPHY I 12 4 3 1 1 8 29 174.0 HOUSE
 3249 6.0 12 4 3 1 1 8 29 174.0 HOUSE
 3250 6.0 16 5 4 4 2 22 31 186.0 HOUSE
 3251 6.0 5 4 1 1 7 19 114.0 CHAVEZ
 3252 6.0 8 5 2 1 7 23 138.0 NYE
 COURSE TOTAL 41 18 9 6 2 24 102 612.0

ART 151 PHOTOGRAPHY II 7 4 2 1 3 7 25 150.0 DRUCKER
 3255 6.0 7 4 2 1 3 7 25 150.0 DRUCKER
 3257N 6.0 9 5 1 1 9 24 144.0 RAMIREZ
 COURSE TOTAL 16 9 3 1 3 16 49 294.0

ART 152 PHOTOGRAPHY III 13 1 1 1 1 1 15 90.0 NOEL
 3259 6.0 13 1 1 1 1 15 90.0 NOEL
 COURSE TOTAL 13 1 1 1 1 1 15 90.0

ART 154 HISTORY OF PHOTOGRAPHY 7 3 4 2 3 7 29 87.0 RAMIREZ
 3263N 3.0 7 3 4 2 3 7 29 87.0 RAMIREZ
 COURSE TOTAL 7 3 4 2 3 7 29 87.0

ART 159A PHOTOGRAPHY LAB PRACTICE 3.0 9 12 23 69.0 SEXTON
 3265 3.0 9 12 23 69.0 SEXTON
 3267 3.0 5 11 21 63.0 IVERSEN
 3269 3.0 7 16 21 63.0 NYE
 3271 3.0 10 16 21 63.0 IVERSEN
 3273N 3.0 10 16 21 63.0 IVERSEN
 COURSE TOTAL 23 65 93 279.0 CHAVEZ

ART 159B PHOTOGRAPHY LAB PRACTICE 3.0 4 1 6 18.0 SEXTON
 3275 3.0 4 1 6 18.0 SEXTON
 3277 3.0 5 1 6 18.0 IVERSEN
 3279 3.0 4 1 6 18.0 NYE
 3281 3.0 4 1 6 18.0 IVERSEN
 3283N 3.0 4 1 6 18.0 IVERSEN
 COURSE TOTAL 12 32 122 366.0 CHAVEZ

ART 159C PHOTOGRAPHY LAB PRACTICE 3.0 1 1 1 3.0 SEXTON
 3285 3.0 1 1 1 3.0 SEXTON
 3287 3.0 2 1 1 6.0 IVERSEN
 3289 3.0 2 1 1 6.0 NYE
 3291 3.0 2 1 1 6.0 IVERSEN
 3293N 3.0 2 1 1 6.0 CHAVEZ

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T. WKS HRS A B C D F I CR NC W TOTAL ENR TOTAL WSCH INSTRUCTOR

ART 159C PHOTOGRAPHY LAB PRACTICE (CONT'D) 5 19 24 72.0

ART 159D PHOTOGRAPHY LAB PRACTICE
3297 3.0 3 IVERSEN 9.0
3299 3.0 2 NYE 9.0
3301 3.0 3 IVERSEN 6.0
3303N 3.0 3 CHAVEZ 9.0
COURSE TOTAL 11 33.0

ART 162 THE ARTIST'S BOOK
3305N 6.0 8 2 1 2 13 78.0 HOUSE
COURSE TOTAL 8 2 13

ART 170 MACINTOSH BASIC FOR THE ARTIST
3307 8 6.0 4 1 1 12 30.2 RENTER
3309 8 6.0 5 3 2 15 35.7 PRESTON
COURSE TOTAL 9 4 3 1 2 27 65.9

ART 171 THE COMPUTER AND THE ARTIST
3315 8 6.0 3 3 3 14 24.7 TATRO
3317 8 6.0 5 3 3 13 21.9 CRITTENDEN
COURSE TOTAL 8 6.0 8 6 6 46.6

ART 174 INTRODUCTION/DIGITAL IMAGING
3319N 8 6.0 12 2 2 15 38.4 CRITTENDEN
COURSE TOTAL 12 2 15

ART 175 INTERMEDIATE DIGITAL IMAGING
3321N 8 6.0 6 3 3 12 27.4 CRITTENDEN
COURSE TOTAL 6 3 3 12

ART 178 DIGITAL PHOTOGRAPHY I
3323 8 6.0 9 1 1 15 32.9 SMITH
3324N 8 6.0 3 7 2 15 35.7 RITTERMANN
COURSE TOTAL 12 8 2 2 1 30 68.6

ART 179A DIGITAL MEDIA PRACTICUM
3325 8 3.0 13 4 2 18 20.6 MONTOURI
3326 8 3.0 14 4 2 14 5.5 MONTOURI
3328 8 3.0 12 2 2 14 19.2 MONTOURI
3329 8 3.0 12 2 2 14 19.2 MONTOURI
3331 8 3.0 9 1 1 15 13.7 SMITH
3332 8 3.0 2 2 2 4 2.7 SMITH
COURSE TOTAL 42 5 5 10 57 64.4

ART 179B DIGITAL MEDIA PRACTICUM
3334 8 3.0 1 4 1 1 1.4 MONTOURI
3335 8 3.0 4 1 1 4 5.5 MONTOURI
3337 8 3.0 5 1 1 4 1.4 MONTOURI
3338 8 3.0 5 1 1 7 8.2 MONTOURI

COMMUNICATION AND FINE ARTS

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	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	TOTAL W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
ART 230	FIGURE DRAWING														
3369		6.0	9	1	1	1			1		5	18	102.0	LAZZARA	PT
	COURSE TOTAL		9	1	1	1			1		5	18	102.0		
ART 237A	CERAMICS SKILL LABORATORY II														
3370		3.0							3	1	1	4	12.0	THOMPSON	
3371		3.0							4	1	1	2	6.0	THOMPSON	
	COURSE TOTAL								7	2	2	6	18.0		
ART 237B	CERAMICS SKILL LABORATORY II														
3373		3.0							1	1		2	6.0	THOMPSON	
	COURSE TOTAL								1	1		2	6.0		
ART 252	PHOTOGRAPHY IV														
3374N		6.0	10	1	1							12	72.0	HOUSE	XP
	COURSE TOTAL		10	1	1							12	72.0		
ART 254	NEGATIVE COLOR PROCESSES														
3375		6.0	2	2							5	11	66.0	PRESTON	PT
	COURSE TOTAL		2	2							5	11	66.0		
ART 256	ADV NEGATIVE COLOR PROCESSES														
3377		6.0	3	1								4	24.0	PRESTON	
	COURSE TOTAL		3	1								4	24.0		
ART 259A	COLOR LABORATORY PRACTICES														
3379		3.0								6		6	18.0	NYE	
3381N		3.0								1		7	3.0	CHAVEZ	
	COURSE TOTAL									7		13	21.0		
ART 259B	COLOR LABORATORY PRACTICES														
3385N		3.0							1	4		5	15.0	CHAVEZ	
	COURSE TOTAL								1	4		5	15.0		
ART 278	DIGITAL PHOTOGRAPHY II														
3392N		8.0	7								3	13	27.4	RITTERMANN	PT
	COURSE TOTAL		7								3	13	27.4		
ART 280	THE STRUCTURE OF SCULPTURE														
3395N		6.0	2									2	12.0	WILSTERMAN	
	COURSE TOTAL		2									2	12.0		
ART 281A	STUDIO WORKSHOP/PUBLIC SCULPT														
3396N		6.0	5									6	36.0	WILSTERMAN	
	COURSE TOTAL		5									6	36.0		
ART 299	PORTFOLIO/ART PRES/CERAMIC ART														
3394		6.0	3								3	11	66.0	LITTERAL	PT

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ART COURSE TOTAL	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL	
												ENR	TOTAL WSCH INSTRUCTOR
ART 299 PORTFOLIO/ART PRES/CERAMIC ART (CONT"D)									3		5	11	66.0
SUBJECT TOTAL	606	348	189	47	94				148	155	385	1972	8150.3

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	S.T.	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR		
ART 100			ART APPRECIATION													
3179		3.0	16	14	12	1	3				6	52	156.0	BEDWELL	PT	
3180		3.0	13	17	11	3	11				4	59	177.0	MCCORD	PT	
3181		3.0	6	17	11	6	7		1		7	55	165.0	WASCHER	PT	
3182		3.0	15	11	8	3	7				2	39	117.0	MCCORD	PT	
3183		3.0	5	12	11	2	2				2	46	135.0	SERRANO	PT	
3184		3.0	19	14	11	3	3				5	45	135.0	PSUTY	PT	
3186		3.0	17	6	4	1	15				5	43	129.0	MORRIS	PT	
3187N		3.0	11	7	2	1	6		2		5	45	135.0	WASCHER	PT	
3188N		3.0	24	13	9	5	2				6	47	141.0	WASCHER	PT	
COURSE TOTAL			126	111	71	22	36		3		62	431	1290.0			
ART 120			TWO DIMENSIONAL DESIGN													
3189		6.0	3	14	4		3				4	28	168.0	MOSLEY	XP	
3190		6.0	11	7	2		2				5	27	162.0	MOSLEY	XP	
3191		6.0	19	6	1		5				2	28	168.0	LAZZARA	PT	
COURSE TOTAL			33	27	7		5				11	83	498.0			
ART 121			PAINTING I													
3193		6.0	8	8	1		1		1		5	24	138.0	MOSLEY	PT	
COURSE TOTAL			8	8	1		1		1		5	24	138.0			
ART 124			DRAWING I													
3195		6.0	12	9	4						6	31	180.0	WHEELDEN	PT	
3196		6.0	9	11	4						5	30	180.0	MARTIN	PT	
3198		6.0	14	6	5		3				5	33	198.0	HILL	PT	
3199		6.0	6	10	4			2			7	29	174.0	MOSLEY	PT	
3201		6.0	25	4	1						2	32	192.0	RIBERTO	PT	
3203N		6.0	12	9	1						2	25	150.0	BEDWELL	PT	
3204N		6.0	4	3	1		1				1	28	168.0	SCHIRMER	PT	
COURSE TOTAL			82	52	20	1	7		2		44	208	1242.0			
ART 126			CERAMICS I													
3205		6.0	15	9	2		2				4	32	192.0	IRWIN	PT	
3206		6.0	8	8	2		1		3		7	30	180.0	BERLIN	XP	
3208		6.0	13	3	2		2				7	28	168.0	IRWIN	XP	
3209		6.0	9	7	1		1				7	25	150.0	IRWIN	PT	
COURSE TOTAL			45	27	7	5	3		3		25	115	690.0	BETSCHART	PT	
ART 127			CERAMICS II													
3211		6.0	3	1	1						4	9	48.0	IRWIN	XP	
3213		6.0	2	1	1						5	4	24.0	IRWIN	XP	
COURSE TOTAL			5	2	2	1					9	13	72.0			
ART 128			CERAMICS III													
3215		6.0	1	1	1					1	1	4	24.0	IRWIN	XP	
3217		6.0	2	1	1					1	1	5	30.0	IRWIN	XP	
COURSE TOTAL			3	2	2	2				2	2	9	54.0			

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ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR		
ART 129			THREE-DIMENSIONAL DESIGN													
3219		6.0	12	1	1						6	20	120.0	MANSFIELD	PT	
3220		6.0	9	4			1				5	20	120.0	KLINE	PT	
3222		6.0	12	5							4	23	138.0	WILSTERMAN	XP	
3223		6.0	10	10							4	14	84.0	WILSTERMAN	XP	
		COURSE TOTAL	43	10	2	1					20	77	462.0			
ART 130			SCULPTURE I													
3224		6.0	6						2		1	9	54.0	WILSTERMAN	XP	
3225N		6.0	11						2		3	14	84.0	WILSTERMAN	XP	
		COURSE TOTAL	17						4		4	23	138.0			
ART 131			JEWELRY DESIGN I													
3227		6.0	10		4						1	17	102.0	GROOVER	PT	
		COURSE TOTAL	10		4				2		1	17	102.0			
ART 132			JEWELRY DESIGN II													
3228		6.0	3									6	36.0	GROOVER		
		COURSE TOTAL	3						2			6	36.0			
ART 133			JEWELRY DESIGN III													
3229		6.0	3								2	5	30.0	GROOVER		
		COURSE TOTAL	3						1		2	5	30.0			
ART 134			PATINA AND SURFACE ON METAL													
3230N		4.0	7								4	12	48.0	MANSFIELD	PT	
		COURSE TOTAL	7			1			1		4	12	48.0			
ART 136A			GLAZE FORMULATION													
3231		6.0	3						1		2	10	60.0	LITTERAL	PT	
		COURSE TOTAL	3						1		2	10	60.0			
ART 136B			GLAZE FORMULATION													
3232		6.0	1									1	6.0	LITTERAL		
		COURSE TOTAL	1									1	6.0			
ART 137A			CERAMICS SKILL LABORATORY I													
3233		3.0									15	22	66.0	THOMPSON	PT	
3234		3.0									13	19	57.0	THOMPSON	PT	
3235		15									5	9	16.5	THOMPSON	PT	
3240		15									4	7	13.7	LITTERAL	PT	
		COURSE TOTAL									37	57	153.2			
ART 137B			CERAMICS SKILL LABORATORY I													
3236		3.0									1	1	3.0	THOMPSON	PT	
3237		3.0									1	1	3.0	THOMPSON	PT	
3238	**	15									1	1	0.0	THOMPSON	PT	
3243		15									1	5	11.0	LITTERAL	PT	

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COMMUNICATION AND FINE ARTS

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ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		INSTRUCTOR	PT				
												ENR	WSCH						
ART 137B																			
CERAMICS SKILL LABORATORY I (CONT'D)													3	3	1	7	17.0		
COURSE TOTAL																			
ART 140																			
HIST WEST ART I-PRE TO 1250 AD													10	45	135.0	SERRANO			
3239		3.0	10	8	14	1	2												
3241		3.0	3	7	4														
COURSE TOTAL													17	68	204.0	SERRANO			
ART 141																			
HIST WEST ART II-1250 AD/PRESN													8	43	129.0	MURPHY			
3245		3.0	4	12	10	2	7												
3246N		3.0	2	7	2	1	7												
COURSE TOTAL													19	73	219.0	MURPHY			
ART 142																			
NON-WESTERN ART HISTORY													4	19	57.0	SERRANO			
3247		3.0	4	5	4	1	1												
COURSE TOTAL													11	19	57.0	SERRANO			
ART 143																			
MODERN ART													8	37	111.0	MURPHY			
3249		3.0	8	5	8		9												
COURSE TOTAL													11	37	111.0	MURPHY			
ART 145																			
CONTEMPORARY ART HISTORY 1945+													5	19	57.0	SERRANO			
3251		3.0	5	6	2	1	2												
COURSE TOTAL													11	19	57.0	SERRANO			
ART 150																			
PHOTOGRAPHY I													6	21	126.0	RAMIREZ			
3253		6.0	6	9	3		1												
3254		6.0	11	9	3		1												
3255		6.0	7	9	2		4												
3256		6.0	7	3	3		2												
3258		6.0	7	7	3		2												
3259		6.0	3	7	1		2												
COURSE TOTAL													34	122	732.0	CHAVEZ			
ART 151																			
PHOTOGRAPHY II													7	23	138.0	HOUSE			
3261		6.0	6	7	2		1												
3263		6.0	7	1	2		1												
COURSE TOTAL													13	39	234.0	TURONNET			
ART 152																			
PHOTOGRAPHY III													1	20	120.0	NOEL			
3265N		6.0	16	1			1												
COURSE TOTAL													16	20	120.0	NOEL			
ART 153																			
ADV LARGE FORMAT PHOTOGRAPHY													6	9	54.0	NOEL			
3266N		6.0	6	1															
COURSE TOTAL													6	9	54.0	NOEL			
ART 158																			
STUDIO LIGHTING I													6	23	138.0	HOUSE			
3267N		6.0	11	6	1		1												
COURSE TOTAL													11	23	138.0	HOUSE			

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ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		TOTAL WSCH	INSTRUCTOR	PT	
												ENR	ENR				
ART 159A PHOTOGRAPHY LAB PRACTICE																	
3268		3.0							7	8			15	45.0	HOUSE	PT	
3269		3.0							8	6			16	48.0	HOUSE	PT	
3270		3.0							1	10			11	33.0	IVERSEN	PT	
3271		3.0							8	12			20	60.0	RAMIREZ	PT	
3272		3.0							8	8			16	48.0	IVERSEN	PT	
3273N		3.0							1	8			9	27.0	IVERSEN	PT	
COURSE TOTAL									33	52	2		87	261.0	NYE	PT	

ART 159B PHOTOGRAPHY LAB PRACTICE																	
3274		3.0							4	1	2		7	21.0	HOUSE		
3275		3.0							3	2			7	21.0	HOUSE		
3276		3.0							2	9			11	33.0	IVERSEN		
3277		3.0							1	1			2	6.0	RAMIREZ		
3278		3.0							1	6			7	21.0	IVERSEN		
3279N		3.0							2	3			5	15.0	IVERSEN		
COURSE TOTAL									13	22	4		39	117.0	NYE		

ART 159C PHOTOGRAPHY LAB PRACTICE																	
3280		3.0							1	4			5	15.0	HOUSE		
3281		3.0							4	3			7	21.0	HOUSE		
3282		3.0							1	1			2	6.0	IVERSEN		
3284		3.0							1	1			1	3.0	IVERSEN		
3285N		3.0							6	1			1	3.0	NYE		
COURSE TOTAL									6	10			16	48.0	NYE		

ART 159D PHOTOGRAPHY LAB PRACTICE																	
3286		3.0								2			2	6.0	HOUSE		
3287		3.0							1	1			2	6.0	HOUSE		
3288		3.0								2			2	6.0	IVERSEN		
3289		3.0								5			5	15.0	RAMIREZ		
3290 **		0.0								1			1	0.0	IVERSEN		
3291N		3.0							1	2			2	6.0	IVERSEN		
COURSE TOTAL									1	12	1		13	39.0	NYE		

ART 170 MACINTOSH BASIC FOR THE ARTIST																	
3297N		6.0															
COURSE TOTAL											6		15	24.7	PRESTON		PT

ART 171 THE ARTIST AND THE COMPUTER																	
3299		6.0															
3300		6.0															
COURSE TOTAL											5		12	66.0	RENIER		PT

ART 175 DIGITAL IMAGING I																	
3304		6.0															
COURSE TOTAL											3		12	72.0	KIRKPATRICK		PT

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COMMUNICATION AND FINE ARTS

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
ART 176	DIGITAL DRAWING	6.0	3	2	3						5	13	78.0	TATRO	PT
3307	COURSE TOTAL		3	2	3						5	13	78.0		
ART 178	DIGITAL PHOTOGRAPHY I	6.0	2	5	1	1			1		5	14	84.0	SMITH	PT
3310	COURSE TOTAL		2	5	1	1			1		5	14	84.0		
3311N	COURSE TOTAL	6.0	9	3	1	1			1		11	31	102.0	TURONNET	PT
ART 179A	DIGITAL MEDIA PRACTICUM	3.0									3	16	45.0	MONTOURI	PT
3313	COURSE TOTAL										3	16	45.0		
3315	COURSE TOTAL	3.0									1	12	36.0	MONTOURI	PT
3317	COURSE TOTAL	3.0									5	11	30.0	SMITH	PT
ART 179B	DIGITAL MEDIA PRACTICUM	3.0									1	4	12.0	MONTOURI	PT
3322	COURSE TOTAL										1	4	12.0		
3324	COURSE TOTAL	3.0									5	5	15.0	SMITH	PT
ART 179C	DIGITAL MEDIA PRACTICUM	3.0									3	7	9.0	MONTOURI	PT
3329	COURSE TOTAL										3	7	9.0		
3331	COURSE TOTAL	3.0									4	7	12.0	SMITH	PT
ART 179D	DIGITAL MEDIA PRACTICUM	3.0									2	2	6.0	MONTOURI	PT
3336	COURSE TOTAL										2	2	6.0		
ART 189	MULTIMEDIA AND CREATIVE ARTS	3.0	1								1	2	3.0	BAKER	PT
3346	COURSE TOTAL		1								1	2	3.0		
ART 199	SPECIAL STUDIES IN ART	3.0	1	1							1	1	3.0	NOEL	PT
3388	COURSE TOTAL		1	1							1	1	3.0	MOSLEY	PT
3389	COURSE TOTAL	3.0									1	1	3.0	GROOVER	PT
3390	COURSE TOTAL	3.0					1				1	1	3.0	NOEL	PT
3391	COURSE TOTAL	3.0	1								1	1	3.0	NOEL	PT
3392	COURSE TOTAL	0.0									1	1	0.0	NOEL	PT
3393	COURSE TOTAL	3.0	1								1	1	3.0	GROOVER	PT
ART 226	CERAMICS IV	6.0	1	1							1	3	18.0	IRWIN	PT
3349	COURSE TOTAL		1	1							1	3	18.0	IRWIN	PT
3350	COURSE TOTAL	6.0	2	1							2	4	24.0	IRWIN	PT
	COURSE TOTAL		2	1							3	7	42.0		

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COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
ART 229 SCULPTURE II															
3352N		6.0	2									2	12.0	WILSTERMAN	
COURSE TOTAL			2									2	12.0		
ART 237A CERAMICS SKILL LABORATORY II															
3356		15							2		1	3	5.5	THOMPSON	
3363		15							1		1	1	2.7	LITTERAL	
COURSE TOTAL									3		2	4	8.2		
ART 237B CERAMICS SKILL LABORATORY II															
3358 **		0.0							2		1	1	0.0	THOMPSON	
3359		15							3		2	2	5.5	THOMPSON	
3365		15							5		1	6	11.0	LITTERAL	
COURSE TOTAL									7		2	8	16.5		
ART 240 DRAWING THE HUMAN HEAD															
3361		3.0	7	4							4	16	48.0	WHEELDEN	PT
COURSE TOTAL			7	4							4	16	48.0		
ART 253A SEMINAR IN PHOTOGRAPHY															
3367N		3.0	2								10	13	39.0	SEXTON	PT
COURSE TOTAL			2								10	13	39.0		
ART 258 STUDIO LIGHTING II															
3374N		6.0	2	1					1			4	24.0	HOUSE	
COURSE TOTAL			2	1					1			4	24.0		
ART 280 THE STRUCTURE OF SCULPTURE															
3380N		6.0	6									6	36.0	WILSTERMAN	
COURSE TOTAL			6									6	36.0		
ART 281B STUDIO WORKSHOP/PUBLIC SCULPT															
3383N		6.0	1									1	6.0	WILSTERMAN	
COURSE TOTAL			1									1	6.0		
ART 281C STUDIO WORKSHOP/PUBLIC SCULPT															
3384N		6.0	3									3	18.0	WILSTERMAN	
COURSE TOTAL			3									3	18.0		
SUBJECT TOTAL			564	374	174	45	107		164	110	370	1908	8388.6		

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COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T. WKS HRS A B C D F I CR NC W TOTAL ENR TOTAL WSCH INSTRUCTOR

ART 128 CERAMICS III 2 2 (CONT"D) 1 5 30.0

ART 129 THREE-DIMENSIONAL DESIGN
 3223 6.0 17 2 1 1 138.0 MANSFIELD PT
 3224 6.0 15 7 4 1 20.0 KLINE PT
 3225 6.0 17 5 1 1 25.0 WILSTERMAN XP
 3226 6.0 3 2 1 1 6.0 WILSTERMAN XP
 COURSE TOTAL 42 16 6 1 1 44.0

ART 130 SCULPTURE I
 3227 6.0 13 1 2 114.0 WILSTERMAN XP
 3228N 6.0 8 2 2 12.0 WILSTERMAN
 COURSE TOTAL 21 1 4 186.0

ART 131 JEWELRY DESIGN I
 3229 6.0 9 1 1 1 20.0 GROOVER PT
 COURSE TOTAL 9 1 2 120.0

ART 132 JEWELRY DESIGN II
 3230 6.0 2 3 30.0 GROOVER
 COURSE TOTAL 2 3 30.0

ART 133 JEWELRY DESIGN III
 3231 6.0 2 1 18.0 GROOVER
 COURSE TOTAL 2 1 18.0

ART 134 PATINA AND SURFACE ON METAL
 3232N 4.0 4 4 24.0 MANSFIELD PT
 COURSE TOTAL 4 4 24.0

ART 137A CERAMICS SKILL LABORATORY I
 3233 3.0 14 5 21 63.0 THOMPSON PT
 3234 3.0 9 4 14 42.0 THOMPSON PT
 3235 3.0 10 2 14 42.0 THOMPSON PT
 3236 3.0 13 4 18 54.0 KLEIN PT
 COURSE TOTAL 46 11 12 69 207.0 LITTERAL PT

ART 137B CERAMICS SKILL LABORATORY I
 3237 3.0 4 1 5 14 6.0 THOMPSON
 3238 3.0 4 1 5 14 6.0 THOMPSON
 3239 3.0 4 1 5 14 6.0 KLEIN
 3240 3.0 8 3 14 42.0 LITTERAL
 COURSE TOTAL 8 3 3 14 42.0

ART 140 HIST WEST ART I-PRE TO 1250 AD
 3242 3.0 6 8 6 123.0 DE-KONING
 3243 3.0 2 9 8 27 81.0 DE-KONING
 COURSE TOTAL 8 17 14 3 204.0

COMMUNICATION AND FINE ARTS

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ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
ART 141	HIST WEST ART II-1250	AD/PRESN													
3244		3.0	7	6	6	2	1				9	28	84.0	SERRANO	
3245		3.0	4	7	3	2	1				6	23	69.0	SERRANO	
	COURSE TOTAL		11	13	9	2	1				15	51	153.0		
ART 142	NON-WESTERN ART HISTORY														
3246		3.0	4	9			1				11	25	75.0	DE-KONING	
	COURSE TOTAL		4	9			1				11	25	75.0		
ART 143	MODERN ART														
3248		3.0	2	2	1	1					16	22	66.0	DE-KONING	
3249		3.0	4	5	2	1	1				3	16	48.0	DE-KONING	
	COURSE TOTAL		6	7	3	2	1				19	38	114.0		
ART 145	CONTEMPORARY ART HISTORY 1945+														
3250		3.0	6	3	2						5	16	48.0	SERRANO	
	COURSE TOTAL		6	3	2						5	16	48.0		
ART 150	PHOTOGRAPHY I														
3252		6.0	7	4	5		2		2		5	20	120.0	PRESTON	
3253		6.0	6	7	5		2		1		5	26	156.0	TURONNET	
3254		6.0	4	8	3	4	1				9	25	150.0	TURONNET	
3255		6.0	8	1	3		1				6	20	120.0	HOUSE	
3256		6.0	4	4	4		1				14	24	144.0	CHAVEZ	
	COURSE TOTAL		29	24	12	1	7		3		39	115	690.0		
ART 151	PHOTOGRAPHY II														
3258		6.0	3	3	2						8	16	96.0	DRUCKER	
3259N		6.0	11	7	1						7	26	156.0	HOUSE	
	COURSE TOTAL		14	10	3						15	42	252.0		
ART 152	PHOTOGRAPHY III														
3260		6.0	4	3	1		1				1	10	60.0	HOUSE	
	COURSE TOTAL		4	3	1		1				1	10	60.0		
ART 153	ADV LARGE FORMAT PHOTOGRAPHY														
3261		6.0	2		1						3	3	18.0	HOUSE	
	COURSE TOTAL		2		1						3	3	18.0		
ART 154	HISTORY OF PHOTOGRAPHY														
3263N		3.0	7	5	3		6				3	24	72.0	RAMIREZ	
	COURSE TOTAL		7	5	3		6				3	24	72.0		
ART 159A	PHOTOGRAPHY LAB PRACTICE														
3265		3.0									5	25	75.0	SEXTON	
3267		3.0									6	16	48.0	IVERSEN	
3269		3.0									8	20	60.0	NYE	
3271		3.0									1	13	39.0	IVERSEN	
3273N		3.0									1	21	63.0	RAMIREZ	
	COURSE TOTAL										20	95	285.0		

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		S.T.	HRS		A	B	C	D	F	I	CR	NC	W	TOTAL	TOTAL		
		WKS											ENR		WSCH	INSTRUCTOR	
ART	179B	DIGITAL MEDIA PRACTICUM						(CONT"D)		8		2	1	11	33.0		
COURSE TOTAL																	
ART	179C	DIGITAL MEDIA PRACTICUM								1		1		2	3.0	MONTOURI	
3343		3.0									1	1		1	3.0	MONTOURI	
3346		3.0									1	1		2	6.0	SMITH	
3349		3.0									1	1		4	12.0		
COURSE TOTAL																	
ART	179D	DIGITAL MEDIA PRACTICUM								2				2	6.0	MONTOURI	
3352		3.0									2			2	6.0	MONTOURI	
3355		3.0									4			4	12.0		
COURSE TOTAL																	
ART	180	ALTERNATIVE PHOTO PROCESSES											1	14	84.0	HOUSE	
3359		6.0		6	5	1			1				1	14	84.0		
COURSE TOTAL																	
ART	181	ADV ALTERNATIV PHOTO PROCESSES								1				4	24.0	HOUSE	
3360		6.0		2		1					1			4	24.0		
COURSE TOTAL																	
ART	199	SPECIAL STUDIES IN ART												1	6.0	NOEL	
3348		6.0		1							1			1	6.0	RAMIREZ	
3350		3.0		1							1			1	3.0	GROOVER	
3351		3.0		1							3			3	9.0	GROOVER	
3353		3.0		2	1						1			1	6.0	MOSLEY	
3354		6.0		1							1			1	3.0	WILSTERMAN	
3356		3.0		1							1			1	3.0	WILSTERMAN	
3358		3.0		1							1			1	3.0	HOUSE	
3361		3.0		1							1			1	3.0	TATRO	
3366		9.0		1							1			1	3.0	NOEL	
3368		3.0		1							1			1	3.0	NOEL	
3378		3.0		1							1			1	3.0	NOEL	
COURSE TOTAL																	
ART	220	PAINTING II												6	36.0	MOSLEY	
3363		6.0		1	2								3	6	36.0		
COURSE TOTAL																	
ART	226	CERAMICS IV											1	4	24.0	IRWIN	
3364		6.0		2									1	4	24.0	IRWIN	
3365		6.0		2									1	2	12.0	GARCIA	
COURSE TOTAL																	
ART	229	SCULPTURE II												5	30.0	WILSTERMAN	
3367N		6.0		3										5	30.0		
COURSE TOTAL																	

COMMUNICATION AND FINE ARTS

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ART	WKS	S.T. HRS	A	B	C	D	F	I	CR	NC	W	TOTAL	TOTAL	INSTRUCTOR	PT		
												ENR	WSCH				
ART 230	FIGURE DRAWING											7	21	126.0	BENNETT		
3369	COURSE TOTAL	6.0	7	5	2							7	21	126.0			
ART 237A	CERAMICS SKILL LABORATORY II												1	1	3.0	THOMPSON	
3371	COURSE TOTAL	3.0											1	1	3.0	KLEIN	
3372	COURSE TOTAL	3.0											2	2	6.0		
ART 237B	CERAMICS SKILL LABORATORY II												3	3	12.0	KLEIN	
3376	COURSE TOTAL	3.0											3	3	12.0		
ART 250A	ARTIST-IN-RESIDENCE												1	4	16.5	MONTOURI	
3380	COURSE TOTAL	4.0	1	1	1							1	4	16.5			
ART 250B	ARTIST-IN-RESIDENCE												2	2	1.8	MONTOURI	
3381	COURSE TOTAL	4.0	2	2									2	2	1.8		
ART 251	PERSONAL PHOTOGRAPHIC PORTFOLIO												1	3	6.0	NOEL	
3379	COURSE TOTAL	2.0	1	1	1							1	3	6.0	NOEL		
3384	COURSE TOTAL	2.0	3	1	1							1	5	10.0	HOUSE		
ART 252	PHOTOGRAPHY IV												14	14	84.0	NOEL	
3385N	COURSE TOTAL	6.0	13	1	1								14	14	84.0		
ART 274	DIGITAL ART MEDIA: WEB DESIGN												5	18	108.0	RENIER	
3386	COURSE TOTAL	6.0	3	3	4							5	18	108.0			
ART 278	DIGITAL PHOTOGRAPHY II												2	7	36.0	TURONNET	
3388N	COURSE TOTAL	6.0	3	1	1							2	7	36.0			
ART 280	THE STRUCTURE OF SCULPTURE												1	1	6.0	WILSTERMAN	
3389N	COURSE TOTAL	6.0	1	1									1	1	6.0		
ART 281A	STUDIO WORKSHOP/PUBLIC SCULPT												4	4	24.0	WILSTERMAN	
3390N	COURSE TOTAL	6.0	4	4									4	4	24.0		
ART 281B	STUDIO WORKSHOP/PUBLIC SCULPT												2	2	12.0	WILSTERMAN	
3391N	COURSE TOTAL	6.0	2	2									2	2	12.0		

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ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		TOTAL WSCH	INSTRUCTOR
												ENR			
ART 281D STUDIO WORKSHOP/PUBLIC SCULPT													1	6.0	WILSTERMAN
3393N		6.0	1										1	6.0	
COURSE TOTAL			1										1	6.0	
ART 299 HANDBUILT SCULP CERAM PORT LAB													2	0.0	KLEIN
3396 **		0.0											2	0.0	LITTERAL
3397		3.0	1										1	12.0	IRWIN
3398		6.0		1									2	0.0	GARCIA
3399 **		0.0											2	24.0	MANSFIELD
3400N		4.0	4										2	39.0	
COURSE TOTAL			5	1		1							9		
SUBJECT TOTAL			504	336	167	31	79		145	136	401	1799		7868.5	

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COMMUNICATION AND FINE ARTS

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ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
ART 100															
		ART APPRECIATION													
3178N		3.0	4	2	1	1	2		1		1	8	24.0	MCCORD	PT
3179		3.0	16	16	7	8	3		2		7	50	150.0	BEDWELL	PT
3180		3.0	12	10	8	8	3		2		7	50	150.0	BEDWELL	PT
3181	**	12	13	8	8	8	3		2	1	24	24	0.0	VAN	PT
3182		3.0	9	3	6	7	4		2		11	37	111.0	WASCHER	PT
3183		3.0	9	15	7	4	6		2		15	54	162.0	DE-KONING	PT
3184		3.0	26	14	11	1	1		4		15	44	132.0	PSUTY	PT
3185		3.0	8	4	2	4	1		2		15	32	96.0	MORRIS	PT
3186		3.0	3	10	4	2	3		1		12	44	132.0	DE-KONING	PT
3187		3.0	8	9	4	3	4		3		12	38	114.0	DE-KONING	PT
3188N		3.0	4	3	2	3	3		2		20	40	117.0	DE-KONING	PT
3189N		3.0	17	12	3	2	3		1	1	6	45	132.0	MCCORD	PT
		COURSE TOTAL	116	98	48	31	34		3	1	111	442	1320.0		
ART 120															
		TWO DIMENSIONAL DESIGN													
3190		6.0	9	10	5	5	10		1		4	28	168.0	MOSLEY	PT
3191		6.0	9	5	1	2	4		1		9	24	144.0	MOSLEY	PT
3192		6.0	9	10	1	2	4		1		10	32	192.0	BENNETT	PT
		COURSE TOTAL	27	25	8	1	1		1		23	84	504.0		
ART 121															
		PAINTING I													
3193		6.0	12	6	2	2	1		1		2	23	138.0	MOSLEY	PT
		COURSE TOTAL	12	6	2	2	1		1		2	23	138.0		
ART 124															
		DRAWING I													
3195		6.0	11	9	2	2	1		2		4	29	168.0	WHEELDEN	PT
3196		6.0	21	4	4	1	1		1		7	30	180.0	HILL	PT
3198		6.0	11	6	3	3	1		1		4	28	168.0	BENNETT	PT
3199		6.0	4	12	7	7	1		1		6	28	162.0	MOSLEY	PT
3201N		6.0	7	10	1	1	1		1		7	25	150.0	LAZZARA	PT
3203N		6.0	8	7	5	1	4		1		7	28	168.0	BENNETT	PT
		COURSE TOTAL	62	48	22	3	4		1		28	168	996.0		
ART 126															
		CERAMICS I													
3205		6.0	14	4	4	2	3		2		3	30	180.0	IRWIN	PT
3206		6.0	14	10	3	3	1		1		4	31	186.0	GARCIA	PT
3208		6.0	13	7	3	3	3		1		4	28	168.0	GARCIA	PT
3209		6.0	15	3	1	1	1		1		4	24	144.0	IRWIN	PT
		COURSE TOTAL	56	24	11	2	3		3		14	113	678.0		
ART 127															
		CERAMICS II													
3211		6.0	6	1	1		1		1		4	11	66.0	IRWIN	PT
3213		6.0	3	1	1		1		1		2	6	36.0	GARCIA	PT
3214	**	0.0	0	1	1		1		1		1	1	0.0	GARCIA	PT
		COURSE TOTAL	9	1	1		1		1		6	17	102.0		

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ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL	TOTAL	INSTRUCTOR	PT	
												ENR	WSCH			
ART 128																
3215		6.0				1						1	1	IRWIN		
3217		6.0				1						3	4	GARCIA		
COURSE TOTAL			1	1	1	1					1	4	4			
ART 129																
3219		6.0				1						5	24	MANSFIELD		
3220		6.0				1						6	21	KLINE		
3222		6.0				1						3	17	WILSTERMAN		
3223		6.0				1						6	6	WILSTERMAN		
COURSE TOTAL			4	5	2	4					14	68	68			
ART 130																
3224		6.0				1						2	14	WILSTERMAN		
3225N		6.0				1						3	11	WILSTERMAN		
COURSE TOTAL			2	8	20						5	25	25			
ART 131																
3227		6.0				1						4	15	GROOVER		
COURSE TOTAL			9	1	1	1					4	4	15			
ART 132																
3228		6.0				4						1	6	GROOVER		
COURSE TOTAL			4	4	1	1					1	6	6			
ART 133																
3229		6.0				1						1	1	GROOVER		
COURSE TOTAL			6	1	1	1					1	1	6.0			
ART 134																
3230N		4.0				5						3	8	MANSFIELD		
COURSE TOTAL			5	5		5					3	8	8			
ART 137A																
3233		3.0				13						1	17	THOMPSON		
3234		3.0				12						2	16	THOMPSON		
3235		3.0				9						1	11	KLEIN		
3236		3.0				6						1	16	LITTERAL		
COURSE TOTAL			4	4	5	15					15	60	60			
ART 137B																
3237		3.0				2						1	3	THOMPSON		
3238		3.0				3						1	4	THOMPSON		
3239		3.0				3						1	4	KLEIN		
3240 **		0.0				5						1	1	LITTERAL		
COURSE TOTAL			5	5	1	1					2	8	8			

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COMMUNICATION AND FINE ARTS ----- COMMUNICATION AND FINE ARTS -----

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
ART 138	MOLD-MAK/INVEST	SCULPT & JEWEL													
3241N		4.0	1								3	4	16.0	MANSFIELD	
	COURSE TOTAL		1												

ART 140	HIST WEST ART	I-PRE TO 1250 AD													
3242	**	12	0.0	10	2	8	7		2		7	16	0.0	VAN	
3243			3.0	16		8	7				10	40	120.0	SERRANO	
3244			3.0	9		9	5				17	37	111.0	SERRANO	
	COURSE TOTAL		25	17	12	17	12		5		17	77	231.0		

ART 141	HIST WEST ART	II-1250 AD/PRESN													
3245	**	12	0.0	13	7	7	7		5		6	28	0.0	VAN	
3246			3.0	7		7	7				6	32	96.0	DE-KONING	
3247N			3.0	1		3	7				6	13	39.0	DE-KONING	
	COURSE TOTAL		8	10	7	10	7		1		12	45	135.0		

ART 142	NON-WESTERN ART	HISTORY													
3248			3.0	4	2	2	1				5	13	36.0	SERRANO	
	COURSE TOTAL		4	2	1	1	1								

ART 143	MODERN ART														
3249			3.0	16	10	3	4		1		11	44	132.0	SERRANO	
3250			3.0	5	3	1	4				11	22	66.0	SERRANO	
3251	**	12	0.0	11	1	1	4		2		22	16	0.0	VAN	
	COURSE TOTAL		21	13	4	3	2		1		22	66	198.0		

ART 145	CONTEMPORARY ART	HISTORY 1945+													
3252			3.0	7	4	2	2				6	24	72.0	DE-KONING	
	COURSE TOTAL		7	4	2	1	4								

ART 150	PHOTOGRAPHY	I													
3253			6.0	9	4	3	3		2		6	22	132.0	RAMIREZ	
3254			6.0	12	3	3	4		1		8	27	162.0	HOUSE	
3256			6.0	4	6	4	4				14	29	174.0	TUROUNDNET	
3258			6.0	7	3	4	4		1		7	26	156.0	PRESTON	
3259			6.0	10	3	3	3				9	26	156.0	CHAVEZ	
	COURSE TOTAL		42	19	14	4	7				44	130	780.0		

ART 151	PHOTOGRAPHY	II													
3261			6.0	8	8	1	2		2		4	24	144.0	TUROUNDNET	
3263N			6.0	6	1	1	4				6	17	102.0	NOEL	
	COURSE TOTAL		14	9	2	6	6		2		10	41	246.0		

ART 152	PHOTOGRAPHY	III													
3265N			6.0	4	6	2	2		1		1	14	84.0	TUROUNDNET	
	COURSE TOTAL		4	6	2	2	1		1		1	14	84.0		

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COMMUNICATION AND FINE ARTS

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	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
ART 153	ADV LARGE FORMAT PHOTOGRAPHY														
3266N		6.0	3	1							3	7	42.0	TURONET	
	COURSE TOTAL														
ART 158	STUDIO LIGHTING I														
3267		6.0	9	6	1						5	21	120.0	HOUSE	
	COURSE TOTAL														

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
ART 159A	PHOTOGRAPHY LAB PRACTICE														
3268		3.0							6	16	1	23	69.0	HOUSE	
3269		3.0							4	17	1	22	66.0	HOUSE	
3270		3.0							1	16		17	51.0	IVERSEN	
3271		3.0							6	13	2	21	63.0	NYE	
3272		3.0							3	12		20	60.0	IVERSEN	
3273N		3.0							8	16		19	57.0	NYE	
	COURSE TOTAL								28	90	4	122	366.0		

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
ART 159B	PHOTOGRAPHY LAB PRACTICE														
3274		3.0							1	6	1	8	24.0	HOUSE	
3275		3.0							1	2		4	12.0	HOUSE	
3276		3.0							1	4		4	12.0	IVERSEN	
3277		3.0							1	2		3	9.0	NYE	
3278		3.0							1	1		3	9.0	IVERSEN	
3279N		3.0							2	3		5	15.0	NYE	
	COURSE TOTAL								7	18	2	27	81.0		

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
ART 159C	PHOTOGRAPHY LAB PRACTICE														
3280		3.0							1	1	1	2	6.0	HOUSE	
3282		3.0							1	1		1	3.0	IVERSEN	
3283		3.0							1	1		1	3.0	NYE	
3285N		3.0							1	3		4	12.0	NYE	
	COURSE TOTAL								2	5	1	8	24.0		

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
ART 159D	PHOTOGRAPHY LAB PRACTICE														
3286		3.0								3	2	5	15.0	HOUSE	
3288		3.0								1		1	3.0	IVERSEN	
3290		3.0								3		3	9.0	IVERSEN	
3291N		3.0								1		1	3.0	NYE	
	COURSE TOTAL									8	2	10	30.0		

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
ART 170	MACINTOSH BASIC FOR THE ARTIST														
3297		6.0	9	4	1							14	38.4	PRESTON	
	COURSE TOTAL														

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
ART 171	THE ARTIST AND THE COMPUTER														
3299		6.0	8	5								17	102.0	RENIER	
3300N		6.0	5	3								14	78.0	CABALLES	
	COURSE TOTAL		13	8								31	180.0		

COMMUNICATION AND FINE ARTS

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	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
ART 229															
3352N			7									7	42.0	WILSTERMAN	
COURSE TOTAL			7									7	42.0		
ART 237A															
3354									1			1	3.0	THOMPSON	
3356									2			2	6.0	KLEIN	
3357 **									3			3	0.0	LITTERAL	
COURSE TOTAL									3			3	9.0		
ART 237B															
3359									1			1	3.0	THOMPSON	
COURSE TOTAL									1			1	3.0		
ART 240															
3363			7	3	1						4	15	45.0	WHEELDEN	PT
COURSE TOTAL			7	3	1						4	15	45.0		
ART 251															
3365N				3							3	6	12.0	NOEL	
COURSE TOTAL				3							3	6	12.0		
ART 253A															
3367N			10	10	1						6	17	51.0	DRUCKER	PT
COURSE TOTAL			10	10	1						6	17	51.0		
ART 253B															
3368N				2							2	2	6.0	DRUCKER	
COURSE TOTAL				2							2	2	6.0		
ART 253C															
3369N**											2	2	0.0	DRUCKER	
COURSE TOTAL											2	2	0.0		
ART 253D															
3370N				1							1	1	3.0	DRUCKER	
COURSE TOTAL				1							1	1	3.0		
ART 258															
3374				1							1	1	6.0	HOUSE	
COURSE TOTAL				1							1	1	6.0		
ART 271															
3376				6	3	1					1	11	66.0	KIRKPATRICK	PT
COURSE TOTAL				6	3	1					1	11	66.0		
ART 272															
3377				1							1	1	6.0	KIRKPATRICK	
COURSE TOTAL				1							1	1	6.0		

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ART	WKS.	S.T. HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		TOTAL WSCH	INSTRUCTOR			
												ENR						
ART 100			ART APPRECIATION															
3179		3.0	11	12	6	5	4	2			10	47	141.0	BEDWELL	PT			
3180		3.0	11	15	5	4	6		1		8	40	120.0	MORRIS	PT			
3182		3.0	12	14	4	4	8				8	47	120.0	MORRIS	PT			
3183		3.0	14	13	10	2	6				8	50	141.0	MORRIS	PT			
3184		3.0	8	11	4	3	8				13	22	150.0	MORRIS	PT			
3185		3.0	3	15	7	4	7				13	47	66.0	WASCHER	PT			
3186		3.0	4	11	4	4	4				7	23	138.0	HESSER	PT			
3187		3.0	19	15	14	4	6				4	49	66.0	WASCHER	PT			
3188		3.0	12	10	4	3	3				4	38	144.0	MCCORD	PT			
3189N		3.0	4	4	3	1	3				3	19	114.0	MCCORD	PT			
3190N		3.0	9	12	2	3	4				3	28	54.0	SERRANO	PT			
3191N		3.0	9	13	3	4	2				4	8	81.0	MCCORD	PT			
3192N		3.0	9	6	3	1	2				3	19	24.0	HESSER	PT			
			116	111	50	33	43		2		82	437	1296.0	PSUTTY	PT			
ART 120			TWO DIMENSIONAL DESIGN															
3194		6.0	4	18	3	1	5				5	31	186.0	MOSLEY	XP			
3195		6.0	4	12	2	1	8				8	27	162.0	MOSLEY				
			8	30	5	2	13				13	58	348.0	MOSLEY				
ART 121			PAINTING I															
3196		6.0	10	7	7	1	4				4	17	102.0	MOSLEY				
3199		6.0	11	14	3	1	7				4	11	6.0	MOSLEY				
			11	30	5	2	11				4	18	108.0	MOSLEY				
ART 124			DRAWING I															
3197		6.0	9	7	7	1	8				8	32	192.0	WHEELDEN	PT			
3198		6.0	24	11	3	1	7				7	34	180.0	HILL	PT			
3200		6.0	6	14	1	2	4				8	33	192.0	MOSLEY				
3202N		6.0	11	6	4	1	2				4	25	150.0	BENNETT				
3204N		6.0	7	3	6	2	2				2	19	114.0	LAZZARA	PT			
			57	31	21	2	3				29	143	828.0	LAZZARA				
ART 125			DRAWING II															
3206		6.0	13	13	1	1	5				5	32	192.0	BENNETT				
			13	13	1	1	5				5	32	192.0	BENNETT				
ART 126			CERAMICS I															
3208		6.0	10	5	2	1	7				7	26	156.0	IRWIN				
3210		6.0	13	9	8	1	4				4	32	192.0	GARCIA				
3212		6.0	9	6	2	1	9				9	28	168.0	GARCIA				
3213		6.0	11	6	2	1	7				7	31	186.0	IRWIN				
3214N		6.0	17	2	1	1	2				2	28	168.0	GARCIA	XP			
			60	28	23	3	4				27	145	870.0	GARCIA				
ART 127			CERAMICS II															
3215		6.0	4	1	1	2	1				1	5	30.0	IRWIN				
3216		6.0	7	1	1	2	1				1	12	72.0	GARCIA				
3219		6.0	1	1	1	2	1				1	1	6.0	GARCIA				

COMMUNICATION AND FINE ARTS

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ART	S.T. WKS	HRS	A	B	C	D	F (CONT"D)	I	CR	NC	W	TOTAL	TOTAL	INSTRUCTOR	PT	
												ENR	WSCH			
ART 127												1	18	108.0	IRWIN	PT
			12	2	1	2					1	18	108.0	IRWIN	PT	
			(CONT"D)													
COURSE TOTAL												2	4	24.0	GARCIA	PT
ART 128												2	8	48.0	IRWIN	PT
			1	3	2						2	4	24.0	IRWIN	PT	
			6.0	6.0	6.0						2	4	24.0	GARCIA	PT	
COURSE TOTAL			6	6	6						2	8	48.0	IRWIN	PT	
ART 129												5	23	138.0	KLINE	PT
											5	14	84.0	MANSFIELD	PT	
			7	9	2						2	17	102.0	BEDWELL	PT	
			6.0	6.0	6.0						2	17	102.0	BEDWELL	PT	
COURSE TOTAL			28	28	8	5	2	2			9	54	324.0	KLINE	PT	
ART 130												3	11	66.0	WILSTERMAN	XP
											3	7	42.0	WILSTERMAN	XP	
			6	2	2						6	18	108.0	WILSTERMAN	XP	
COURSE TOTAL			8	4	4						6	18	108.0	WILSTERMAN	XP	
ART 131												4	10	60.0	GROOVER	PT
											4	12	72.0	PSUTY	PT	
			4	6	1						5	22	132.0	GROOVER	PT	
			6.0	6.0	6.0						5	22	132.0	PSUTY	PT	
COURSE TOTAL			10	3	3	1	3				10	42.0	GROOVER	PT		
ART 132												1	7	42.0	GROOVER	PT
											1	2	12.0	PSUTY	PT	
			6	1							2	9	54.0	GROOVER	PT	
COURSE TOTAL			6	1							2	9	54.0	GROOVER	PT	
ART 133												3	11	66.0	GROOVER	PT
											3	4	24.0	PSUTY	PT	
			1	1							2	7	42.0	GROOVER	PT	
			6.0	6.0							2	9	54.0	PSUTY	PT	
COURSE TOTAL			2	2							4	18.0	GROOVER	PT		
ART 134												2	6	24.0	MANSFIELD	PT
											2	6	24.0	MANSFIELD	PT	
			4	4							2	6	24.0	MANSFIELD	PT	
COURSE TOTAL			4	4							2	6	24.0	MANSFIELD	PT	
ART 137A												5	22	66.0	THOMPSON	PT
											5	12	36.0	THOMPSON	PT	
			3	3							4	13	36.0	KLEIN	PT	
			3.0	3.0							4	13	39.0	KLEIN	PT	
			3.0	3.0							16	60	177.0	LITTERAL	PT	
COURSE TOTAL			4	4							16	60	177.0	LITTERAL	PT	
ART 137B												1	5	3.0	THOMPSON	PT
											1	5	15.0	KLEIN	PT	
			3	3							2	6	6.0	LITTERAL	PT	
COURSE TOTAL			3	3							2	6	6.0	LITTERAL	PT	

COMMUNICATION AND FINE ARTS ----- COMMUNICATION AND FINE ARTS -----

ART	COURSE	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		INSTRUCTOR	PT	
													ENR	WSCH			
ART 137B	CERAMICS SKILL LABORATORY I													8	24.0	(CONT'D)	
	COURSE TOTAL									6	2						
ART 138	MOLD-MAK/INVEST SCULPT & JEWEL													4	20.0		
	COURSE TOTAL													4	20.0	MANSFIELD	
ART 140	HIST WEST ART I-PRE TO 1250 AD													6	27		
	COURSE TOTAL													6	27	DE-KONING	
ART 141	HIST WEST ART II-1250 AD/PRESN													7	28		
	COURSE TOTAL													7	28	DE-KONING	
ART 142	NON-WESTERN ART HISTORY													10	26		
	COURSE TOTAL													10	26	SERRANO	
ART 143	MODERN ART													23	13		
	COURSE TOTAL													23	13	SERRANO	
ART 144	CONTEMPORARY ART HISTORY 1945+													2	19		
	COURSE TOTAL													2	19	DE-KONING	
ART 150	PHOTOGRAPHY I													4	20		
	COURSE TOTAL													4	20	RAMIREZ	
ART 151	PHOTOGRAPHY II													4	22		
	COURSE TOTAL													4	22	TUROUNET	
ART 152	PHOTOGRAPHY III													5	23		
	COURSE TOTAL													5	23	KENDRICKS	
ART 145	CONTEMPORARY ART HISTORY 1945+													1	17		
	COURSE TOTAL													1	17	CHAVEZ	
ART 146	CONTEMPORARY ART HISTORY 1945+													1	17		
	COURSE TOTAL													1	17	PRESTON	
ART 152	PHOTOGRAPHY III													1	14		
	COURSE TOTAL													1	14	NOEL	

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S.T.
WKS HRS A B C D F I CR NC W TOTAL ENR TOTAL WSCH INSTRUCTOR

ART 153 ADV LARGE FORMAT PHOTOGRAPHY
3261N 6.0 2
COURSE TOTAL 2 18.0 NOEL

ART 154 HISTORY OF PHOTOGRAPHY
3263N 3.0 7 5 2 1 2
COURSE TOTAL 7 5 2 1 2 2 5 5 22 66.0 RAMIREZ

ART 159A PHOTOGRAPHY LAB PRACTICE
3264 3.0 2 4 1 17
3265 3.0 2 4 1 12
3267 3.0 1 14 16
3269 3.0 1 13 13
3271N 3.0 2 9 13
3273 3.0 2 11 13
COURSE TOTAL 11 2 76 3 90 270.0 IVERSEN

ART 159B PHOTOGRAPHY LAB PRACTICE
3274 3.0 2 2 6 8
3275 3.0 2 10 12
3277 3.0 1 3 4
3279 3.0 1 4 5
3281N 3.0 1 2 4
3283 3.0 2 2 4
COURSE TOTAL 9 2 27 1 37 111.0 IVERSEN

ART 159C PHOTOGRAPHY LAB PRACTICE
3284 3.0 2 3 2 2 6.0 CROSS
3287 3.0 2 3 3 9.0 IVERSEN
3289 3.0 1 2 3 9.0 NYE
3291N 3.0 1 1 2 6.0 NYE
COURSE TOTAL 11 2 8 10 30.0 NYE

ART 159D PHOTOGRAPHY LAB PRACTICE
3294 3.0 1 1 2 2 6.0 CROSS
3295 3.0 1 1 1 3 3.0 CROSS
3299 3.0 1 1 1 3 3.0 NYE
3301N 3.0 1 2 2 6 6.0 NYE
COURSE TOTAL 1 2 5 6 18.0 NYE

ART 162 THE ARTIST'S BOOK
3305 6.0 3 1 1 1 1 1 5 30.0 HOUSE
COURSE TOTAL 3 1 1 1 5 30.0

ART 170 MAC BASICS FOR THE ARTIST
3307 8 6 6 6 1 1 2 2 10 21.9 PRESTON
COURSE TOTAL 6 6 6 1 1 2 2 10 21.9

ART 171 THE ARTIST AND THE COMPUTER
3315 6.0 4 5 1 1 3 3 13 78.0 TATRO
3317N 6.0 8 1 1 1 3 3 13 78.0 TATRO
PT PT

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	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
ART 171 THE ARTIST AND THE COMPUTER															
COURSE TOTAL			12	5	2		1				6	26	156.0		
ART 175 DIGITAL IMAGING I															
COURSE TOTAL			4	2	1					1		8	48.0	MANDELL	PT
ART 176 DIGITAL DRAWING															
COURSE TOTAL			3	2							1	8	48.0	WILSON	PT
ART 177 DIGITAL PAINTING															
COURSE TOTAL			1	1							2	4	24.0	WILSON	
ART 178 DIGITAL PHOTOGRAPHY I															
COURSE TOTAL			6	4	1		5		1		1	16	96.0	SMITH	PT
ART 179A DIGITAL MEDIA PRACTICUM															
COURSE TOTAL			10	7	1		5		1		4	23	138.0	HOUSE	PT
ART 179B DIGITAL MEDIA PRACTICUM															
COURSE TOTAL			20	22	1		5		1		10	59	354.0	SERAFINO	PT
ART 179C DIGITAL MEDIA PRACTICUM															
COURSE TOTAL			3	3			3		2		3	10	30.0	MONTGOURI	PT
ART 179D DIGITAL MEDIA PRACTICUM															
COURSE TOTAL			0	0			1		1		1	1	0.0	MONTGOURI	PT
ART 189 MULTIMEDIA AND CREATIVE ARTS															
COURSE TOTAL			3	1			1				1	6	18.0	BAKER	PT

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S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL	TOTAL	INSTRUCTOR
											ENR	WSCH	
ART 199	SPECIAL STUDIES IN ART												
3333		1									1	3.0	GARCIA
3343		1									1	3.0	NOEL
3355		3									3	9.0	GROOVER
3384		1									1	6.0	MOSLEY
	COURSE TOTAL	6									6	21.0	
ART 220	PAINTING II												
3363		4									4	30.0	MOSLEY
	COURSE TOTAL	4									4	30.0	
ART 226	CERAMICS IV												
3364			1			1					2	12.0	IRWIN
	COURSE TOTAL		1			1					2	12.0	
ART 229	SCULPTURE II												
3367		3									3	24.0	WILSTERMAN
3368N		3									3	24.0	WILSTERMAN
	COURSE TOTAL	6									6	48.0	
ART 230	FIGURE DRAWING												
3369		13	4	2		4					24	156.0	BENNETT
	COURSE TOTAL	13	4	2		4					24	156.0	
ART 237A	CERAMICS SKILL LABORATORY II												
3370								2			2	9.0	THOMPSON
	COURSE TOTAL							2			2	9.0	
ART 237B	CERAMICS SKILL LABORATORY II												
3374								1	1		2	3.0	THOMPSON
3376								1	1		2	3.0	KLEIN
	COURSE TOTAL							2	2		4	6.0	
ART 250A	ARTIST-IN-RESIDENCE												
3380		10									10	9.1	HOUSE
	COURSE TOTAL	10									10	9.1	
ART 252	PHOTOGRAPHY IV												
3385		8	6								14	90.0	HOUSE
	COURSE TOTAL	8	6								14	90.0	
ART 254	NEGATIVE COLOR PROCESSES												
3350N		5	9								14	96.0	TURONNET
	COURSE TOTAL	5	9								14	96.0	
ART 259A	COLOR LABORATORY PRACTICES												
3351								2			2	48.0	CARLSON
3352								3			5	42.0	CARLSON
3353								1			2	57.0	CHADWICK
3354N								3			6	39.0	TURONNET

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ART	COURSE	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL	TOTAL	INSTRUCTOR	PT							
													ENR	WSCH									
ART 259A	COLOR LABORATORY PRACTICES												9	53	62	186.0							
	COURSE TOTAL																						
ART 271	DIGITAL ART MEDIA: TYPOGRAPHY												10		10	60.0	PT						
3361	COURSE TOTAL												10		10	60.0							
ART 272	DIGITAL ART MEDIA: PAGE LAYOUT												1		1	6.0							
3362	COURSE TOTAL												1		1	6.0							
ART 274	DIGITAL ART MEDIA: WEB DESIGN												9		15	90.0	PT						
3386	COURSE TOTAL												9		15	90.0							
ART 275	DIGITAL IMAGING II												3		3	18.0							
3387	COURSE TOTAL												3		3	18.0							
ART 278	DIGITAL PHOTOGRAPHY II												12		12	72.0							
3388	COURSE TOTAL												12		12	72.0							
ART 280	THE STRUCTURE OF SCULPTURE												4		4	24.0							
3389N	COURSE TOTAL												4		4	24.0							
ART 281A	STUDIO WORKSHOP/PUBLIC SCULPT												1		1	6.0							
3390N	COURSE TOTAL												1		1	6.0							
ART 281B	STUDIO WORKSHOP/PUBLIC SCULPT												2		2	12.0							
3391N	COURSE TOTAL												2		2	12.0							
ART 299	SCULPTURE LAB PRACTICE												19		19	57.0	PT						
3346	COURSE TOTAL												19		19	57.0							
3366													14		14	18.0							
3379N													5		5	15.0							
3396													1		1	3.0							
3397													1		1	3.0							
3398													1		1	3.0							
3399													2		2	6.0							
	COURSE TOTAL												50		50	197.0							
	SUBJECT TOTAL												597		372	180	64	119	136	186	362	2016	8789.0

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ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
ART 100	ART APPRECIATION	8												
3177		6.0	20	8	1		7				39	98.7	PSUTY	PT
3178		3.0	13	15	10	2	4				53	159.0	BEDWELL	PT
3179		3.0	8	9	13	5	4				47	135.0	MORRIS	PT
3180		3.0	15	6	8	5	9				51	150.0	MORRIS	PT
3181		3.0	9	4	2	1	1				24	72.0	WASCHER	PT
3182		3.0	11	4	9	1	6				49	144.0	MORRIS	PT
3183		3.0	8	11	2	2	3				20	162.0	HESSER	PT
3184		3.0	5	1	7	1	5				17	51.0	WASCHER	PT
3185		3.0	5	6	2	6	3				15	132.0	SERRANO	PT
3186		3.0	8	11	5	3	2			1	42	123.0	SERRANO	PT
3187		3.0	20	5	3	2	7				47	141.0	MCCORD	PT
3188N		3.0	3	3	2	2	5				24	72.0	MCCORD	PT
COURSE TOTAL			125	87	72	34	56		4	1	492	1439.7	HESSER	PT
ART 120	TWO DIMENSIONAL DESIGN													
3190		6.0	7	7	6		4				29	168.0	MOSLEY	PT
3191		6.0	9	11	3		2				25	150.0	MOSLEY	PT
3192		6.0	11	9	2	2	3				4	180.0	BENNETT	PT
COURSE TOTAL			27	27	11	2	7				11	498.0	BENNETT	PT
ART 121	PAINTING I													
3193		6.0	11	4	3	1	1				25	144.0	MOSLEY	PT
COURSE TOTAL			11	4	3	1	1				5	144.0	MOSLEY	PT
ART 124	DRAWING I													
3195		6.0	14	5	5	1	1				34	204.0	WHEELDEN	PT
3196		6.0	16	17	1		1				26	156.0	HILL	PT
3198		6.0	13	7	3		2				32	192.0	BENNETT	PT
3199		6.0	6	14	7	1	2				29	174.0	MOSLEY	XP
3201N		6.0	13	9	5	1	1				32	192.0	BENNETT	XP
3203N		6.0	8	15	21	2	3				29	174.0	BENNETT	PT
COURSE TOTAL			70	51	21	2	3				35	1092.0	MCCORD	PT
ART 125	DRAWING II													
3204N		6.0	8	7	4	2	1				24	144.0	BENNETT	PT
COURSE TOTAL			8	7	4	2	1		1		24	144.0	BENNETT	PT
ART 126	CERAMICS I													
3205		6.0	13	7	5	2	1				32	192.0	IRWIN	XP
3206		6.0	10	7	9	1					31	186.0	GARCIA	XP
3208		6.0	12	6	6	1					30	180.0	GARCIA	XP
3209		6.0	10	6	3	1	1				25	150.0	IRWIN	XP
3210N		6.0	7	3	2	1	1				18	96.0	IRWIN	XP
COURSE TOTAL			52	29	25	4	3		2		21	804.0	GARCIA	XP
ART 127	CERAMICS II													
3211		6.0	4	4	2						11	66.0	IRWIN	PT
3213		6.0	5	1							9	54.0	GARCIA	PT
3215N		6.0	7	2					1		10	60.0	GARCIA	PT

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ART	COURSE	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
ART 127	CERAMICS II	16	7	2						1		4	30	180.0		
	COURSE TOTAL															
ART 128	CERAMICS III	1	4	1	1	1		2					1	6.0	IRWIN	
3216		6.0											8	48.0	GARCIA	
3217		6.0											9	54.0		
	COURSE TOTAL															
ART 129	THREE-DIMENSIONAL DESIGN	11	6	2	2	2	1					3	22	126.0	CHWEKUN	
3218		6.0										4	12	72.0	KLINE	
3219		6.0										2	20	120.0	BEDWELL	
3221N		6.0										7	54	318.0		
	COURSE TOTAL															
ART 130	SCULPTURE I	10	6	1	1	1	2	2				2	15	90.0	WILSTERMAN	
3222		6.0										4	10	60.0	WILSTERMAN	
3223N		6.0										2	25	150.0		
	COURSE TOTAL															
ART 131	JEWELRY DESIGN I	4	5	2								5	11	60.0	PSUTY	
3224		6.0										10	13	66.0	MEDLEN	
3225N		6.0										2	24	126.0		
	COURSE TOTAL															
ART 132	JEWELRY DESIGN II	2	1	1								1	3	18.0	PSUTY	
3226		6.0										1	3	18.0	MEDLEN	
3227N		6.0										2	6	36.0		
	COURSE TOTAL															
ART 133	JEWELRY DESIGN III	2	1	1								1	4	24.0	PSUTY	
3228		6.0										1	4	24.0		
	COURSE TOTAL															
ART 136A	GLAZE FORMULATION	4	2									2	8	48.0	LITTERAL	
3231		6.0										2	8	48.0		
	COURSE TOTAL															
ART 136B	GLAZE FORMULATION	0	1									1	1	0.0	LITTERAL	
3232**		0.0										1	1	0.0		
	COURSE TOTAL															
ART 137A	CERAMICS SKILL LABORATORY I	3	9	2	2	2	2	2				2	13	39.0	THOMPSON	
3233		3.0										1	9	27.0	THOMPSON	
3234		3.0										2	10	30.0	KLEIN	
3235		3.0										2	6	18.0	LITTERAL	
3236		3.0										7	38	114.0		
	COURSE TOTAL															

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ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		INSTRUCTOR	PT
												ENR	WSCH		
ART 137B CERAMICS SKILL LABORATORY I															
3237		3.0							3		2	5	15.0	THOMPSON	
3238		3.0							2		2	6.0	THOMPSON		
3239		3.0							4		6	18.0	KLEIN		
3240		3.0							3		3	9.0	LITTERAL		
COURSE TOTAL		12							12		2	16	48.0		

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		INSTRUCTOR	PT
												ENR	WSCH		
ART 139A JEWELRY DESIGN LAB PRACTICES															
3267		3.0							5		6	17	51.0	MEDLEN	
COURSE TOTAL		4							5		6	17	51.0		

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		INSTRUCTOR	PT
												ENR	WSCH		
ART 140 HIST WEST ART I-PRE TO 1250 AD															
3242		3.0							7		5	25	75.0	SERRANO	
3243		3.0							3		8	30	90.0	SERRANO	
3244N		3.0							4		5	19	54.0	SERRANO	
COURSE TOTAL		9							14		18	74	219.0		

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		INSTRUCTOR	PT
												ENR	WSCH		
ART 141 HIST WEST ART II-1250 AD/PRESN															
3245		3.0							3		7	20	60.0	DE-KONING	
3246		3.0							4		4	20	60.0	DE-KONING	
3247N		3.0							8		5	19	57.0	DE-KONING	
COURSE TOTAL		8							15		16	59	177.0		XP

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		INSTRUCTOR	PT
												ENR	WSCH		
ART 143 MODERN ART															
3248		3.0							2		8	25	75.0	DE-KONING	
3249N		3.0							3		5	18	54.0	DE-KONING	
COURSE TOTAL		5							10		13	43	129.0		

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		INSTRUCTOR	PT
												ENR	WSCH		
ART 145 CONTEMPORARY ART HISTORY 1945+															
3250		3.0							4		7	20	60.0	DE-KONING	
COURSE TOTAL		4							5		7	20	60.0		

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		INSTRUCTOR	PT
												ENR	WSCH		
ART 150 PHOTOGRAPHY I															
3253		6.0							2		5	10	54.0	PRESTON	
3254		6.0							4		6	10	60.0	NYE	
3256		6.0							4		16	16	96.0	RAMIREZ	
3258		6.0							4		3	10	60.0	CHAVEZ	
3259N		6.0							4		1	13	78.0	KENDRICKS	
COURSE TOTAL		19							17		16	59	348.0		

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		INSTRUCTOR	PT
												ENR	WSCH		
ART 151 PHOTOGRAPHY II															
3261		6.0							4		4	14	78.0	TURONNET	
3263N		6.0							3		2	5	30.0	CROSS	
COURSE TOTAL		7							5		6	19	108.0		

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		INSTRUCTOR	PT
												ENR	WSCH		
ART 152 PHOTOGRAPHY III															
3265		6.0							4		4	5	30.0	TURONNET	
COURSE TOTAL		6.0							4		4	5	30.0		

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ART	COURSE	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL	TOTAL	INSTRUCTOR	PT	
													ENR	WSCH			
ART 165A	SCULPTURE LABORATORY PRACTICE												4	9	27.0	BOCIEK	PT
	3274		3.0	5									4	1	3.0	WILSTERMAN	
	3280N		3.0	1									4	10	30.0		
	COURSE TOTAL			6													
ART 165B	SCULPTURE LABORATORY PRACTICE																
	3276		3.0	1									1	1	3.0	BOCIEK	
	COURSE TOTAL			1													
ART 170	MACINTOSH BASIC FOR THE ARTIST																
	3297N		8.0	11	2	2		2					1	18	49.4	PRESTON	PT
	COURSE TOTAL			11	2	2		2						18			
ART 171	THE ARTIST AND THE COMPUTER																
	3299		6.0	15	3			2					1	21	126.0	CABALLES	PT
	3300		6.0	10	6			2					1	22	132.0	TATRO	PT
	COURSE TOTAL			25	9	3	1	2					2	43	258.0		
ART 175	DIGITAL IMAGING I																
	3304		6.0	1	5	1		2					1	10	60.0	SPELLMAN	PT
	COURSE TOTAL			1	5	1		2					1	10	60.0		
ART 176	DIGITAL DRAWING																
	3306		6.0	2		1		1						4	24.0	THIBODO	PT
	COURSE TOTAL			2		1		1						4	24.0		
ART 177	DIGITAL PAINTING																
	3307		6.0	5									3	8	48.0	THIBODO	PT
	COURSE TOTAL			5									3	8	48.0		
ART 179A	DIGITAL MEDIA PRACTICUM																
	3313		3.0											14	42.0	MONTOURI	PT
	3315		3.0											13	39.0	MONTOURI	PT
	3317		3.0											13	39.0	SMITH	PT
	COURSE TOTAL													40	120.0		
ART 179B	DIGITAL MEDIA PRACTICUM																
	3320		3.0										2	2	6.0	MONTOURI	
	3322		3.0										1	1	3.0	MONTOURI	
	COURSE TOTAL												3	3	9.0		
ART 179C	DIGITAL MEDIA PRACTICUM																
	3329		3.0											1	3.0	MONTOURI	
	3331		3.0											4	12.0	SMITH	
	3331		3.0											5	15.0		
	COURSE TOTAL													1	15.0		
ART 179D	DIGITAL MEDIA PRACTICUM																
	3334		3.0											1	3.0	MONTOURI	
	COURSE TOTAL													1	3.0		

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	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
ART 189 MULTIMEDIA AND CREATIVE ARTS															
3341 COURSE TOTAL		3.0	1	1	2		2		1		1	8	24.0	BAKER	
ART 199 SPECIAL STUDIES IN ART															
3343 COURSE TOTAL		3.0	1	1								1	3.0	MOSLEY	
3344 COURSE TOTAL		3.0	1	1								1	3.0	MOSLEY	
3345 COURSE TOTAL		3.0	1	1								1	3.0	PSUTY	
ART 226 CERAMICS IV															
3349 COURSE TOTAL		6.0	3	1	1							4	24.0	IRWIN	
3350 COURSE TOTAL		6.0	1	1								2	12.0	GARCIA	
ART 229 SCULPTURE II															
3351 COURSE TOTAL		6.0	3	1								3	18.0	WILSTERMAN	
3352N COURSE TOTAL		6.0	1	1								1	6.0	WILSTERMAN	
ART 230 FIGURE DRAWING I															
3353N COURSE TOTAL		6.0	3	3	1				1		7	15	90.0	LAZZARA	
ART 237A CERAMICS SKILL LABORATORY II															
3354 ** COURSE TOTAL		0.0	1						1		1	1	0.0	THOMPSON	
3355 COURSE TOTAL		3.0	1						1		1	1	3.0	THOMPSON	
3356 COURSE TOTAL		3.0	1						1		1	1	3.0	KLEIN	
ART 237B CERAMICS SKILL LABORATORY II															
3358 COURSE TOTAL		3.0	2						2		1	3	9.0	THOMPSON	
3359 COURSE TOTAL		3.0	1						1		1	1	3.0	THOMPSON	
3361 COURSE TOTAL		3.0	1						1		1	1	3.0	LITTERAL	
ART 253A SEMINAR IN PHOTOGRAPHY															
3282N COURSE TOTAL		3.0	15	1							1	17	51.0	NOEL	
ART 253B SEMINAR IN PHOTOGRAPHY															
3283N COURSE TOTAL		3.0	2									2	6.0	NOEL	
ART 253C SEMINAR IN PHOTOGRAPHY															
3284N COURSE TOTAL		3.0	1									1	3.0	NOEL	

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ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		INSTRUCTOR	PT	
												ENR	WSCH			
ART 253D SEMINAR IN PHOTOGRAPHY																
3285N		3.0	2										2	6.0	NOEL	
COURSE TOTAL			2										2	6.0		
ART 265A SCULPTURE LABORATORY PRACTICE																
3366		3.0	1										1	3.0	BOCIK	
COURSE TOTAL			1										1	3.0		
ART 271 DIGITAL ART MEDIA: TYPOGRAPHY																
3376		6.0	4	1	1								3	54.0	KIRKPATRICK	
COURSE TOTAL			4	1	1								3	54.0		
ART 275 DIGITAL IMAGING II																
3378		6.0	1										1	6.0	SPELLMAN	
COURSE TOTAL			1										1	6.0		
ART 280 THE STRUCTURE OF SCULPTURE																
3380		6.0	2										2	12.0	WILSTERMAN	
COURSE TOTAL			2										2	12.0		
ART 281A STUDIO WORKSHOP/PUBLIC SCULPT																
3382N		6.0	3										3	18.0	WILSTERMAN	
COURSE TOTAL			3										3	18.0		
ART 281B STUDIO WORKSHOP/PUBLIC SCULPT																
3383N**		0.0											1	0.0	WILSTERMAN	
COURSE TOTAL													1	0.0		
ART 281C STUDIO WORKSHOP/PUBLIC SCULPT																
3384N		6.0	1										1	6.0	WILSTERMAN	
COURSE TOTAL			1										1	6.0		
ART 283A FOUNDRY TECHNOLOGY & EQUIPMENT																
3372N		4.0	7										1	32.0	WILSTERMAN	
COURSE TOTAL			7										1	32.0		
ART 283B FOUNDRY TECHNOLOGY & EQUIPMENT																
3373N		4.0	3										3	12.0	WILSTERMAN	
COURSE TOTAL			3										3	12.0		
ART 283C FOUNDRY TECHNOLOGY & EQUIPMENT																
3374N		4.0	1										1	4.0	WILSTERMAN	
COURSE TOTAL			1										1	4.0		
ART 299 HANDBUILT SCULPT CERAMICS PORT																
3387		6.0											1	12.0	IRWIN	
3394		3.0											1	3.0	THOMPSON	
3396		3.0											1	3.0	KLEIN	

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	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		
												ENR	WSCH INSTRUCTOR	
ART 299 HANDBUILT SCULPT CERAMICS PORT (CONT"D)							1		2			1	4	18.0
COURSE TOTAL														
SUBJECT TOTAL	542	319	192	65	117			117	15	328	1695	7396.1		

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	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		TOTAL WSCH	INSTRUCTOR		
												ENR					
PHOT 159C PHOTOGRAPHY LAB PRACTICE																	
6538		3.0							2	15	1	18	54.0	IVERSEN			
6540		3.0							3	2	3	6.0	IVERSEN				
6542N		3.0							6	18	1	25	9.0	HOUSE			
COURSE TOTAL													75.0				
PHOT 159D PHOTOGRAPHY LAB PRACTICE																	
6545		3.0							5	4	1	10	30.0	HOUSE			
6546		3.0								5		5	15.0	IVERSEN			
6547		3.0								1		1	3.0	NYE			
6548		3.0								2		2	6.0	IVERSEN			
6550N		3.0								2		2	6.0	HOUSE			
COURSE TOTAL									5	14	1	20	60.0				
PHOT 165 COLOR PHOTOGRAPHY I																	
6552		6.0	15	4	4						3	26	156.0	HOUSE			
COURSE TOTAL			15	4	4								156.0				
PHOT 167 LENS CULTURE IN THE PUBLIC EYE																	
6553N		6.0	5	11	11				1	1	1	18	108.0	TUROUTNET			
COURSE TOTAL			5	11	11								108.0				
PHOT 258 STUDIO LIGHTING II																	
6568		6.0	1	1	1							2	12.0	HOUSE			
COURSE TOTAL			1	1	1								12.0				
PHOT 259A ADV PHOTOGRAPHY LAB PRACTICE																	
6570		3.0							3	11	2	16	48.0	CARLSON		PT	
6571		3.0							3	4	2	7	21.0	CARLSON		PT	
6572		3.0							2	1	3	6	18.0	SMITH		PT	
6573		3.0							2	1	1	14	42.0	CHADWICK		PT	
6575N		3.0							1	1	2	14	42.0	CHADWICK		PT	
COURSE TOTAL									11	38	8	57	171.0	SERAFINO		PT	
PHOT 259B ADV PHOTOGRAPHY LAB PRACTICE																	
6577		3.0								7		7	21.0	CARLSON			
6578 **		0.0								1	1	1	0.0	SMITH			
6579		3.0								1		1	3.0	CHADWICK			
COURSE TOTAL										8		8	24.0				
PHOT 259C ADV PHOTOGRAPHY LAB PRACTICE																	
6585		3.0								1		1	3.0	CHADWICK			
COURSE TOTAL										1		1	3.0				
PHOT 259D ADV PHOTOGRAPHY LAB PRACTICE																	
6593N		3.0								1		1	3.0	SERAFINO			

** CLASS NOT VALID FOR A.D.A -- NOTED ONLY (NOT INCLUDED IN TOTALS)

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL	
												ENR	WSCH INSTRUCTOR
PHOT 259D ADV PHOTOGRAPHY LAB PRACTICE (CONT"D)										1		1	3.0
COURSE TOTAL													
SUBJECT TOTAL	89	46	14	1	5				50	164	48	417	1824.0

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

ART	COURSE	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		INSTRUCTOR	PT
													ENR	WSCH		
ART 128	CERAMICS III			6	2	1						2	8	48.0	GARCIA	PT
				6.0	6.0	6.0						2	4	24.0	GARCIA	PT
				6.0	6.0	6.0						3	7	42.0	GARCIA	PT
	COURSE TOTAL			11	1	1						6	19	114.0		
ART 129	THREE-DIMENSIONAL DESIGN			4	6	3						1	25	150.0	BEDWELL	PT
				6.0	20	9						4	22	132.0	KLINNE	PT
				6.0	9	6						3	16	96.0	CHWEKUN	PT
	COURSE TOTAL			33	14	7		1				8	63	378.0		
ART 130	SCULPTURE I			7	2	2						2	11	66.0	WILSTERMAN	XP
				6.0	6	2						1	11	66.0	WILSTERMAN	XP
	COURSE TOTAL			13	2	4						3	22	132.0		
ART 131	JEWELRY DESIGN I			1	1	1						2	14	84.0	PSUTY	PT
				6.0	4	5						1	12	72.0	MEDLEN	PT
	COURSE TOTAL			10	6	1		1				3	26	156.0		
ART 132	JEWELRY DESIGN II			1	1	1						2	7	42.0	PSUTY	
				6.0	2	1						1	4	24.0	MEDLEN	
	COURSE TOTAL			4	2	2		1				2	11	66.0		
ART 133	JEWELRY DESIGN III			1	1	1						1	2	12.0	PSUTY	
				6.0	1	1						1	2	12.0	MEDLEN	
	COURSE TOTAL			3	2	1						2	4	24.0		
ART 134	PATINA AND SURFACE ON METAL			2	2	2						3	7	28.0	FOX	PT
				4.0	2	2						3	7	28.0		
	COURSE TOTAL			2	2	2						3	7	28.0		
ART 137A	CERAMICS SKILL LABORATORY I			3	3	3						3	17	51.0	KLEIN	PT
				3.0	1	1						10	17	51.0	KLEIN	PT
				3.0	3	3						5	10	30.0	THOMPSON	PT
				3.0	3	3						2	12	36.0	LITTERAL	PT
	COURSE TOTAL			34	2	20						20	56	168.0		
ART 137B	CERAMICS SKILL LABORATORY I			2	2	2						1	3	9.0	KLEIN	
				3.0	2	2						1	3	9.0	KLEIN	
				3.0	2	2						1	4	6.0	KLEIN	
				3.0	4	4						1	9	12.0	THOMPSON	
	COURSE TOTAL			8	2	1						1	9	27.0		

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
ART 152															
3277N		6.0	1									1	6.0	NOEL	PT
COURSE TOTAL			1									1	6.0		
ART 154															
3279		3.0	4									4	12.0	RAMIREZ	PT
COURSE TOTAL			4									4	12.0		
ART 164															
3283		6.0	5	4	5						1	16	96.0	DOMINGUEZ	PT
COURSE TOTAL			5	4	5						1	16	96.0		
ART 165A															
3286		3.0	1								1	2	6.0	WILSTERMAN	PT
3288N**		0.0									1	1	0.0	WILSTERMAN	PT
COURSE TOTAL			1								1	2	6.0		
ART 170															
3307N		8.0	9	3	1							13	35.7	PRESTON	PT
COURSE TOTAL			9	3	1							13	35.7		
ART 171															
3314		6.0	8	4	3						2	17	102.0	CABALLES	PT
3315		6.0	9	2	3						5	16	96.0	RENIER	PT
COURSE TOTAL			17	6	3						2	33	198.0		
ART 175															
3319		6.0	2	1	1	2	2				1	9	54.0	MANDELL	PT
COURSE TOTAL			2	1	1	2	2				1	9	54.0		
ART 176															
3321		6.0	5	1			1				1	8	42.0	THIBODO	PT
COURSE TOTAL			5	1		1	1				1	8	42.0		
ART 177															
3322		6.0	3								1	4	24.0	THIBODO	PT
COURSE TOTAL			3								1	4	24.0		
ART 179A															
3326		3.0									1	12	36.0	MONTOURI	PT
3327		3.0									2	12	36.0	MONTOURI	PT
3328		3.0									5	14	42.0	SMITH	PT
COURSE TOTAL											3	38	114.0		
ART 179B															
3330		3.0									2	2	6.0	MONTOURI	PT
3331		3.0									1	5	15.0	MONTOURI	PT
3332		3.0									1	2	6.0	SMITH	PT

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COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

ART	COURSE	S.T. HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		TOTAL WSCH	INSTRUCTOR	PT
												ENR	INSTRUCTOR			
ART 179B	DIGITAL MEDIA PRACTICUM								6	1	2	9	9	27.0		
	COURSE TOTAL															
ART 179D	DIGITAL MEDIA PRACTICUM								3			3	3	9.0	MONTGOMERY	
	COURSE TOTAL								5			5	5	15.0	SMITH	
ART 184	DRAWING FOR ANIMATION										2	8	8	48.0	PIETERS	
	COURSE TOTAL										2	8	8	48.0		PT
ART 189	MULTIMEDIA AND CREATIVE ARTS								1		1	4	4	12.0	BAKER	
	COURSE TOTAL								1		1	4	4	12.0		
ART 199	SPECIAL STUDIES IN ART											1	1	3.0	MOSLEY	
	COURSE TOTAL											1	1	3.0	MOSLEY	
ART 220	PAINTING II											3	3	18.0	MOSLEY	
	COURSE TOTAL											3	3	18.0		
ART 226	CERAMICS IV											5	5	30.0	GARCIA	
	COURSE TOTAL											7	7	42.0	GARCIA	
ART 229	SCULPTURE II											1	1	6.0	WILSTERMAN	
	COURSE TOTAL											6	6	36.0	WILSTERMAN	
ART 230	FIGURE DRAWING I								1		1	3	3	102.0	BENNETT	
	COURSE TOTAL								1		1	3	3	102.0	BENNETT	
ART 231	FIGURE DRAWING II								1			3	3	18.0	BENNETT	
	COURSE TOTAL								1			3	3	18.0	BENNETT	
ART 237A	CERAMICS SKILL LABORATORY II								2		2	2	2	6.0	KLEIN	
	COURSE TOTAL								2		2	2	2	6.0	KLEIN	
	COURSE TOTAL								1		1	3	3	9.0	THOMPSON	

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COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

ART	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
ART 237A CERAMICS SKILL LABORATORY II															
3373		3.0							1		2	1	3.0	LITTERAL	
COURSE TOTAL									4		2	6	18.0		
ART 237B CERAMICS SKILL LABORATORY II															
3374		3.0							1		1	2	6.0	KLEIN	
3376		3.0							3		3	3	9.0	THOMPSON	
3377		3.0							3		1	4	12.0	LITTERAL	
COURSE TOTAL									7		2	9	27.0		
ART 252 PHOTOGRAPHY IV															
3379		6.0									1	1	6.0	TUROUTNET	
COURSE TOTAL											1	1	6.0		
ART 264 LIFE SCULPTURE II															
3381		6.0							1		2	2	12.0	DOMINGUEZ	
COURSE TOTAL									1		2	2	12.0		
ART 265A SCULPTURE LABORATORY PRACTICE															
3386N		3.0									1	1	3.0	WILSTERMAN	
COURSE TOTAL											1	1	3.0		
ART 265C SCULPTURE LABORATORY PRACTICE															
3353		3.0							1		1	1	3.0	WILSTERMAN	
COURSE TOTAL									1		1	1	3.0		
ART 271 DIGITAL ART MEDIA: TYPOGRAPHY															
3358		6.0									3	10	60.0	SPELLMAN	
COURSE TOTAL											3	10	60.0		
ART 272 DIGITAL ART MEDIA: PAGE LAYOUT															
3359**		0.0									2	2	0.0	SPELLMAN	
COURSE TOTAL											2	2	0.0		
ART 275 DIGITAL IMAGING II															
3387		6.0									2	7	42.0	MANDELL	
COURSE TOTAL											2	7	42.0		
ART 280 THE STRUCTURE OF SCULPTURE															
3388		6.0									2	2	12.0	WILSTERMAN	
3389N		6.0									1	1	6.0	WILSTERMAN	
COURSE TOTAL											3	3	18.0		
ART 281A STUDIO WORKSHOP/PUBLIC SCULPT															
3390N		6.0									1	1	6.0	WILSTERMAN	
COURSE TOTAL											1	1	6.0		

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COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
ART 281B STUDIO WORKSHOP/PUBLIC SCULPT															
3391N		6.0	3									3	18.0	WILSTERMAN	
COURSE TOTAL			3									3	18.0	WILSTERMAN	
ART 283A FOUNDRY TECHNOLOGY & EQUIPMENT															
3342N		4.0	4		1						1	6	24.0	WILSTERMAN	
COURSE TOTAL			4		1						1	6	24.0	WILSTERMAN	
ART 283B FOUNDRY TECHNOLOGY & EQUIPMENT															
3343N		4.0	6									6	24.0	WILSTERMAN	
COURSE TOTAL			6									6	24.0	WILSTERMAN	
ART 283C FOUNDRY TECHNOLOGY & EQUIPMENT															
3344N		4.0	2									2	8.0	WILSTERMAN	
COURSE TOTAL			2									2	8.0	WILSTERMAN	
ART 283D FOUNDRY TECHNOLOGY & EQUIPMENT															
3345N		4.0	1									1	4.0	WILSTERMAN	
COURSE TOTAL			1									1	4.0	WILSTERMAN	
ART 299 STUDIO WORKSHOP IN PUBLIC ART															
3394		3.0	7								3	10	15.6	BENNETT	
COURSE TOTAL			7								3	10	15.6	BENNETT	XP
SUBJECT TOTAL			529	312	152	47	71	7	113	4	315	1550	7114.3		

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

S.T. WKS HRS A B C D F G H I CR NC W TOTAL WSCH INSTRUCTOR

PHOT 150	PHOTOGRAPHY I	6.0	6	4	2							9	23	138.0	PRESTON	PT
7700		6.0	2	6	1							4	10	60.0	NYE	PT
7702		6.0	7	1								5	12	72.0	RAMIREZ	PT
7706		6.0	3	2	1							7	14	84.0	CHAVEZ	PT
7708N		6.0	4	6	1							7	19	114.0	KENDRICKS	PT
	COURSE TOTAL		22	19	5							26	78	468.0		

PHOT 151	PHOTOGRAPHY II	6.0	4	10	1							2	17	102.0	TUROUND	PT
7710		6.0	4	10	1							2	17	102.0	TUROUND	PT
	COURSE TOTAL		4	10	1							2	17	102.0		

PHOT 152	PHOTOGRAPHY III	6.0	4	1								2	8	48.0	NOEL	PT
7712N		6.0	4	1								2	8	48.0	NOEL	PT
	COURSE TOTAL		4	1								2	8	48.0		

PHOT 153	ADV LARGE FORMAT PHOTOGRAPHY	6.0	12									2	14	84.0	NOEL	PT
7714N		6.0	12									2	14	84.0	NOEL	PT
	COURSE TOTAL		12									2	14	84.0		

PHOT 154	HISTORY OF PHOTOGRAPHY	3.0	10	10	3							2	25	75.0	RAMIREZ	PT
7716		3.0	10	10	3							2	25	75.0	RAMIREZ	PT
	COURSE TOTAL		10	10	3							2	25	75.0		

PHOT 156	DIGITAL PHOTOGRAPHY I	6.0	5	5	1							2	17	102.0	SMITH	PT
7718		6.0	5	5	1							2	21	126.0	CHADWICK	PT
7720		6.0	15	1								3	38	228.0		
	COURSE TOTAL		20	6	2							3	38	228.0		

PHOT 159A	PHOTOGRAPHY LAB PRACTICE	3.0										2	19	57.0	TUROUND	XP
7722		3.0										2	21	63.0	TUROUND	XP
7724		3.0										2	21	63.0	TUROUND	XP
7725		3.0										2	21	63.0	TUROUND	XP
7727		3.0										2	15	45.0	IVERSEN	PT
7728		3.0										1	16	48.0	IVERSEN	PT
7730N		3.0										1	1	3.0	IVERSEN	PT
	COURSE TOTAL											5	93	279.0		

PHOT 159B	PHOTOGRAPHY LAB PRACTICE	3.0										2	5	15.0	TUROUND	XP
7732		3.0										2	5	15.0	TUROUND	XP
7734		3.0										1	1	3.0	TUROUND	XP
7735		3.0										1	1	3.0	IVERSEN	PT
7737		3.0										2	5	15.0	IVERSEN	PT
7738		3.0										2	5	15.0	IVERSEN	PT
7740N		3.0										3	19	57.0	IVERSEN	PT
	COURSE TOTAL											11	36	108.0		

PHOT 159C	PHOTOGRAPHY LAB PRACTICE	3.0										2	4	12.0	IVERSEN	XP
7745		3.0										2	4	12.0	IVERSEN	XP
7747		3.0										3	4	9.0	IVERSEN	XP
7748		3.0										3	4	12.0	IVERSEN	XP

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	PT
PHOT 159C PHOTOGRAPHY LAB PRACTICE														
7750N		3.0								2	13	6.0	IVERSEN	
COURSE TOTAL												39.0		
PHOT 159D PHOTOGRAPHY LAB PRACTICE														
7755		3.0							1	2	6.0	IVERSEN		
7758		3.0							1	1	9.0	IVERSEN		
7760N		3.0							1	1	3.0	IVERSEN		
COURSE TOTAL												18.0		
PHOT 162A THE PHOTOGRAPHIC BOOK														
7762		6.0	3	1	2						6	36.0	TUROUNET	
7763		6.0		1	2					1	2	12.0	TUROUNET	
COURSE TOTAL												48.0		
PHOT 165 COLOR PHOTOGRAPHY I														
7766		6.0	10	3							13	78.0	CROSS	
COURSE TOTAL												78.0		
PHOT 199 SPECIAL STUDIES IN PHOTOGRAPHY														
7767		3.0	1							1	1	3.0	NOEL	
7796		3.0	1							1	1	3.0	TUROUNET	
7797		3.0	1							1	1	3.0	TUROUNET	
COURSE TOTAL												9.0		
PHOT 250A ARTIST-IN-RESIDENCE														
7770		5	10								10	9.1	MONTOURI	
COURSE TOTAL												9.1		
PHOT 250B ARTIST-IN-RESIDENCE														
7771		5	2							2	2	1.8	MONTOURI	
COURSE TOTAL												1.8		
PHOT 252 PHOTOGRAPHY IV														
7768		6.0	2	5	4						13	78.0	TUROUNET	
COURSE TOTAL												78.0		
PHOT 256 DIGITAL PHOTOGRAPHY II														
7769N		6.0	2	8	2		1				17	102.0	SERAFINO	
COURSE TOTAL												102.0		
PHOT 259A ADV PHOTOGRAPHY LAB PRACTICE														
7774		3.0							3	12	16	48.0	CARLSON	
7775		3.0							4	18	19	57.0	CARLSON	
7777		3.0							8	11	5	15.0	SMITH	
COURSE TOTAL												120.0		
PHOT 259B ADV PHOTOGRAPHY LAB PRACTICE														
7778		3.0							1	4	5	15.0	CARLSON	
7779		3.0							2	6	8	24.0	CARLSON	
7780		3.0							1	1	1	3.0	SMITH	

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		INSTRUCTOR
												ENR	WSCH	
PHOT 259B ADV PHOTOGRAPHY LAB PRACTICE									4	10		14	42.0	
COURSE TOTAL														
PHOT 259C ADV PHOTOGRAPHY LAB PRACTICE										2		2	6.0	CARLSON
COURSE TOTAL														
PHOT 265 COLOR PHOTOGRAPHY II												13	78.0	CROSS
COURSE TOTAL														
PHOT 267 DOCUMENTARY PHOTOGRAPHY											4	20	120.0	TUROUNET
COURSE TOTAL														
SUBJECT TOTAL			120	74	22	2	12		50	149	54	483	2140.9	

COMMUNICATION AND FINE ARTS

COMMUNICATION AND FINE ARTS

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR	
THTR 100 FUNDAMENTAL/THEATRE PRODUCTION		3.0	11	8	1	2	1				5	28	84.0	EVERETT	XP
COURSE TOTAL			11	8	1	2	1				5	28	84.0		
THTR 102C THEATR PROD PRACTICUM: COSTUMES		6.0	2	1								3	18.0	DUGGAN	
COURSE TOTAL			2	1								3	18.0		
THTR 103C THEATRE PRODUCT PRACTICUM: SETS		6.0	3									3	18.0	DUGGAN	
COURSE TOTAL			3									3	18.0		
THTR 104C THTR PROD PRACT: LIGHTING/SOUND		6.0	2								1	4	24.0	DUGGAN	
COURSE TOTAL			2								1	4	24.0		
THTR 110 INTRO TO THE THEATRE		3.0	14	9	7	4	7		1		12	54	159.0	JORDAN	XP
7838			14	9	7	4	7		1		12	29	90.0	EVERETT	XP
7842N		3.0	12	6	1	5	2				19	83	249.0		
COURSE TOTAL			26	15	8	5	9		1		19	83	249.0		
THTR 111A REHEARSAL & PERFORMANCE: ACTING		8.12.0	10									10	54.9	JORDAN	
7844N			10									10	54.9		
COURSE TOTAL			10									10	54.9		
THTR 111B REHEARSAL & PERFORMANCE: ACTING		8.12.0	3									3	16.5	JORDAN	
7845			3									3	16.5		
COURSE TOTAL			3									3	16.5		
THTR 111C REHEARSAL & PERFORMANCE: ACTING		8.12.0	4									4	21.9	ROTHSCHILD	PT
7846N			4									4	21.9		
7848		8.12.0	1									1	5.5	ROTHSCHILD	
COURSE TOTAL			5									5	27.4		
THTR 111D REHEARSAL & PERFORMANCE: ACTING		8.12.0	1									1	5.5	ROTHSCHILD	
7847N			1									1	5.5		
COURSE TOTAL			1									1	5.5		
THTR 112B REHEARSAL & PERFORMANCE: STAGE MGMT		8.12.0	1									1	5.5	JORDAN	
7851N			1									1	5.5		
COURSE TOTAL			1									1	5.5		
THTR 113C REHEARS & PERFORM: PRODUCT CREW		8.12.0	1									1	5.5	ROTHSCHILD	
7858N			1									1	5.5		
COURSE TOTAL			1									1	5.5		
THTR 113D REHEARS & PERFORM: PRODUCT CREW		8.12.0	1									1	5.5	ROTHSCHILD	
7859N			1									1	5.5		
COURSE TOTAL			1									1	5.5		

Grade Distribution by Division
School: Grossmont College -- Term: 2008FA -- Division: G02 -- Subject: ART -- Course: All Courses

Section N = Night ** = Not Valid for ADA	S.T. Wks	Hrs	Enrollment	A+	A	A-	B+	B	B-	C+	C	D	F	Pass	NoPass	Inc	W/Instructor
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G02 -- Arts, Languages & Communication

ART-100 Art Appreciation																		
2070	3.0	42	0	11	0	0	0	11	0	0	11	4	5	0	0	0	7 Hesser, Martina	PT
2071	3.0	23	0	6	0	0	0	7	0	0	6	1	3	0	0	0	3 Bedwell, Stephanie	PT
2072	3.0	45	0	18	0	0	0	14	0	0	6	2	5	0	0	0	7 Morris, Diane	PT
2073	3.0	61	0	15	0	0	0	22	0	0	10	7	7	0	0	0	4 McCord, Kathleen	PT
2074	3.0	23	0	8	0	0	0	1	0	0	6	3	4	1	0	0	5 Wascher, Sandra	PT
2075	3.0	45	0	10	0	0	0	10	0	0	13	5	7	0	0	0	8 Hesser, Martina	PT
2076	3.0	39	0	10	0	0	0	11	0	0	9	2	7	0	0	0	9 Morris, Diane	PT
2077	3.0	28	0	11	0	0	0	6	0	0	3	0	8	0	0	0	3 Wascher, Sandra	PT
2078	3.0	34	0	4	0	0	0	4	0	0	7	2	14	3	0	0	9 Serrano, Malia	XP
2079	3.0	19	0	2	0	0	0	1	0	0	6	1	9	0	0	0	14 Serrano, Malia	XP
2080	3.0	19	0	4	0	0	0	9	0	0	5	0	1	0	0	0	7 De Koning, Marion	XP
2081N	3.0	16	0	6	0	0	0	5	0	0	2	1	1	0	1	0	4 Serrano, Malia	
8758N	14 3.0	10	0	1	0	0	0	4	0	0	3	1	1	0	0	0	5 De Koning, Marion	
8961N	8 3.0	11	0	0	0	0	0	1	0	0	2	1	6	1	0	0	8 De Koning, Marion	
Course Total		415	0	106	0	0	0	106	0	0	89	30	78	5	1	0	93	
ART-120 Two Dimensional Design																		
2082	3.0	29	0	9	0	0	0	16	0	0	3	0	1	0	0	0	2 Mosley, William	XP
2083	3.0	26	0	6	0	0	0	16	0	0	3	0	1	0	0	0	2 Mosley, William	
2084N	3.0	25	0	8	0	0	0	13	0	0	3	0	1	0	0	0	4 Mosley, William	
Course Total		80	0	23	0	0	0	45	0	0	9	0	3	0	0	0	8	

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Grade Distribution by Division
 School: Grossmont College -- Term: 2008FA -- Division: G02 -- Subject: ART -- Course: All Courses

Grade Distribution by Division
School: Grossmont College -- Term: 2008FA -- Division: G02 -- Subject: ART -- Course: All Courses

ART-141 Hist West Art II-1250 AD/Pres																			
2128	3.0	10	0	1	0	0	4	0	0	4	0	0	4	0	0	1	0	8	De Koning, Marion
2129	3.0	12	0	0	0	0	7	0	0	4	0	1	0	0	0	0	0	5	De Koning, Marion
Course Total		22	0	1	0	0	11	0	0	8	0	1	0	1	0	1	0	13	
ART-142 Non-Western Art History																			
5944	3.0	9	0	2	0	0	1	0	0	1	1	1	3	1	0	0	0	5	Serrano, Malia
Course Total		9	0	2	0	0	1	0	0	1	1	1	3	1	0	0	0	5	
ART-143 Modern Art																			
2131	3.0	17	0	0	0	0	5	0	0	6	3	3	3	0	0	0	0	8	De Koning, Marion
Course Total		17	0	0	0	0	5	0	0	6	3	3	3	0	0	0	0	8	
ART-145 Contemporary Art History 1945+																			
2133	3.0	14	0	3	0	0	3	0	0	1	2	5	0	0	0	0	0	8	De Koning, Marion
Course Total		14	0	3	0	0	3	0	0	1	2	5	0	0	0	0	0	8	
ART-150 Photography I																			
2134	3.0	8	0	4	0	0	4	0	0	0	0	0	0	0	0	0	0	5	House, Suda
2135	3.0	4	0	1	0	0	2	0	0	0	0	1	0	0	0	0	0	0	House, Suda
2136	3.0	3	0	1	0	0	2	0	0	0	0	0	0	0	0	0	0	2	Turounet, Paul
2137	3.0	6	0	3	0	0	1	0	0	0	0	2	0	0	0	0	0	3	Chavez, Pat
2138N	3.0	8	0	4	0	0	4	0	0	0	0	0	0	0	0	0	0	1	Cross, Andrew
Course Total		29	0	13	0	0	13	0	0	0	0	3	0	0	0	0	0	11	
ART-151 Photography II																			
2139	3.0	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Ramirez, Jacqueline
Course Total		2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
ART-152 Photography III																			
2141N	3.0	3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Noel, James
Course Total		3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	

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Grade Distribution by Division
School: Grossmont College -- Term: 2008FA -- Division: G02 -- Subject: ART -- Course: All Courses

ART-179A Digital Media Practicum																		
2161N	1.0	10	0	0	0	0	0	0	0	0	0	0	10	0	0	2	Montouri, Christina	PT
2162	1.0	7	0	0	0	0	0	0	0	0	0	0	7	0	0	2	Montouri, Christina	PT
2163	1.0	8	0	0	0	0	0	0	0	0	0	0	3	5	0	2	Smith, Ryder	PT
Course Total		25	0	0	0	0	0	0	0	0	0	0	20	5	0	6		
ART-179B Digital Media Practicum																		
2164N	1.0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Montouri, Christina	PT
2165	1.0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Montouri, Christina	PT
2166	1.0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	Smith, Ryder	PT
Course Total		1	0	0	0	0	0	0	0	0	0	0	1	0	0	0		
ART-179C Digital Media Practicum																		
2167N	1.0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	Montouri, Christina	PT
2168	1.0	5	0	0	0	0	0	0	0	0	0	0	5	0	0	0	Montouri, Christina	PT
Course Total		6	0	0	0	0	0	0	0	0	0	0	6	0	0	0		
ART-179D Digital Media Practicum																		
2170N	1.0	6	0	0	0	0	0	0	0	0	0	0	6	0	0	0	Montouri, Christina	PT
Course Total		6	0	0	0	0	0	0	0	0	0	0	6	0	0	0		
ART-184 Drawing for Animation																		
5962	3.0	11	0	5	0	0	5	0	0	0	0	0	1	0	0	1	Pieters, Edward	PT
Course Total		11	0	5	0	0	5	0	0	0	0	0	1	0	0	1		
ART-199 Special Studies/Projects-Art																		
8777 **	3.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	Lazzara, Thomas	PT
8824 **	3.0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	Medlen, Lisa	PT
8889 **	3.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	Garcia, Steve	PT
8891 **	1.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	Bennett, Jennifer	PT

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Grade Distribution by Division
School: Grossmont College -- Term: 2008FA -- Division: G02 -- Subject: PHOT -- Course: All Courses

Section N = Night = Not Valid for ADA	S.T. Wks	Hrs	Enrollment	A+	A	A-	B+	B	B-	C+	C	D	F	Pass	NoPass	Inc	W/Instructor	
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G02 -- Arts, Languages & Communication

PHOT-150 Photography I

3771	3.0	11	0	6	0	0	2	0	0	0	2	0	1	0	0	0	5	House, Suda	XP
3772	3.0	15	0	7	0	0	5	0	0	0	1	0	2	0	0	0	6	House, Suda	
3773	3.0	10	0	2	0	0	7	0	0	0	1	0	0	0	0	0	7	Turounet, Paul	
3774	3.0	14	0	4	0	0	5	0	0	0	1	3	1	0	0	0	0	Chavez, Pat	PT
3775N	3.0	11	0	9	0	0	1	0	0	0	1	0	0	0	0	0	0	Cross, Andrew	PT
Course Total		61	0	28	0	0	20	0	0	0	6	3	4	0	0	0	18		

PHOT-151 Photography II

3776	3.0	15	0	12	0	0	1	0	0	0	0	1	1	0	0	0	3	Ramirez, Jacqueline	PT
Course Total		15	0	12	0	0	1	0	0	0	0	1	1	0	0	0	3		

PHOT-152 Photography III

3778N	3.0	11	0	8	0	0	2	0	0	0	0	1	0	0	0	0	0	Noel, James	PT
Course Total		11	0	8	0	0	2	0	0	0	0	1	0	0	0	0	0		

PHOT-153 Adv Large Format Photography

3779N	3.0	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	Noel, James	PT
Course Total		2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0		

PHOT-154 History of Photography

5950	3.0	16	0	10	0	0	2	0	0	0	1	1	2	0	0	0	2	Ramirez, Jacqueline	PT
Course Total		16	0	10	0	0	2	0	0	0	1	1	2	0	0	0	2		

PHOT-156 Digital Photography I

3780	3.0	17	0	8	0	0	8	0	0	0	0	0	0	1	0	0	3	House, Suda	
3781	3.0	10	0	8	0	0	0	0	0	0	0	1	0	0	1	0	7	Smith, Ryder	PT

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Grade Distribution by Division
School: Grossmont College -- Term: 2008FA -- Division: G02 -- Subject: PHOT -- Course: All Courses

3782N	3.0	17	0	10	0	0	2	0	0	1	2	1	1	1	0	0	2	Serafino, Aaron	PT		
Course Total		44	0	26	0	0	10	0	0	1	3	1	2	1	0	0	12				
PHOT-158 Studio Lighting I																					
3783	3.0	20	0	15	0	0	4	0	0	0	0	1	0	1	0	0	1	House, Suda			
Course Total		20	0	15	0	0	4	0	0	0	0	1	0	1	0	0	1				
PHOT-159A Photography Lab Practice																					
3785	1.0	23	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6	17	2	Chadwick, Alison	
3786	1.0	14	0	0	0	0	0	0	0	0	0	0	0	0	0	0	5	9	4	Chadwick, Alison	
3787	1.0	11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	10	0	Iversen, Michele	
3788	1.0	17	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4	13	0	Iversen, Michele	
3789	1.0	11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	10	0	Iversen, Michele	
3790N	1.0	15	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	12	0	Iversen, Michele	
Course Total		91	0	0	0	0	0	0	0	0	0	0	0	0	0	0	20	71	0	8	
PHOT-159B Photography Lab Practice																					
3791	1.0	12	0	0	0	0	0	0	0	0	0	0	0	0	0	0	5	7	0	1	Chadwick, Alison
3792	1.0	8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	6	0	3	Chadwick, Alison
3793	1.0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	0	0	Iversen, Michele
3794	1.0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	Nye, Carol
3795	1.0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	Iversen, Michele
3796N	1.0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	0	0	Iversen, Michele
Course Total		30	0	0	0	0	0	0	0	0	0	0	0	0	0	0	10	20	0	4	
PHOT-159C Photography Lab Practice																					
3797	1.0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	3	0	0	Chadwick, Alison
3798	1.0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	Chadwick, Alison
3799	1.0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	5	0	0	Iversen, Michele

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Grade Distribution by Division
School: Grossmont College -- Term: 2008FA -- Division: G02 -- Subject: PHOT -- Course: All Courses

Course Total	8	0	6	0	0	1	0	0	1	0	0	0	0	0	0	0	0	1			
PHOT-259A Adv Photography Lab Practice																					
3812	1.0	9	0	0	0	0	0	0	0	0	0	0	0	2	7	0	0	0	Carlson, Craig	PT	
3813	1.0	3	0	0	0	0	0	0	0	0	0	0	0	0	3	0	0	0	Carlson, Craig	PT	
3815	1.0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	Cross, Andrew	PT	
3816N	1.0	1	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	Serafino, Aaron	PT	
Course Total		13	0	0	0	0	0	0	0	0	0	0	0	2	11	0	0	1			
PHOT-259B Adv Photography Lab Practice																					
3817	1.0	3	0	0	0	0	0	0	0	0	0	0	0	1	2	0	0	0	Carlson, Craig	PT	
3818	1.0	3	0	0	0	0	0	0	0	0	0	0	0	0	3	0	0	0	Carlson, Craig	PT	
3820	1.0	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	1	Cross, Andrew	PT	
Course Total		7	0	0	0	0	0	0	0	0	0	0	0	2	5	0	0	1			
PHOT-259C Adv Photography Lab Practice																					
3822	1.0	7	0	0	0	0	0	0	0	0	0	0	0	0	7	0	0	1	Carlson, Craig	PT	
3823	1.0	8	0	0	0	0	0	0	0	0	0	0	0	0	8	0	0	1	Carlson, Craig	PT	
3825	1.0	5	0	0	0	0	0	0	0	0	0	0	0	0	5	0	0	0	Cross, Andrew	PT	
3826N	1.0	12	0	0	0	0	0	0	0	0	0	0	0	0	12	0	0	2	Serafino, Aaron	PT	
Course Total		32	0	0	0	0	0	0	0	0	0	0	0	0	32	0	0	4			
PHOT-259D Adv Photography Lab Practice																					
3827	1.0	1	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	Carlson, Craig	PT	
3829	1.0	1	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	Smith, Ryder	PT	
3830	1.0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	Cross, Andrew	PT	
Course Total		2	0	0	0	0	0	0	0	0	0	0	0	0	2	0	0	2			
PHOT-265 Color Photography II																					
6004N	3.0	5	0	1	0	0	0	3	0	0	0	1	0	0	0	0	0	0	2	Turnout, Paul	PT
Course Total		5	0	1	0	0	3	0	0	0	1	0	0	0	0	0	0	2			

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Grade Distribution by Division
School: Grossmont College -- Term: 2008FA -- Division: G02 -- Subject: PHOT -- Course: All Courses

Subject Total	412	0	130	0	0	0	51	0	0	13	9	10	37	162	0	68
Division Total	412	0	130	0	0	0	51	0	0	13	9	10	37	162	0	68

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Grade Distribution by Division
 School: Grossmont College -- Term: 2008FA -- Division: G02 -- Subject: PHOT -- Course: All Courses

Grade Distribution by Division
School: Grossmont College -- Term: 2009SP -- Division: G02 -- Subject: ART -- Course: All Courses

Section N = Night ADA	S.T. Wks	Hrs	Enrollment	A+	A	A-	B+	B	B-	C+	C	D	F	Pass	NoPass	Inc	W/ Instructor
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G02 -- Arts, Languages & Communication

ART-100 Art Appreciation

6192	3.0	44	0	11	0	0	10	0	0	0	12	1	9	1	0	0	4 Bedwell, Stephanie
6193	3.0	20	0	10	0	0	2	0	0	0	3	0	5	0	0	0	10 Wascher, Sandra
6194	3.0	38	0	9	0	0	9	0	0	0	4	6	9	1	0	0	7 Morris, Diane
6195	3.0	25	0	14	0	0	5	0	0	0	1	0	5	0	0	0	3 Wascher, Sandra
6197N	3.0	18	0	5	0	0	5	0	0	0	5	2	1	0	0	0	4 Serrano, Malia
6198N	3.0	24	0	13	0	0	2	0	0	0	5	0	3	1	0	0	3 Wascher, Sandra
8801N	3.0	27	0	12	0	0	7	0	0	0	6	1	1	0	0	0	4 McCord, Kathleen
Course Total		196	0	74	0	0	40	0	0	0	36	10	33	3	0	0	35

ART-120 Two Dimensional Design

6199	3.0	25	0	5	0	0	11	0	0	0	7	1	1	0	0	0	6 Naage, Yudit
6200	3.0	20	0	10	0	0	3	0	0	0	4	2	1	0	0	0	5 McCord, Kathleen
6201N	3.0	24	0	13	0	0	6	0	0	0	2	0	3	0	0	0	3 Gray-Adams, Grace
Course Total		69	0	28	0	0	20	0	0	0	13	3	5	0	0	0	14

ART-121 Painting I

6202	3.0	27	0	10	0	0	6	0	0	0	7	2	2	0	0	0	0 Bennett, Jennifer
Course Total		27	0	10	0	0	6	0	0	0	7	2	2	0	0	0	0

ART-124 Drawing I

6203	3.0	16	0	7	0	0	2	0	0	0	6	0	1	0	0	0	11 Wheelden, Michael
6204	3.0	15	0	8	0	0	5	0	0	0	1	0	1	0	0	0	4 Morris, Diane
6205	3.0	24	0	8	0	0	7	0	0	0	3	1	5	0	0	0	5 Bennett, Jennifer
6206	3.0	24	0	14	0	0	6	0	0	0	4	0	0	0	0	0	5 Bennett, Jennifer

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Grade Distribution by Division
School: Grossmont College -- Term: 2009SP -- Division: G02 -- Subject: ART -- Course: All Courses

6207N	3.0	25	0	8	0	0	0	3	0	0	6	3	5	0	0	0	0	2	Hannan, Miya	PT
6208N	3.0	22	0	14	0	0	0	4	0	0	1	1	2	0	0	0	0	5	Hill, Daphne	PT
6209	3.0	19	0	9	0	0	0	4	0	0	1	0	5	0	0	0	0	6	Stump, Anna	PT
Course Total		145	0	68	0	0	0	31	0	0	22	5	19	0	0	0	0	38		
ART-125 Drawing II																				
6210	3.0	29	0	13	0	0	0	8	0	0	5	2	1	0	0	0	0	3	Bennett, Jennifer	
Course Total		29	0	13	0	0	0	8	0	0	5	2	1	0	0	0	0	3		
ART-126 Ceramics I																				
6211	3.0	24	0	11	0	0	0	7	0	0	3	0	3	0	0	0	0	2	Irwin, Jeff	
6212	3.0	26	0	16	0	0	0	4	0	0	4	0	1	1	0	0	0	0	Garcia, Steve	
6213	3.0	25	0	11	0	0	0	11	0	0	1	0	2	0	0	0	0	4	Garcia, Steve	
6214	3.0	27	0	8	0	0	0	8	0	0	3	1	5	2	0	0	0	4	Irwin, Jeff	
6215N	3.0	19	0	9	0	0	0	7	0	0	0	3	0	0	0	0	0	2	Dilley, Steven	PT
Course Total		121	0	55	0	0	0	37	0	0	11	4	11	3	0	0	0	12		
ART-127 Ceramics II																				
6216	3.0	13	0	5	0	0	0	5	0	0	0	1	1	0	0	0	0	1	Irwin, Jeff	
6217	3.0	12	0	8	0	0	0	2	0	0	2	0	0	0	0	0	0	1	Garcia, Steve	
6218N	3.0	8	0	6	0	0	0	1	0	0	0	0	0	1	0	0	0	0	Dilley, Steven	PT
Course Total		33	0	19	0	0	0	8	0	0	2	1	1	1	0	0	0	2		
ART-128 Ceramics III																				
6220	3.0	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	2	Irwin, Jeff	
6221	3.0	4	0	2	0	0	0	2	0	0	0	0	0	0	0	0	0	0	Garcia, Steve	
Course Total		6	0	4	0	0	0	2	0	0	0	0	0	0	0	0	0	2		
ART-129 Three-Dimensional Design																				
6223	3.0	25	0	15	0	0	0	6	0	0	2	0	1	1	0	0	0	1	Bedwell, Stephanie	PT

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Grade Distribution by Division
 School: Grossmont College -- Term: 2009SP -- Division: G02 -- Subject: ART -- Course: All Courses

Grade Distribution by Division
School: Grossmont College -- Term: 2009SP -- Division: G02 -- Subject: ART -- Course: All Courses

6224	3.0	17	0	7	0	0	6	0	0	1	2	1	0	0	0	0	0	2	Kline, Lawrence	PT	
6225	3.0	18	0	6	0	0	4	0	0	4	2	2	0	0	0	0	0	2	Chwekun, John	PT	
Course Total		60	0	28	0	0	16	0	0	7	4	4	1	0	0	0	0	5			
ART-130 Sculpture I																					
6226	3.0	14	0	14	0	0	0	0	0	0	0	0	0	0	0	0	0	1	Wilsterman, James	XP	
6227N	3.0	12	0	11	0	0	1	0	0	0	0	0	0	0	0	0	0	2	Wilsterman, James		
Course Total		26	0	25	0	0	1	0	0	0	0	0	0	0	0	0	0	3			
ART-131 Jewelry Design I																					
6228	3.0	10	0	4	0	0	1	0	0	1	0	1	0	0	0	0	0	1	Psuty, Ingrid	PT	
6229N	3.0	13	0	4	0	0	6	0	0	2	1	0	0	0	0	0	0	2	Medlen, Lisa	PT	
9143	3.0	12	0	2	0	0	3	0	0	3	0	4	0	0	0	0	0	0	Psuty, Ingrid	PT	
Course Total		35	0	10	0	0	10	0	0	6	1	5	3	0	0	0	0	3			
ART-132 Jewelry Design II																					
6230	3.0	10	0	1	0	0	5	0	0	1	1	2	0	0	0	0	0	1	Psuty, Ingrid	PT	
6231N	3.0	5	0	2	0	0	0	0	0	1	0	1	1	0	0	0	0	1	Medlen, Lisa	PT	
9181	3.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	Psuty, Ingrid	PT	
Course Total		16	0	4	0	0	5	0	0	2	1	3	1	0	0	0	0	3			
ART-133 Jewelry Design III																					
6232	3.0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Psuty, Ingrid	PT	
6233N	3.0	2	0	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	Medlen, Lisa	PT	
9144	3.0	3	0	0	0	0	3	0	0	0	0	0	0	0	0	0	0	1	Psuty, Ingrid	PT	
Course Total		5	0	1	0	0	3	0	0	1	0	0	0	0	0	0	0	1			
ART-134 Patina and Surface on Metal																					
6234	2.0	6	0	4	0	0	1	0	0	1	0	0	0	0	0	0	0	0	2	Fox, Thomas	PT
Course Total		6	0	4	0	0	1	0	0	1	0	0	0	0	0	0	0	2			

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Grade Distribution by Division
School: Grossmont College -- Term: 2009SP -- Division: G02 -- Subject: ART -- Course: All Courses

ART-137A Ceramics Skill Laboratory I																				
6235	1.0	23	0	0	0	0	0	0	0	0	0	0	0	21	2	0	5	Thompson, Julia	PT	
6236	1.0	19	0	0	0	0	0	0	0	0	0	0	0	17	2	0	10	Thompson, Julia	PT	
6237	1.0	19	0	0	0	0	0	0	0	0	0	0	0	15	4	0	1	Klein, Roberta	PT	
Course Total		61	0	0	0	0	0	0	0	0	0	0	0	53	8	0	16			
ART-137B Ceramics Skill Laboratory I																				
6239	1.0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	Thompson, Julia	PT	
6240	1.0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	Thompson, Julia	PT	
6241	1.0	1	0	0	0	0	0	0	0	0	0	0	0	0	1	0	2	Klein, Roberta	PT	
Course Total		9	0	0	0	0	0	0	0	0	0	0	0	0	1	0	5			
ART-138 Mold-Mak/Invest Sculpt & Jewel																				
6243	2.0	4	0	3	0	0	1	0	0	0	0	0	0	0	0	0	0	0	Fox, Thomas	PT
Course Total		4	0	3	0	0	1	0	0	0	0	0	0	0	0	0	0	0		
ART-139A Jewelry Design Lab Practices																				
6244	1.0	12	0	7	0	0	0	0	0	0	1	0	0	3	1	0	2	Medlen, Lisa	PT	
Course Total		12	0	7	0	0	0	0	0	0	1	0	0	3	1	0	2			
ART-139B Jewelry Design Lab Practices																				
6245	1.0	4	0	0	0	0	0	0	0	0	1	0	0	2	1	0	2	Medlen, Lisa	PT	
Course Total		4	0	0	0	0	0	0	0	0	1	0	0	2	1	0	2			
ART-139C Jewelry Design Lab Practices																				
6246	1.0	2	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	Medlen, Lisa	PT	
Course Total		2	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0			
ART-140 Hist West Art I-Pre to 1250 Ad																				
6247	3.0	24	0	1	0	0	6	0	0	8	6	3	0	0	0	0	5	Serrano, Malia	XP	
6249	3.0	11	0	2	0	0	3	0	0	2	0	2	0	2	0	0	10	Serrano, Malia	XP	
Course Total		35	0	3	0	0	9	0	0	10	6	5	0	2	0	0	15			

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Grade Distribution by Division
 School: Grossmont College -- Term: 2009SP -- Division: G02 -- Subject: ART -- Course: All Courses

ART-154	History of Photography	Course Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2
	6264	3.0	7	0	4	0	0	1	0	0	1	0	1	0	0	0	0	0	1	Ramirez, Jacqueline
	8809N	3.0	5	0	1	0	0	2	0	0	1	0	1	0	0	0	0	0	1	Chadwick, Alison
	Course Total		12	0	5	0	0	3	0	0	2	0	2	0	0	0	0	0	2	
ART-165A	Sculpture Laboratory Practice	Course Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	6266	1.0	2	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	Wisterman, James
	6267N	1.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Wisterman, James
	6268N	1.0	4	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Wisterman, James
	Course Total		7	0	6	0	0	0	0	0	0	0	1	0	0	0	0	0	0	
ART-165B	Sculpture Laboratory Practice	Course Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	6269	1.0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	Wisterman, James
	6271N	1.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Wisterman, James
	Course Total		1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	
ART-165C	Sculpture Laboratory Practice	Course Total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	6273N	1.0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Wisterman, James
	Course Total		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
ART-170	Mac Basics for the Artist	Course Total	12	0	9	0	0	3	0	0	0	0	0	0	0	0	0	0	2	Preston, Judith
	6275N	8 2.0	12	0	9	0	0	3	0	0	0	0	0	0	0	0	0	0	2	
	Course Total		12	0	9	0	0	3	0	0	0	0	0	0	0	0	0	0	2	
ART-171	The Artist and the Computer	Course Total	10	0	7	0	0	1	0	0	0	0	0	2	0	0	0	0	5	Caballes, Carmina
	6276	3.0	10	0	7	0	0	1	0	0	0	0	2	0	0	0	0	0	5	
	6277N	3.0	12	0	7	0	0	0	0	0	3	1	1	0	0	0	0	0	3	Renier, Toni
	Course Total		22	0	14	0	0	1	0	0	3	1	3	0	0	0	0	0	8	
ART-175	Digital Imaging I	Course Total	12	0	2	0	0	4	0	0	1	0	4	1	0	0	0	0	0	Mandell, Eileen
	6278	3.0	12	0	2	0	0	4	0	0	1	0	4	1	0	0	0	0	0	

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Grade Distribution by Division
School: Grossmont College -- Term: 2009SP -- Division: G02 -- Subject: ART -- Course: All Courses

ART-176 Digital Drawing		12	0	2	0	0	0	4	0	0	1	0	4	1	0	0	0	0
Course Total																		
6279	3.0	6	0	3	0	0	0	1	0	0	1	0	1	0	0	0	0	3
Course Total		6	0	3	0	0	0	1	0	0	1	0	1	0	0	0	0	3
ART-179A Digital Media Practicum																		
6281	1.0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4
6282	1.0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2
6283	1.0	9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4
Course Total		18	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	10
ART-179B Digital Media Practicum																		
6284	1.0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
6285	1.0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6286	1.0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total		9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
ART-179C Digital Media Practicum																		
6289	1.0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total		2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
ART-179D Digital Media Practicum																		
6291	1.0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
6292	1.0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total		3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
ART-184 Drawing for Animation																		
6297	3.0	6	0	2	0	0	2	0	0	1	0	1	0	1	0	0	0	1
Course Total		6	0	2	0	0	2	0	0	1	0	1	0	1	0	0	0	1
ART-199 Special Studies in Art																		
6298 **	1.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total		1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0

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Grade Distribution by Division
School: Grossmont College -- Term: 2009SP -- Division: G02 -- Subject: PHOT -- Course: All Courses

Section N = Night ** = Not Valid for ADA	S.T. Wks	Hrs	Enrollment	A+	A	A-	B+	B	B-	C+	C	D	F	Pass	NoPass	Inc	W/ Instructor	
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G02 -- Arts, Languages & Communication

PHOT-150 Photography I

8609	3.0	16	0	5	0	0	4	0	0	0	3	1	3	0	0	0	3	Ramirez, Jacqueline	PT
8610	3.0	5	0	1	0	0	1	0	0	0	1	0	2	0	0	0	9	Tournet, Paul	
8611	3.0	9	0	4	0	0	1	0	0	0	1	0	3	0	0	0	0	Chavez, Pat	PT
8612	3.0	16	0	9	0	0	6	0	0	0	1	0	0	0	0	0	5	House, Suda	
9138	3.0	12	0	6	0	0	2	0	0	0	3	0	1	0	0	0	5	House, Suda	
Course Total		58	0	25	0	0	14	0	0	0	9	1	9	0	0	0	22		

PHOT-151 Photography II

8613N	3.0	15	0	9	0	0	5	0	0	0	0	0	0	1	0	0	2	Cross, Andrew	PT
Course Total		15	0	9	0	0	5	0	0	0	0	0	0	1	0	0	2		

PHOT-152 Photography III

8614	3.0	10	0	9	0	0	1	0	0	0	0	0	0	0	0	0	1	Noel, James	PT
Course Total		10	0	9	0	0	1	0	0	0	0	0	0	0	0	0	1		

PHOT-153 Adv Large Format Photography

8615	3.0	3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	3	Noel, James	PT
Course Total		3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	3		

PHOT-154 History of Photography

8616	3.0	10	0	8	0	0	1	0	0	0	0	0	1	0	0	0	1	Ramirez, Jacqueline	PT
8810N	3.0	14	0	8	0	0	2	0	0	0	2	0	2	0	0	0	12	Chadwick, Allison	PT
Course Total		24	0	16	0	0	3	0	0	0	2	0	3	0	0	0	13		

PHOT-156 Digital Photography I

8617	3.0	11	0	3	0	0	4	0	0	0	0	0	3	1	0	0	1	Smith, Ryder	PT
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Grade Distribution by Division
School: Grossmont College -- Term: 2009SP -- Division: G02 -- Subject: PHOT -- Course: All Courses

8618	3.0	19	0	11	0	0	5	0	0	2	0	1	0	0	0	0	2	House, Suda			
Course Total		30	0	14	0	0	9	0	0	2	0	4	1	0	0	0	3				
PHOT-158 Studio Lighting I																					
8807N	3.0	10	0	3	0	0	4	0	0	0	0	1	1	1	0	1	0	1	Serafino, Aaron		
Course Total		10	0	3	0	0	4	0	0	0	0	1	1	1	0	1	0	1			
PHOT-159A Photography Lab Practice																					
8619	1.0	20	0	0	0	0	0	0	0	0	0	0	0	0	0	15	5	0	6	Chadwick, Alison	
8620	1.0	17	0	0	0	0	0	0	0	0	0	0	0	0	0	6	11	0	1	Chadwick, Alison	
8621	1.0	16	0	0	0	0	0	0	0	0	0	0	0	0	0	3	13	0	3	Iversen, Michele	
8622	1.0	12	0	0	0	0	0	0	0	0	0	0	0	0	0	0	12	0	3	Iversen, Michele	
8623	1.0	16	0	0	0	0	0	0	0	0	0	0	0	0	0	1	15	0	2	Iversen, Michele	
8624N	1.0	14	0	0	0	0	0	0	0	0	0	0	0	0	0	2	12	0	0	Iversen, Michele	
Course Total		95	0	0	0	0	0	0	0	0	0	0	0	0	0	27	68	0	15		
PHOT-159B Photography Lab Practice																					
8625	1.0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	Chadwick, Alison
8626	1.0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	5	0	0	0	Chadwick, Alison
8627	1.0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	1	2	0	0	0	Iversen, Michele
8628	1.0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	1	4	0	0	0	Iversen, Michele
8629	1.0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	Iversen, Michele
8630N	1.0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	0	0	0	Iversen, Michele
Course Total		19	0	0	0	0	0	0	0	0	0	0	0	0	0	2	17	0	0	0	
PHOT-159C Photography Lab Practice																					
8631	1.0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	Chadwick, Alison
8632	1.0	12	0	0	0	0	0	0	0	0	0	0	0	0	0	5	7	0	0	0	Chadwick, Alison
8635	1.0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	Iversen, Michele

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Grade Distribution by Division
School: Grossmont College -- Term: 2009SP -- Division: G02 -- Subject: PHOT -- Course: All Courses

Course Total	6	0	2	0	0	2	0	0	0	1	0	1	0	0	0	0	0	
PHOT-259A Adv Photography Lab Practice																		
8654	1.0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8655	1.0	18	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8656	1.0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8811	1.0	8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8812	1.0	13	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total		42	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
PHOT-259B Adv Photography Lab Practice																		
8657	1.0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8658	1.0	6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8813	1.0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8816	1.0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total		14	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
PHOT-259C Adv Photography Lab Practice																		
8660	1.0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8661	1.0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8814	1.0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8817	1.0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total		5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
PHOT-259D Adv Photography Lab Practice																		
8663	1.0	6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8665	1.0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8815	1.0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8818	1.0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total		8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

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Grade Distribution by Division
 School: Grossmont College -- Term: 2009SP -- Division: G02 -- Subject: PHOT -- Course: All Courses

Grade Distribution by Division
School: Grossmont College -- Term: 2009FA -- Division: G02 -- Subject: ART -- Course: All Courses

Section N = Night ** = Not Valid for ADA	S.T. Wks	Hrs	Enrollment	A+	A	A-	B+	B	B-	C+	C	D	F	Pass	NoPass	Inc	W/Instructor			
G02 -- Arts, Languages & Communication																				
ART-100 Art Appreciation																				
2071	3.0		39	0	5	4	2	8	1	1	3	5	10	0	0	0	0	9	Bedwell, Stephanie	PT
2072	3.0		54	0	16	0	0	15	0	0	11	8	4	0	0	0	0	10	Morris, Diane	PT
2073	3.0		60	6	14	0	8	10	0	11	5	1	4	1	0	0	0	6	McCord, Kathleen	PT
2074	3.0		52	0	23	0	0	7	0	0	8	1	9	4	0	0	0	1	Wascher, Sandra	PT
2077	3.0		29	0	16	0	0	6	0	0	1	0	6	0	0	0	0	10	Wascher, Sandra	PT
2079N	3.0		39	1	4	4	5	10	1	0	5	3	6	0	0	0	0	6	De Koning, Marion	XP
2080	3.0		43	5	6	0	0	4	0	1	7	5	15	0	0	0	0	6	Hesser, Martina	PT
Course Total			316	12	84	8	15	60	2	13	40	23	54	5	0	0	0	48		
ART-120 Two Dimensional Design																				
2082	3.0		29	0	8	0	0	17	0	0	1	0	3	0	0	0	0	2	Mosley, William	PT
2083	3.0		27	0	11	0	0	14	0	0	1	0	1	0	0	0	0	3	Mosley, William	PT
2084N	3.0		27	0	9	0	0	13	0	0	3	0	2	0	0	0	0	3	Mosley, William	PT
Course Total			83	0	28	0	0	44	0	0	5	0	6	0	0	0	0	8		
ART-121 Painting I																				
2085	3.0		25	0	10	0	0	10	0	0	1	0	3	1	0	0	0	5	Mosley, William	PT
Course Total			25	0	10	0	0	10	0	0	1	0	3	1	0	0	0	5		
ART-124 Drawing I																				
2086	3.0		29	0	13	0	0	4	0	0	8	0	4	0	0	0	0	4	Wheelden, Michael	PT
2087	3.0		35	0	6	4	9	1	2	5	5	0	3	0	0	0	0	2	Bennett, Jennifer	XP
2088	3.0		31	2	6	5	4	9	2	0	2	0	1	0	0	0	0	2	Bennett, Jennifer	PT
2089	3.0		34	0	5	4	3	5	4	2	7	0	4	0	0	0	0	2	Bennett, Jennifer	PT

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Grade Distribution by Division
 School: Grossmont College -- Term: 2009FA -- Division: G02 -- Subject: ART -- Course: All Courses

Grade Distribution by Division
School: Grossmont College -- Term: 2009FA -- Division: G02 -- Subject: ART -- Course: All Courses

2090N	3.0	29	1	6	6	4	2	2	1	3	3	0	4	0	0	0	0	0	4	Bennett, Jennifer	PT
2091N	3.0	20	0	7	0	0	0	8	0	3	2	0	0	0	0	0	0	0	9	Lazzara, Thomas	PT
8750	3.0	26	3	8	1	3	5	2	0	3	0	1	0	0	0	0	0	0	5	McCord, Kathleen	PT
Course Total		204	6	51	20	23	34	12	8	31	2	17	0	0	0	0	0	0	28		
ART-125 Drawing II																					
2092N	3.0	20	1	9	3	2	2	2	0	0	0	1	0	0	0	0	0	0	2	Hill, Daphne	PT
Course Total		20	1	9	3	2	2	2	0	0	0	1	0	0	0	0	0	0	2		
ART-126 Ceramics I																					
2093	3.0	25	0	4	7	3	3	0	2	3	1	2	0	0	0	0	0	0	4	Irwin, Jeff	
2094	3.0	30	0	16	0	2	8	0	0	0	3	1	0	0	0	0	0	0	3	Garcia, Steve	
2095	3.0	28	0	9	3	5	3	1	0	1	4	1	1	0	0	0	0	0	2	Garcia, Steve	
2096	3.0	24	0	4	6	4	1	1	4	2	1	0	1	0	0	0	0	0	3	Irwin, Jeff	
2097N	3.0	16	0	12	0	0	4	0	0	0	0	0	0	0	0	0	0	0	4	Dilley, Steven	PT
Course Total		123	0	45	16	14	19	2	6	6	9	4	2	0	0	0	0	0	16		
ART-127 Ceramics II																					
2098	3.0	7	0	1	3	2	1	0	0	0	0	0	0	0	0	0	0	0	1	Irwin, Jeff	
2099	3.0	9	0	5	0	0	2	0	0	2	0	0	0	0	0	0	0	0	1	Garcia, Steve	
2101N	3.0	6	0	5	0	0	1	0	0	0	0	0	0	0	0	0	0	0	2	Dilley, Steven	PT
Course Total		22	0	11	3	2	4	0	0	2	0	0	0	0	0	0	0	0	4		
ART-128 Ceramics III																					
2102	3.0	6	0	3	1	1	0	0	0	0	1	0	0	0	0	0	0	0	2	Irwin, Jeff	
2103	3.0	4	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	Garcia, Steve	
6031N	3.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	Dilley, Steven	PT
9695	3.0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	Dilley, Steven	PT
Course Total		12	0	8	1	1	0	0	0	1	1	0	0	0	0	0	0	0	5		

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Grade Distribution by Division
 School: Grossmont College -- Term: 2009FA -- Division: G02 -- Subject: ART -- Course: All Courses

Grade Distribution by Division
School: Grossmont College -- Term: 2009FA -- Division: G02 -- Subject: ART -- Course: All Courses

2118	1.0	20	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	17	3	0	1	Klein, Roberta	PT
9691	1.0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	0	0	1	Garcia, Steve	
Course Total		52	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	47	5	0	3		
ART-137B Ceramics Skill Laboratory I																							
2121	1.0	6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6	0	0	2	Thompson, Julia	PT
2122	1.0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4	0	0	0	Klein, Roberta	PT
9692	1.0	7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	7	0	0	0	Garcia, Steve	
9814	1.0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	Irwin, Jeff	
Course Total		19	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	19	0	0	2		
ART-139A Jewelry Design Lab Practices																							
2142	1.0	15	0	10	0	0	0	0	0	0	0	0	0	0	0	0	0	5	0	0	6	Medlen, Lisa	PT
Course Total		15	0	10	0	0	0	0	0	0	0	0	0	0	0	0	0	5	0	0	6		
ART-139B Jewelry Design Lab Practices																							
2143	1.0	5	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	5	Medlen, Lisa	PT
Course Total		5	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	5		
ART-139C Jewelry Design Lab Practices																							
2144	1.0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	Medlen, Lisa	PT
Course Total		2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0		
ART-140 Hist West Art I-Pre to 1250AD																							
2125	3.0	33	0	4	3	2	10	3	0	5	2	4	0	0	0	0	0	0	0	0	4	De Koning, Marion	XP
2126	3.0	31	1	3	3	1	13	0	2	6	0	2	0	0	0	0	0	0	0	0	3	De Koning, Marion	
Course Total		64	1	7	6	3	23	3	2	11	2	6	0	0	0	0	0	0	0	0	7		
ART-141 Hist West Art II-1250 AD/Pres																							
2128	3.0	21	0	3	0	0	6	3	0	7	1	1	0	0	0	0	0	0	0	0	5	De Koning, Marion	
2129	3.0	24	0	3	2	2	8	2	3	2	1	1	0	0	0	0	0	0	0	0	2	De Koning, Marion	
Course Total		45	0	6	2	2	14	5	3	9	2	2	0	0	0	0	0	0	0	0	7		

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Grade Distribution by Division
School: Grossmont College -- Term: 2009FA -- Division: G02 -- Subject: ART -- Course: All Courses

ART-143 Modern Art																	
2131	3.0	23	0	3	0	1	11	1	1	1	1	0	5	0	0	4	De Koning, Marion
Course Total		23	0	3	0	1	11	1	1	1	1	0	5	0	0	4	
ART-145 Contemporary Art History 1945+																	
2133	3.0	22	1	7	1	1	6	0	0	2	2	2	2	0	0	2	De Koning, Marion
Course Total		22	1	7	1	1	6	0	0	2	2	2	2	0	0	2	
ART-150 Photography I																	
2134	3.0	3	0	3	0	0	0	0	0	0	0	0	0	0	0	1	Ramirez, Jacqueline
2135	3.0	12	0	4	0	0	3	0	0	2	1	1	1	0	0	3	House, Suda
2136	3.0	7	0	4	0	0	1	0	0	1	0	1	0	0	0	1	House, Suda
2137	3.0	9	0	2	0	0	5	0	0	2	0	0	0	0	0	0	Chavez, Pat
2138N	3.0	10	0	2	2	2	1	0	0	0	0	2	1	0	0	3	Cross, Andrew
Course Total		41	0	15	2	2	10	0	0	5	1	4	2	0	0	8	
ART-151 Photography II																	
2139	3.0	2	0	1	0	0	1	0	0	0	0	0	0	0	0	0	House, Suda
Course Total		2	0	1	0	0	1	0	0	0	0	0	0	0	0	0	
ART-152 Photography III																	
2141N	3.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	Noel, James
Course Total		1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	
ART-154 History of Photography																	
5949	3.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	1	Ramirez, Jacqueline
9480N	3.0	5	0	0	0	0	2	0	0	1	1	0	0	0	0	3	Chadwick, Allison
Course Total		6	0	1	0	0	2	0	0	1	1	0	0	0	0	4	
ART-164 Life Sculpture I																	
5976	3.0	17	0	9	0	0	3	0	1	2	0	1	1	0	0	0	Dominguez, Jesus
Course Total		17	0	9	0	0	3	0	1	2	0	1	1	0	0	0	

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Grade Distribution by Division
 School: Grossmont College -- Term: 2009FA -- Division: G02 -- Subject: ART -- Course: All Courses

ART-253B Seminar in Photography																	
9493N	3.0	5	0	5	0	0	0	0	0	0	0	0	0	0	0	Noel, James	PT
Course Total		5	0	5	0	0	0	0	0	0	0	0	0	0	0		
ART-253C Seminar in Photography																	
9494N	3.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	Noel, James	PT
Course Total		1	0	1	0	0	0	0	0	0	0	0	0	0	0		
ART-253D Seminar in Photography																	
9495N	3.0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Noel, James	PT
Course Total		0	0	0	0	0	0	0	0	0	0	0	0	0	0		
ART-264 Life Sculpture II																	
5977	3.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	Dominguez, Jesus	PT
Course Total		1	0	1	0	0	0	0	0	0	0	0	0	0	0		
ART-265A Sculpture Laboratory/Practice																	
2190	1.0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	Wilsterman, James	
2191N	1.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	Wilsterman, James	
2192N	1.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	Wilsterman, James	
Course Total		3	0	2	0	0	1	0	0	0	0	0	0	0	0		
ART-265C Sculpture Laboratory/Practice																	
5981N	1.0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Wilsterman, James	
Course Total		0	0	0	0	0	0	0	0	0	0	0	0	0	0		
ART-274 Digital Art Media: Web Design																	
9471N	3.0	15	0	5	0	2	2	1	1	1	1	0	2	0	2	Renier, Toni	PT
Course Total		15	0	5	0	2	2	1	1	1	0	1	0	2	0		
ART-275 Digital Imaging II																	
2200	3.0	2	0	1	0	0	1	0	0	0	0	0	0	0	0	Spellman, Lisa	PT
Course Total		2	0	1	0	0	1	0	0	0	0	0	0	0	0		

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Grade Distribution by Division
School: Grossmont College -- Term: 2009FA -- Division: G02 -- Subject: PHOT -- Course: All Courses

Section N = Night for ADA	S T Wks	Hrs	Enrollment	A+	A	A-	B+	B	B-	C+	C	D	F	Pass	NoPass	Inc	W/ Instructor
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 G02 -- Arts, Languages & Communication

PHOT-150 Photography I																		
3771	3.0		13	0	8	0	0	1	0	0	1	0	2	1	0	0	7 Ramirez, Jacqueline	PT
3772	3.0		15	0	9	0	1	3	0	0	1	0	0	1	0	0	2 House, Suda	
3773	3.0		17	0	11	2	0	1	1	0	2	0	0	0	0	0	1 House, Suda	
3774	3.0		17	0	5	0	0	4	0	0	3	0	5	0	0	0	2 Chavez, Pat	PT
3775N	3.0		14	0	6	3	0	2	1	0	0	0	2	0	0	0	0 Cross, Andrew	PT
Course Total			76	0	39	5	1	11	2	0	7	0	9	2	0	0	12	
PHOT-151 Photography II																		
3776	3.0		22	0	14	0	0	4	0	0	2	0	0	2	0	0	1 House, Suda	
Course Total			22	0	14	0	0	4	0	0	2	0	0	2	0	0	1	
PHOT-152 Photography III																		
3778N	3.0		12	0	7	0	0	2	0	0	1	0	1	1	0	0	2 Noel, James	PT
Course Total			12	0	7	0	0	2	0	0	1	0	1	1	0	0	2	
PHOT-153 Adv Large Format Photography																		
3779N	3.0		3	0	3	0	0	0	0	0	0	0	0	0	0	0	0 Noel, James	PT
Course Total			3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	
PHOT-154 History of Photography																		
5950	3.0		21	0	10	0	0	3	0	0	5	0	3	0	0	0	4 Ramirez, Jacqueline	PT
9479N	3.0		17	0	3	0	0	3	0	0	6	3	2	0	0	0	5 Chadwick, Alison	PT
Course Total			38	0	13	0	0	6	0	0	11	3	5	0	0	0	9	
PHOT-156 Digital Photography I																		
3780	3.0		16	0	7	0	0	7	0	0	1	0	1	0	0	0	3 Turounet, Paul	

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Grade Distribution by Division
 School: Grossmont College -- Term: 2009FA -- Division: G02 -- Subject: PHOT -- Course: All Courses

Grade Distribution by Division
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3781	3.0	11	0	2	0	0	2	1	2	0	2	2	0	0	4	Smith, Ryder	PT				
3782N	3.0	23	0	9	0	1	10	1	1	0	0	0	0	0	3	Serafino, Aaron	PT				
Course Total		50	0	18	0	1	17	3	2	4	0	3	2	0	0	10					
PHOT-158 Studio Lighting I																					
3783	3.0	15	0	7	3	1	1	1	1	0	1	0	0	0	1	House, Suda					
Course Total		15	0	7	3	1	1	1	1	0	1	0	0	0	1						
PHOT-159A Photography Lab Practice																					
3785	1.0	21	0	0	0	0	0	0	0	0	0	0	0	0	9	Chadwick, Alison	PT				
3786	1.0	20	0	0	0	0	0	0	0	0	0	0	0	0	9	Chadwick, Alison	PT				
3787	1.0	20	0	0	0	0	0	0	0	0	0	0	0	8	1	Iversen, Michele	PT				
3788	1.0	19	0	0	0	0	0	0	0	0	0	0	0	3	3	Iversen, Michele	PT				
3789	1.0	15	0	0	0	0	0	0	0	0	0	0	0	3	0	Iversen, Michele	PT				
3790N	1.0	23	0	0	0	0	0	0	0	0	0	0	0	5	18	0	Iversen, Michele	PT			
Course Total		118	0	0	0	0	0	0	0	0	0	0	0	37	81	0	8				
PHOT-159B Photography Lab Practice																					
3791	1.0	6	0	0	0	0	0	0	0	0	0	0	0	3	3	0	0	Chadwick, Alison	PT		
3792	1.0	3	0	0	0	0	0	0	0	0	0	0	0	0	3	0	0	1	Chadwick, Alison	PT	
3793	1.0	2	0	0	0	0	0	0	0	0	0	0	0	0	2	0	0	1	Iversen, Michele	PT	
3794	1.0	7	0	0	0	0	0	0	0	0	0	0	0	0	7	0	0	0	Iversen, Michele	PT	
3795	1.0	7	0	0	0	0	0	0	0	0	0	0	0	0	7	0	0	0	Iversen, Michele	PT	
3796N	1.0	10	0	0	0	0	0	0	0	0	0	0	0	4	6	0	0	0	Iversen, Michele	PT	
Course Total		35	0	0	0	0	0	0	0	0	0	0	0	7	28	0	2				
PHOT-159C Photography Lab Practice																					
3797	1.0	4	0	0	0	0	0	0	0	0	0	0	0	0	4	0	0	0	Chadwick, Alison	PT	
3800	1.0	1	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	Iversen, Michele	PT

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Grade Distribution by Division
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3801	1.0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	2	0	0	1	Iversen, Michele	PT		
3802N	1.0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	Iversen, Michele	PT	
Course Total		9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	7	0	0	1				
PHOT-159D Photography Lab Practice																												
3804	1.0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Chadwick, Alison	PT
3805	1.0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	Iversen, Michele	PT
3806	1.0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	Iversen, Michele	PT
3808N	1.0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	Iversen, Michele	PT
Course Total		6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6	0	3
PHOT-165 Color Photography I																												
3809	3.0	13	0	3	0	0	7	0	0	3	0	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	2	Turounet, Paul
Course Total		13	0	3	0	0	7	0	0	3	0	0	3	0	0	0	0	0	0	0	0	0	0	0	0	2		
PHOT-167 Lens Culture in the Public Eye																												
3810N	3.0	11	0	6	0	0	3	0	0	1	0	0	1	0	0	0	0	0	0	1	0	0	0	0	0	4	Turounet, Paul	
Course Total		11	0	6	0	0	3	0	0	1	0	0	1	0	0	0	0	0	0	1	0	0	0	0	0	4		
PHOT-251A Personal Photograph Portfolio																												
6033N	3.0	4	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	Turounet, Paul
Course Total		4	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3		
PHOT-258 Studio Lighting II																												
6002	3.0	7	2	2	1	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	House, Suda
Course Total		7	2	2	1	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
PHOT-259A Adv Photography Lab Practice																												
3812	1.0	9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	8	Carlson, Craig
3813	1.0	16	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	16	Carlson, Craig
3814	1.0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	Smith, Ryder
Course Total		3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	

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Grade Distribution by Division
School: Grossmont College -- Term: 2009FA -- Division: G02 -- Subject: PHOT -- Course: All Courses

3816N	1.0	21	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	18	3	0	3	Cross, Andrew	PT				
Course Total		49	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	22	27	0	5						
PHOT-259B Adv Photography Lab Practice																											
3817	1.0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4	0	0	0	Carlson, Craig	PT			
3818	1.0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	0	1	Carlson, Craig	PT				
Course Total		7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	7	0	1						
PHOT-259C Adv Photography Lab Practice																											
3822	1.0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	Carlson, Craig	PT			
3826N	1.0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Cross, Andrew	PT			
Course Total		4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0					
PHOT-259D Adv Photography Lab Practice																											
3827	1.0	10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	9	0	1	Carlson, Craig	PT				
3828	1.0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	Carlson, Craig	PT			
3829	1.0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	Smith, Ryder	PT			
3831N	1.0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	0	Cross, Andrew	PT			
Course Total		15	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4	11	0	1						
PHOT-265 Color Photography II																											
6004	3.0	6	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	0	3	1	0	0	0	2	Turounet, Paul
Course Total		6	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	0	3	1	0	0	0	2	
Subject Total		500	2	118	9	5	54	6	2	30	3	19	83	169	0	67											
Division Total		500	2	118	9	5	54	6	2	30	3	19	83	169	0	67											

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Grade Distribution by Division
 School: Grossmont College -- Term: 2009FA -- Division: G02 -- Subject: PHOT -- Course: All Courses

Grade Distribution by Division
School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: ART -- Course: All Courses

Section N = Night ** = Not Valid for ADA	S.T. Wks	Hrs	Enrollment	A+	A	A-	B+	B	B-	C+	C	D	F	Pass	NoPass	Inc	W/ Instructor	
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G02 -- Arts, Languages & Communication

ART-100 Art Appreciation

6192	3.0	3.0	54	3	10	2	3	4	7	1	4	4	15	1	0	0	6	Bedwell, Stephanie	PT
6193	3.0	3.0	54	0	29	3	4	2	2	1	0	1	12	0	0	0	6	Wascher, Sandra	PT
6194	3.0	3.0	48	1	5	3	7	12	2	2	6	5	5	0	0	0	9	De Koning, Marion	PT
6195	3.0	3.0	56	0	5	10	5	9	4	6	3	6	7	1	0	0	6	Morris, Diane	PT
6197	3.0	3.0	41	1	3	4	1	6	4	2	3	3	14	0	0	0	20	De Koning, Marion	XP
6198N	3.0	3.0	38	0	11	2	1	2	3	5	4	1	9	0	0	0	6	Morris, Diane	PT
9740	3.0	3.0	52	0	8	0	0	15	0	0	10	6	11	1	1	0	9	Hesser, Marina	PT
Course Total			343	5	71	24	21	50	22	17	30	26	73	3	1	0	62		

ART-120 Two Dimensional Design

6199	3.0	3.0	25	0	8	0	0	16	0	0	1	0	0	0	0	0	5	Mosley, William	PT
6200	3.0	3.0	23	0	7	0	0	10	0	0	5	0	1	0	0	0	4	Mosley, William	PT
6201N	3.0	3.0	21	0	2	0	0	13	0	0	5	0	1	0	0	0	3	Mosley, William	XP
Course Total			69	0	17	0	0	39	0	0	11	0	2	0	0	0	12		

ART-121 Painting I

6202	3.0	3.0	21	0	16	0	0	5	0	0	0	0	0	0	0	0	2	Mosley, William	PT
Course Total			21	0	16	0	0	5	0	0	0	0	0	0	0	0	2		

ART-124 Drawing I

6203	3.0	3.0	19	0	7	0	0	6	0	0	3	0	3	0	0	0	12	Wheelden, Michael	PT
6204	3.0	3.0	19	2	7	4	2	0	1	0	0	1	1	1	0	0	5	Hill, Daphne	PT
6205	3.0	3.0	25	1	4	6	2	3	1	2	3	1	2	0	0	0	5	Bennett, Jennifer	XP
6206	3.0	3.0	26	0	2	5	8	3	1	1	3	0	3	0	0	0	3	Bennett, Jennifer	XP

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Grade Distribution by Division
School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: ART -- Course: All Courses

6208N	3.0	21	2	6	2	1	3	2	1	3	0	0	0	0	0	0	0	0	4	Hill, Daphne	PT
6209N	3.0	15	0	3	2	7	2	0	0	1	0	0	0	0	0	0	0	0	10	Lazzara, Thomas	PT
Course Total		125	5	29	19	20	17	5	4	13	2	10	1	0	0	0	0	0	39		
ART-125 Drawing II																					
6210	3.0	35	0	11	7	4	4	5	1	1	0	1	0	0	1	0	1	0	0	Bennett, Jennifer	
Course Total		35	0	11	7	4	4	5	1	1	0	1	0	0	1	0	0	0	0		
ART-126 Ceramics I																					
6211	3.0	27	0	3	7	5	6	2	0	0	2	2	0	0	0	0	0	0	3	Irwin, Jeff	
6212	3.0	31	0	23	0	0	6	0	0	1	0	1	0	0	0	0	0	0	2	Garcia, Steve	
6213	3.0	28	0	15	0	0	2	0	0	5	0	6	0	0	0	0	0	0	0	Garcia, Steve	
6214	3.0	24	0	6	10	1	1	3	1	2	0	0	0	0	0	0	0	0	8	Irwin, Jeff	
6215N	3.0	23	0	12	0	0	9	0	0	0	0	1	1	1	0	0	0	0	2	Dilley, Steven	PT
Course Total		133	0	59	17	6	24	5	1	8	2	10	1	1	0	0	0	0	15		
ART-127 Ceramics II																					
6216	3.0	14	0	4	5	1	2	0	0	1	0	1	0	0	0	0	0	0	1	Irwin, Jeff	
6217	3.0	10	0	6	0	0	4	0	0	0	0	0	0	0	0	0	0	0	4	Garcia, Steve	
6218N	3.0	8	0	6	0	0	2	0	0	0	0	0	0	0	0	0	0	0	1	Dilley, Steven	PT
Course Total		32	0	16	5	1	8	0	0	1	0	1	0	0	0	0	0	0	6		
ART-128 Ceramics III																					
6220	3.0	3	0	1	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Irwin, Jeff	
6221	3.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	Garcia, Steve	
Course Total		4	0	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	1		
ART-129 Three-Dimensional Design																					
6223	3.0	23	0	6	7	3	3	0	0	2	1	1	0	0	0	0	0	0	1	Bedwell, Stephanie	PT
6224	3.0	14	0	4	0	0	3	0	0	5	0	2	0	0	0	0	0	0	7	Kline, Lawrence	PT

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Grade Distribution by Division
 School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: ART -- Course: All Courses

Grade Distribution by Division
School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: ART -- Course: All Courses

6260N	3.0	8	0	6	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	3	Turonet, Paul	
6261	3.0	8	0	5	1	0	0	1	1	0	0	0	0	0	0	0	0	0	0	2	House, Suda	
9139N	3.0	3	0	2	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1	Chadwick, Alison	PT
Course Total		37	0	27	1	0	3	1	1	4	0	0	0	0	0	0	0	0	0	7		
ART-151 Photography II																						
6262N	3.0	9	0	2	3	2	0	0	1	1	0	0	0	0	0	0	0	0	0	0	Cross, Andrew	PT
Course Total		9	0	2	3	2	0	0	1	1	0	0	0	0	0	0	0	0	0	0		
ART-152 Photography III																						
6263	3.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Noel, James	PT
Course Total		1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
ART-154 History of Photography																						
6264	3.0	17	0	11	0	0	3	0	0	0	0	0	0	0	0	0	0	0	0	1	Ramirez, Jacqueline	PT
8809N	3.0	4	0	1	0	0	3	0	0	0	0	0	0	0	0	0	0	0	0	1	Chadwick, Alison	PT
Course Total		21	0	12	0	0	6	0	0	0	0	0	0	0	0	0	0	0	0	2		
ART-165A Sculpture Laboratory Practice																						
6267N	1.0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Wilsterman, James	
6268N	1.0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Wilsterman, James	
Course Total		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
ART-165B Sculpture Laboratory Practice																						
6269	1.0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Wilsterman, James	
6271N	1.0	2	0	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	Wilsterman, James	
Course Total		2	0	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0		
ART-170 Mac Basics for the Artist																						
6275N	8 2.0	14	0	11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	Caballes, Carmina	PT
Course Total		14	0	11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2		

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Grade Distribution by Division
 School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: ART -- Course: All Courses

Grade Distribution by Division
School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: ART -- Course: All Courses

ART-171 The Artist and the Computer																
6276	3.0	16	0	9	0	0	3	0	0	2	0	2	0	0	3 Caballes, Carmina	PT
6277	3.0	17	0	10	0	1	1	0	0	0	5	0	0	0	4 Renier, Toni	PT
Course Total		33	0	19	0	1	4	0	0	2	0	7	0	0	7	
ART-175 Digital Imaging I																
6278	3.0	11	0	1	2	2	4	1	0	0	1	0	0	0	1 Mandell, Eileen	PT
Course Total		11	0	1	2	2	4	1	0	0	1	0	0	1		
ART-179A Digital Media Practicum																
6282	1.0	11	0	0	0	0	0	0	0	0	0	0	11	0	0 Montouri, Christina	PT
6283	1.0	17	0	0	0	0	0	0	0	0	0	0	7	10	0 Smith, Ryder	PT
Course Total		28	0	0	0	0	0	0	0	0	0	0	18	10	0	3
ART-179B Digital Media Practicum																
6285	1.0	3	0	0	0	0	0	0	0	0	0	0	2	1	0 Montouri, Christina	PT
6286	1.0	3	0	0	0	0	0	0	0	0	0	0	1	2	0 Smith, Ryder	PT
Course Total		6	0	0	0	0	0	0	0	0	0	0	3	3	0	1
ART-179C Digital Media Practicum																
6288	1.0	3	0	0	0	0	0	0	0	0	0	0	3	0	0 Montouri, Christina	PT
6289	1.0	4	0	0	0	0	0	0	0	0	0	0	4	0	0 Smith, Ryder	PT
Course Total		7	0	0	0	0	0	0	0	0	0	0	7	0	0	1
ART-179D Digital Media Practicum																
6292	1.0	2	0	0	0	0	0	0	0	0	0	0	1	1	0 Smith, Ryder	PT
Course Total		2	0	0	0	0	0	0	0	0	0	0	1	1	0	0
ART-184 Drawing for Animation																
6297	3.0	16	0	10	0	0	4	0	0	0	0	2	0	0	0 Pieters, Edward	PT
Course Total		16	0	10	0	0	4	0	0	0	0	2	0	0	0	0

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Grade Distribution by Division
School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: ART -- Course: All Courses

ART-199 Special Studies/Projects-Art																				
2042 **	3.0	1	0	0	0	0	0	0	0	0	0	0	0	0	1	0	Garcia, Steve			
2049 **	1.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	Wisterman, James			
2066 **	1.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	Wisterman, James			
2067 **	1.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	Wisterman, James			
9400 **	2.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	Psuty, Ingrid	PT		
9401 **	1.0	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	Psuty, Ingrid	PT		
9402 **	1.0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Medlen, Lisa	PT		
Course Total		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0				
ART-220 Painting II																				
6308	3.0	4	0	2	0	0	2	0	0	0	0	0	0	0	0	0	0	3	Mosley, William	
Course Total		4	0	2	0	0	2	0	0	0	0	0	0	0	0	0	0	3		
ART-226 Ceramics IV																				
6309	3.0	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Irwin, Jeff	
6310	3.0	6	0	5	0	0	0	0	1	0	0	0	0	0	0	0	0	0	Garcia, Steve	
Course Total		8	0	7	0	0	0	0	1	0	0	0	0	0	0	0	0	0		
ART-227 Ceramics Exhibition/Portfolio																				
9921	3.0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Irwin, Jeff	
Course Total		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
ART-229 Sculpture II																				
6311	3.0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Wisterman, James	
6312N	3.0	4	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Wisterman, James	
Course Total		5	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
ART-230 Figure Drawing I																				
6313	3.0	25	0	11	3	4	1	2	2	2	1	0	1	0	0	0	0	0	4	Stump, Anna
Course Total		25	0	11	3	4	1	2	2	2	1	0	1	0	0	0	0	0	4	

Grade Distribution by Division
School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: ART -- Course: All Courses

ART-231 Figure Drawing II															
6314	3.0	3	0	2	0	0	0	0	1	0	0	0	2	Stump, Anna	PT
Course Total		3	0	2	0	0	0	0	1	0	0	0	2		
ART-237A Ceramics Skill Laboratory II															
6315	1.0	2	0	0	0	0	0	0	0	0	0	2	0	Thompson, Julia	PT
9756	1.0	2	0	0	0	0	0	0	0	0	0	2	0	Garcia, Steve	
9917	1.0	1	0	0	0	0	0	0	0	0	0	1	0	Irwin, Jeff	
Course Total		5	0	0	0	0	0	0	0	0	0	5	0		
ART-237B Ceramics Skill Laboratory II															
6321	1.0	1	0	0	0	0	0	0	0	0	0	0	1	Klein, Roberta	PT
9757	1.0	1	0	0	0	0	0	0	0	0	0	0	1	Garcia, Steve	
9918	1.0	1	0	0	0	0	0	0	0	0	0	1	0	Irwin, Jeff	
Course Total		3	0	0	0	0	0	0	0	0	0	3	0		
ART-252 Photography IV															
6323	3.0	3	1	1	1	0	0	0	0	0	0	0	0	House, Suda	
Course Total		3	1	1	1	0	0	0	0	0	0	0	0		
ART-265A Sculpture Laboratory Practice															
6327N	1.0	0	0	0	0	0	0	0	0	0	0	0	0	Wilsterman, James	
Course Total		0	0	0	0	0	0	0	0	0	0	0	0		
ART-265B Sculpture Laboratory Practice															
6336	1.0	1	0	0	0	0	1	0	0	0	0	0	0	Wilsterman, James	
6338N	1.0	1	0	1	0	0	0	0	0	0	0	0	0	Wilsterman, James	
Course Total		2	0	1	0	0	1	0	0	0	0	0	0		
ART-265C Sculpture Laboratory Practice															
6299	1.0	1	0	1	0	0	0	0	0	0	0	0	0	Wilsterman, James	

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Grade Distribution by Division
School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: ART -- Course: All Courses

Course	3	0	2	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0
ART-283D Foundry Technology & Equipment																			
6296N	2.0	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total		2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
ART-299B Intermed Drawing for Animation																			
9943	3.0	5	0	2	0	0	3	0	0	0	0	0	0	0	0	0	0	0	0
9944	1.0	24	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Course Total		29	0	2	0	0	3	0	0	0	0	0	0	0	0	0	0	0	3
Subject Total		1441	15	435	124	88	235	61	46	104	51	139	123	18	2	256			
Division Total		1441	15	435	124	88	235	61	46	104	51	139	123	18	2	256			

Grade Distribution by Division
School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: PHOT -- Course: All Courses

Section N = Nght ** = Not Valid for ADA	S. T. Wks	Hrs	Enrollment	A+	A	A-	B+	B	B-	C+	C	D	F	Pass	NoPass	Inc	W/ Instructor
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G02 -- Arts, Languages & Communication

PHOT-150 Photography I

8609	3.0		21	0	12	0	0	4	0	0	1	1	2	1	0	0	0	Ramirez, Jacqueline	PT
8610N	3.0		12	0	5	0	0	3	0	0	2	0	2	0	0	0	0	4 Chavez, Pat	PT
8611N	3.0		8	0	2	0	0	4	0	0	2	0	0	0	0	0	0	1 Turouret, Paul	
8612	3.0		16	0	3	5	2	1	1	0	0	2	2	0	0	0	0	2 House, Suda	
9138N	3.0		21	0	9	0	0	5	0	0	3	0	4	0	0	0	0	1 Chadwick, Alison	PT
Course Total			78	0	31	5	2	17	1	0	8	3	10	1	0	0	0	8	

PHOT-151 Photography II

8613N	3.0		15	0	7	3	1	1	0	0	1	0	2	0	0	0	0	1 Cross, Andrew	PT
Course Total			15	0	7	3	1	1	0	0	1	0	2	0	0	0	0	1	

PHOT-152 Photography III

8614	3.0		16	0	11	0	0	4	0	0	0	0	1	0	0	0	0	1 Noel, James	PT
Course Total			16	0	11	0	0	4	0	0	0	0	1	0	0	0	0	1	

PHOT-153 Adv Large Format Photography

8615	3.0		4	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0 Noel, James	PT
Course Total			4	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	

PHOT-154 History of Photography

8616	3.0		8	0	6	0	0	0	0	0	0	0	2	0	0	0	0	0 Ramirez, Jacqueline	PT
8810N	3.0		19	0	8	0	0	7	0	0	3	0	1	0	0	0	0	5 Chadwick, Alison	PT
Course Total			27	0	14	0	0	7	0	0	3	0	3	0	0	0	0	5	

PHOT-156 Digital Photography I

8617	3.0		4	0	3	0	0	0	0	0	0	0	0	0	0	1	0	9 Smith, Ryder	PT
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** = Not Valid for ADA -- Not included in totals

Grade Distribution by Division
 School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: PHOT -- Course: All Courses

Grade Distribution by Division
School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: PHOT -- Course: All Courses

8618	3.0	25	2	6	5	4	3	2	0	1	2	0	0	0	0	0	0	0	1	House, Suda		
Course Total		29	2	9	5	4	3	2	0	1	2	0	0	1	0	0	0	0	10			
PHOT-158 Studio Lighting I																						
8807N	3.0	18	0	4	1	3	7	1	2	0	0	0	0	0	0	0	0	0	1	Serafino, Aaron		
Course Total		18	0	4	1	3	7	1	2	0	0	0	0	0	0	0	0	0	1			
PHOT-159A Photography Lab Practices																						
8619	1.0	23	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	10	13	0	Serafino, Aaron	
8620	1.0	16	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	13	0	Serafino, Aaron	
8621	1.0	18	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	5	13	0	Iversen, Michele	
8622	1.0	11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	9	0	Iversen, Michele	
8623	1.0	17	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	15	0	Iversen, Michele	
8624N	1.0	20	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	5	15	0	Iversen, Michele	
Course Total		105	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	27	78	0	8	
PHOT-159B Photography Lab Practices																						
8625	1.0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	0	Serafino, Aaron
8626	1.0	6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	4	0	Serafino, Aaron	
8627	1.0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	4	0	Iversen, Michele	
8628	1.0	10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	8	0	Iversen, Michele	
8629	1.0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	3	0	Iversen, Michele	
8630N	1.0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	Iversen, Michele	
Course Total		29	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	7	22	0	1	
PHOT-159C Photography Lab Practices																						
8632	1.0	9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	7	0	Serafino, Aaron	
8634	1.0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	Iversen, Michele	
Course Total		10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	8	0	0	

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Grade Distribution by Division
School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: PHOT -- Course: All Courses

PHOT-159D Photography Lab Practice																			
8638	1.0	3	0	0	0	0	0	0	0	0	0	0	0	1	2	0	0	Serafino, Aaron	PT
8639	1.0	2	0	0	0	0	0	0	0	0	0	0	0	0	2	0	0	Iversen, Michele	PT
8640	1.0	2	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	Iversen, Michele	PT
8642N	1.0	1	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	Iversen, Michele	PT
Course Total		8	0	0	0	0	0	0	0	0	0	0	0	2	6	0	0		
PHOT-165 Color Photography I																			
8646	3.0	17	0	3	6	2	1	3	0	0	1	0	1	1	0	0	6	House, Suda	
Course Total		17	0	3	6	2	1	3	0	0	1	0	1	1	0	0	6		
PHOT-167 Lens Culture in the Public Eye																			
9930N	3.0	9	0	0	0	0	6	0	0	0	0	1	1	1	1	0	0	Tournet, Paul	
Course Total		9	0	0	0	0	6	0	0	0	0	1	1	1	1	0	0		
PHOT-199 Special Studies in Photography																			
2043 **	1.0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	House, Suda	
5183 **	1.0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	Ramirez, Jacqueline	PT
Course Total		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
PHOT-251A Personal Photograph Portfolio																			
0136	3.0	3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	Noel, James	PT
9928	3.0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	House, Suda	
Course Total		3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0		
PHOT-251B Personal Photograph Portfolio																			
0137	3.0	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	Noel, James	PT
9929	3.0	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	House, Suda	
Course Total		3	0	2	0	0	0	1	0	0	0	0	0	0	0	0	0		
PHOT-252 Photography IV																			
8648	3.0	16	2	6	3	5	0	0	0	0	0	0	0	0	0	0	0	House, Suda	

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Grade Distribution by Division
School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: PHOT -- Course: All Courses

PHOT-256 Digital Photography II	Course Total	16	2	6	3	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0					
8649	3.0	24	0	10	0	0	11	0	0	2	0	1	0	0	0	0	0	0	2	Turouret, Paul					
Course Total		24	0	10	0	0	11	0	0	2	0	1	0	0	0	0	0	0	2						
PHOT-258 Studio Lighting II	8808N	3.0	3	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	1	Serafino, Aaron					
Course Total		3	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	1						
PHOT-259A Adv Photography Lab Practice	8654	1.0	17	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	Carlson, Craig					
8655	1.0	8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	Carlson, Craig					
8656	1.0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Smith, Ryder					
8812	1.0	15	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	Cross, Andrew					
Course Total		40	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	5	35	0	6			
PHOT-259B Adv Photography Lab Practice	8657	1.0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	Carlson, Craig		
8658	1.0	12	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	10	0	0	Carlson, Craig		
8659	1.0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	0	0	Smith, Ryder		
8816	1.0	6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	5	0	0	Cross, Andrew		
Course Total		22	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4	18	0	0			
PHOT-259C Adv Photography Lab Practice	8660	1.0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	Carlson, Craig	
8661	1.0	6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6	0	0	0	Carlson, Craig	
8817	1.0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	Cross, Andrew	
Course Total		7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	7	0	0	0		
PHOT-259D Adv Photography Lab Practice	8663	1.0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	1	Carlson, Craig

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Grade Distribution by Division
School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: PHOT -- Course: All Courses

8664	1.0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	0	0	0	Carlson, Craig	PT	
8665	1.0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	Smith, Ryder	PT	
8818	1.0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	Cross, Andrew	PT	
Course Total		8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	8	0	0	1			
PHOT-265 Color Photography II																										
8666	3.0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	House, Suda		
Course Total		1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0			
PHOT-267 Documentary Photography																										
9738N	3.0	9	0	4	0	0	3	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	1	Turounet, Paul	
Course Total		9	0	4	0	0	3	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	1		
Subject Total		501	4	108	24	18	61	8	2	16	7	18	50	185	0	52										
Division Total		501	4	108	24	18	61	8	2	16	7	18	50	185	0	52										

HUMANITIES, SOCIAL & BEHAV SCIENCES

HUMANITIES, SOCIAL & BEHAV SCIENCES

S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		INSTRUCTOR
											ENR	WSCH	
HUM 110	PRINCIPLES OF HUMANITIES	8	11	11	2	9		3		4	36	108.0	SMITH
5900										6	42	126.0	WOOD
5902										14	52	156.0	WOOD
5903										9	25	75.0	MAPES
5905										6	20	60.0	MAPES
5906										3	14	42.0	SMITH
5908										7	46	107.0	GERVAIS
5910										9	54	159.0	GERVAIS
5911										11	28	84.0	GERVAIS
5912										11	45	135.0	MAPES
5914N										15	45	135.0	MAPES
COURSE TOTAL		45	85	82	31	4		8		84	362	1052.0	
HUM 120	EUROPEAN HUMANITIES	2	16	11	3	2				6	40	120.0	MAPES
5918										11	43	129.0	MOORE
5919										6	21	63.0	MAPES
5920N										23	104	312.0	
COURSE TOTAL		25	27	17	7	5				23	104	312.0	
HUM 125	WOMEN AND WESTERN CULTURE	13	11	3	3	2		1		4	37	111.0	MAPES
5924										4	37	111.0	MAPES
COURSE TOTAL		13	11	3	3	2		1		4	37	111.0	
HUM 160	HUMANITIES OF THE FUTURE	8	3	2						3	16	48.0	MCCUNE
5927										3	16	48.0	MCCUNE
COURSE TOTAL		8	3	2						3	16	48.0	
HUM 194	COMMUNITY SERVICE LEARNING EXP	2								2	4	0.0	MAPES
5929										0	0	0.0	MAPES
COURSE TOTAL		2								2	4	0.0	MAPES
SUBJECT TOTAL		91	126	104	41	34		9		114	519	1523.0	

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HUMANITIES, SOCIAL & BEHAV SCIENCES

HUMANITIES, SOCIAL & BEHAV SCIENCES

S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL		INSTRUCTOR	
											ENR	WSCH		
HUM	110	PRINCIPLES OF HUMANITIES												
5740	3.0	2	4	13	6	5			1	11	42	126.0	MAPES	PT
5741	3.0	2	9	10	6	5				14	46	138.0	WOOD	PT
5742	3.0	2	3	10	8	7		1		5	36	108.0	WOOD	PT
5743	3.0	2	5	10	4	1				5	24	72.0	MAPES	PT
5746	3.0	26	21	2	4	1				3	52	156.0	SMITH	PT
5748	3.0	1	6	2	4	2				3	28	84.0	MAPES	
5749	3.0	2	6	8	4	9				6	35	105.0	MAPES	
5750	3.0	5	5	7	1	1		1		8	29	87.0	GERRVAIS	PT
5751	3.0	4	5	3	1	5				6	20	60.0	GERRVAIS	PT
5753N	3.0	4	7	4	1	5				6	26	78.0	EVARKIOU	PT
5754N	3.0	4	4	4	1	5				4	34	102.0	SMITH	PT
	COURSE TOTAL	76	78	75	33	33		2	1	74	372	1116.0		
HUM	120	EUROPEAN HUMANITIES												
5756	3.0	6	10	4	6	2				10	32	96.0	GOUGER	PT
5757	3.0	4	11	3	6	3				10	21	63.0	MOORE	PT
5758	3.0	3	8	5	6	2				20	34	99.0	MAPES	
	COURSE TOTAL	13	29	12	6	7				20	87	258.0		
HUM	130	EAST ASIAN HUMANITIES												
5761	3.0	6	3	3	3	6				2	20	60.0	MCCUNE	
	COURSE TOTAL	6	3	3	3	6				2	20	60.0		
HUM	135	BLUES AS LIT, HISTORY, CULTURE												
5762	3.0	7	4	2	4	6				4	23	66.0	FORD	XP
	COURSE TOTAL	7	4	2	4	6				4	23	66.0		
HUM	170	WORLD HUMANITIES												
5764N	3.0	10	5	3	3	3				10	28	84.0	MAPES	
	COURSE TOTAL	10	5	3	3	3				10	28	84.0		
	SUBJECT TOTAL	112	115	95	43	52		2	1	110	530	1584.0		

HUMANITIES, SOCIAL & BEHAV SCIENCES

HUMANITIES, SOCIAL & BEHAV SCIENCES

COURSE	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL	TOTAL	INSTRUCTOR	PT
												ENR	WSCH		
HUM 110												7	141.0	SMITH	PT
5900		3.0	26	7	1	6	4		1		6	47	57.0	WOOD	PT
5902		3.0	4	12	10	4	3				9	19	123.0	MAPEES	PT
5903		3.0	4	12	10	4	3		1		7	41	84.0	MAPEES	PT
5905		3.0	2	5	7	2	3				5	28	60.0	MAPEES	PT
5906		3.0	4	3	6	2	3				7	20	144.0	WOOD	PT
5907		3.0	4	1	18	6	3				5	49	54.0	SMITH	PT
5908		3.0	11	14	2	1			2	1	2	18	98.7	GERRVAIS	PT
5910		16.0	10	16	8						8	44	72.0	GERRVAIS	PT
5911		3.0	6	6	3				1		9	23	69.0	GERRVAIS	PT
5912		3.0	4	7	4				2		7	38	114.0	MAPEES	PT
5914N		3.0	6	8	7				1		9	38	1016.7	MAPEES	PT
COURSE TOTAL			75	79	68	27	18		7	1	76	351			
HUM 120												10	111.0	MAPEES	PT
5918		3.0	8	6	9	4	2				5	37	48.0	EVARKIOU	PT
5920N		3.0	4	4	9	4	2		1		15	16	159.0		
COURSE TOTAL			12	10	9	4	2		1		15	53			
HUM 125												6	81.0	MAPEES	
5924		3.0	5	7	5	2	2				6	27	81.0	MAPEES	
COURSE TOTAL			5	7	5	2	2				6	27			
HUM 160												3	63.0	MCCUNE	
5930		3.0	13	4			1				3	21	63.0	MCCUNE	
COURSE TOTAL			13	4			1				3	21			
SUBJECT TOTAL			105	100	82	33	23		8	1	100	452	1319.7		

HUMANITIES, SOCIAL & BEHAV SCIENCES

HUMANITIES, SOCIAL & BEHAV SCIENCES

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR		
HUM 110			PRINCIPLES OF HUMANITIES													
5740		3.0	4	3	8	2	6				7	30	90.0	SCHMIDT		
5741		3.0	3	14	9	4	1				7	38	111.0	DAVIES-MORRIS		
5742		3.0	3	10	9	2					8	32	96.0	DAVIES-MORRIS		
5743		3.0	1	11	7	1					4	24	72.0	MAPES		
5745		3.0	1	11	7		1				13	31	93.0	DAVIES-MORRIS		
5746		3.0	2	12	4	2	1				10	41	123.0	SCHMIDT		
5748		3.0	2	6	7	1	4				9	28	84.0	MAPES		
5749		3.0	2	4	5	2	3				6	21	63.0	MAPES		
5750		3.0	2	4	8	3	4				2	24	72.0	DAVIES-MORRIS		
5751		3.0	2	6	3	3	3				2	19	57.0	GERVAIS		
5753N		3.0	2	5	4	2	1				8	19	57.0	SCHMIDT		
5754N		3.0	4	5	3	2	1				5	22	66.0	SCHMIDT		
			31	91	74	22	24			1	87	330	984.0			
			COURSE TOTAL													
HUM 120			EUROPEAN HUMANITIES													
5756		3.0	3	5	1						6	15	45.0	SCHMIDT		
5757		3.0	6	4	3	2					5	20	60.0	MAPES		
5758N		3.0	3	5	1						4	13	39.0	DAVIES-MORRIS		
			12	14	5	2					15	48	144.0			
			COURSE TOTAL													
HUM 130			EAST ASIAN HUMANITIES													
5760		8	9	5	6		2				18	44	71.3	MAPES		
5761		3.0	5	2	1						1	11	30.0	SCHOLTE		
			14	7	7		2				19	55	101.3			
			COURSE TOTAL													
HUM 135			BLUES AS LIT, HISTORY, CULTURE													
5762		3.0	4	1	2	1	1				5	14	42.0	FORD		
			COURSE TOTAL													
HUM 170			WORLD HUMANITIES													
5764		3.0	3	4	2		1				6	16	48.0	MAPES		
			COURSE TOTAL													
HUM 299			ITALIAN LIFE AND CULTURE													
5766**		12	6	14	2						4	26	0.0	NEYLON		
5768N**		12	8	12							4	24	0.0	NEYLON		
			COURSE TOTAL													
			SUBJECT TOTAL													
			64	117	90	30	28		1	1	132	463	1319.3			

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HUMANITIES, SOCIAL & BEHAV SCIENCES

HUMANITIES, SOCIAL & BEHAV SCIENCES

	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL ENR	TOTAL WSCH	INSTRUCTOR
HUM 110	PRINCIPLES OF HUMANITIES	3.0	6	8	2	3	1				6	26	78.0	DAVIES-MORRIS
5900		3.0	2	8	2	1	4				6	20	57.0	GERVAIS
5902		3.0	3	1	4	2	4				9	23	69.0	MAPES
5903		3.0	3	6	7	2	3				20	41	120.0	SCHMIDT
5904		3.0	2	3	9	5	3				12	34	102.0	MAPES
5905		3.0	2	3	5	3	3				12	16	48.0	MAPES
5906		3.0	8	1	15	3	3				4	51	153.0	DAVIES-MORRIS
5907		3.0	3	2	3	3	1				7	28	84.0	SCHMIDT
5909		3.0	8	18	11	1	1		3		18	42	138.0	GERVAIS
5910		3.0	11	19	11	1	1				10	46	87.8	DAVIES-MORRIS
5911		3.0	4	4	7	1	1				4	21	60.0	SCHMIDT
5912		3.0	7	14	2						5	29	81.0	DAVIES-MORRIS
5914N		3.0	5	10	6	1			3		6	21	60.0	DAVIES-MORRIS
COURSE TOTAL			57	101	68	22	19		3		107	377	1077.8	
HUM 120	EUROPEAN HUMANITIES	3.0	1	6	8	2	2				4	23	69.0	MAPES
5918		3.0	5	9	4	2	1				13	34	102.0	SCHMIDT
5919		3.0	4	3	4	2	1				4	12	36.0	SCHMIDT
5921N		3.0	10	18	12	4	4				21	69	207.0	SCHMIDT
COURSE TOTAL			10	18	12	4	4				21	69	207.0	
HUM 125	WOMEN AND WESTERN CULTURE	3.0	2	4	2		1		1	2		12	36.0	MAPES
5924		3.0	2	4	2		1		1	2		12	36.0	MAPES
COURSE TOTAL			2	4	2		1		1	2		12	36.0	
HUM 160	HUMANITIES OF THE FUTURE	3.0	3	4	2	1					4	14	42.0	DAVIES-MORRIS
5926N		3.0	3	4	2	1					4	14	42.0	DAVIES-MORRIS
COURSE TOTAL			3	4	2	1					4	14	42.0	
SUBJECT TOTAL			72	127	84	27	24		4	2	132	472	1362.8	

HUMANITIES, SOCIAL & BEHAV SCIENCES

HUMANITIES, SOCIAL & BEHAV SCIENCES

COURSE	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL	TOTAL	INSTRUCTOR	PT
												ENR	WSCH		
HUM 110 PRINCIPLES OF HUMANITIES		3.0	7	5	4	2	8				10	36	105.0	SCHMIDT	
5740		3.0	8	5	5	2	8				8	45	135.0	DAVIES-MORRIS	
5741		3.0	6	15	3	1	4		2		4	30	90.0	DAVIES-MORRIS	
5742		3.0	1	6	6	1	4				4	18	54.0	MAPES	
5743		3.0	5	14	7	1	4				16	52	156.0	SCHMIDT	
5744		3.0	10	30	7	1	4			1	9	30	90.0	MAPES	
5746		3.0	3	2	3	1	6				9	25	72.0	MAPES	
5748		3.0	7	1	5	8	2				9	18	54.0	GERVAIS	
5749		3.0	3	3	3	1	5				4	12	30.0	GERVAIS	
5750		3.0	9	18	7	1	4				5	31	46.6	SCHOLTE	
5751		3.0	4	5	2	2	2				14	40	120.0	DAVIES-MORRIS	
5752N	12	4.0	3	7	1		2				15	27	78.0	DAVIES-MORRIS	
5753N		3.0	4	5	2	1	2				14	40	120.0	DAVIES-MORRIS	
5754N		3.0	4	5	2	1	2				15	27	78.0	DAVIES-MORRIS	
COURSE TOTAL		3.0	66	134	55	28	24		2	1	106	416	1180.6	SCHMIDT	
HUM 120 EUROPEAN HUMANITIES		3.0	6	10	5	2	1				6	28	84.0	SCHMIDT	
5756		3.0	4	6	4	2	4				2	22	66.0	SCHMIDT	
5757		3.0	12	4	9	2	4				5	21	63.0	DAVIES-MORRIS	
5758N		3.0	22	20	9	2	5				13	71	213.0	DAVIES-MORRIS	
COURSE TOTAL		3.0	22	20	9	2	5				13	71	213.0	DAVIES-MORRIS	
HUM 130 EAST ASIAN HUMANITIES		6.0	6	8	6	2	5				14	41	74.1	MAPES	
5760		6.0	6	8	6	2	5				14	41	74.1	MAPES	
COURSE TOTAL		6.0	6	8	6	2	5				14	41	74.1	MAPES	
HUM 135 BLUES AS LIT, HISTORY, CULTURE		3.0	4	1	2		2				3	12	36.0	FORD	XP
5762		3.0	4	1	2		2				3	12	36.0	FORD	XP
COURSE TOTAL		3.0	4	1	2		2				3	12	36.0	FORD	XP
HUM 170 WORLD HUMANITIES		3.0	4	6	3	1	1				6	21	60.0	MAPES	
5764		3.0	4	6	3	1	1				6	21	60.0	MAPES	
COURSE TOTAL		3.0	4	6	3	1	1				6	21	60.0	MAPES	
SUBJECT TOTAL		102	169	75	33	37			2	1	142	561	1563.7		

HUMANITIES, SOCIAL & BEHAV SCIENCES

HUMANITIES, SOCIAL & BEHAV SCIENCES

HUM	COURSE	S.T. WKS	HRS	A	B	C	D	F	I	CR	NC	W	TOTAL	TOTAL	INSTRUCTOR		
													ENR	WSCH			
HUM 110	PRINCIPLES OF HUMANITIES																
5900			3.0	6	4	3	10	2				6	21	63.0	SCHMIDT		
5902			3.0	9	4	12	3	1				5	42	126.0	DAVIES-MORRIS		
5903			3.0	3	1	3	3	1				7	18	54.0	MAPES		
5904			3.0	9	14	7	6	1				10	51	150.0	SCHMIDT		
5905			3.0	2	4	11	5	4				3	27	81.0	MAPES		
5906			3.0	2	2	9	4	5				10	32	96.0	MAPES		
5907			3.0	8	12	15	2	4				7	48	144.0	DAVIES-MORRIS		
5909			3.0	6	16	8	6	4		1		8	49	147.0	DAVIES-MORRIS		
5910		3	16.0	12	11	2	6	3				4	32	76.8	GERVAIS	PT	
5911			3.0	7	7	8	1	2				4	21	108.0	SCHMIDT		
5913N			3.0	5	4	1	1	1				2	36	63.0	GERVAIS	PT	
5914N			3.0	5	4	2	1	2				7	21	54.0	GERVAIS	PT	
5915			3.0	3	11	3	2	5				3	18	135.0	SCHMIDT		
5916			6.0	4	8	3	2	5				3	18	63.0	SCHMIDT	XP	
	COURSE TOTAL	8	6.0	79	102	87	42	40	1	2		144	497	1360.9			
HUM 120	EUROPEAN HUMANITIES																
5918			3.0	2	5	6	1	3				11	28	84.0	MAPES		
5919			3.0	16	12	5	1	3				3	39	117.0	DAVIES-MORRIS		
	COURSE TOTAL			18	17	11	1	6				14	67	201.0			
HUM 125	WOMEN AND WESTERN CULTURE																
5924			3.0	4	9	1	1					8	23	69.0	MAPES		
	COURSE TOTAL			4	9	1	1					8	23	69.0			
HUM 130	EAST ASIAN HUMANITIES																
5925			3.0	2	2							2	6	18.0	SCHOLTE	PT	
	COURSE TOTAL			2	2							2	6	18.0			
HUM 160	HUMANITIES OF THE FUTURE																
5926N			3.0	5	4							6	15	45.0	DAVIES-MORRIS		
	COURSE TOTAL			5	4							6	15	45.0			
	SUBJECT TOTAL			108	134	99	44	46	1	2		174	608	1693.9			

Grade Distribution by Division
School: Grossmont College -- Term: 2008FA -- Division: G02 -- Subject: HUM -- Course: All Courses

Section	N = Night	S.T	Hrs	Enrollment	A+	A	A-	B+	B	B-	C+	C	D	F	Pass	NotPass	Inc	W/Instructor
** = Not Valid for ADA		Wks																

HUM-110 Principles of Humanities

3311	3.0		17	0	4	0	0	0	11	0	0	2	0	0	0	0	0	15
3312	3.0		43	0	10	0	0	0	14	0	0	9	5	4	1	0	0	0
3313	3.0		56	0	11	0	0	0	25	0	0	11	5	4	0	0	0	6
3314	3.0		18	0	1	0	0	0	7	0	0	7	3	0	0	0	0	2
3315	3.0		37	0	7	0	0	0	13	0	0	14	1	2	0	0	0	13
3316	3.0		48	0	10	0	0	0	23	0	0	9	2	4	0	0	0	4
3317	3.0		31	0	1	0	0	0	6	0	0	10	4	9	1	0	0	7
3318	3.0		22	0	1	0	0	0	4	0	0	8	2	7	0	0	0	6
3319	3.0		17	0	5	0	0	0	6	0	0	3	3	0	0	0	0	7
3320	3.0		26	0	7	0	0	0	13	0	0	5	0	1	0	0	0	3
3321N	12	3.0	16	0	5	0	0	0	3	0	0	2	1	4	0	1	0	2
3322N	3.0		20	0	4	0	0	0	6	0	0	7	1	1	1	0	0	3
3323N	3.0		11	0	3	0	0	0	3	0	0	2	0	2	1	0	0	8
5911	3.0		28	0	6	0	0	0	13	0	0	4	1	1	3	0	0	21
Course Total			390	0	75	0	0	0	147	0	0	93	28	39	7	1	0	97

HUM-120 European Humanities

3324	3.0		28	0	6	0	0	0	7	0	0	10	1	4	0	0	0	9
3326N	3.0		20	0	11	0	0	0	5	0	0	3	1	0	0	0	0	3
6007	3.0		12	0	7	0	0	0	2	0	0	2	0	1	0	0	0	0
Course Total			60	0	24	0	0	0	14	0	0	15	2	5	0	0	0	12

HUM-130 East Asian Humanities

3327	8	3.0	31	0	3	0	0	0	11	0	0	4	1	11	1	0	0	5
Course Total			31	0	3	0	0	0	11	0	0	4	1	11	1	0	0	5

HUM-170 World Humanities

3329	3.0		11	0	4	0	0	0	4	0	0	1	1	1	0	0	0	5
Course Total			11	0	4	0	0	0	4	0	0	1	1	1	0	0	0	5
Subject Total			492	0	106	0	0	0	176	0	0	113	32	56	8	1	0	119
Division Total			492	0	106	0	0	0	176	0	0	113	32	56	8	1	0	119

** = Not Valid for ADA -- Not included in totals
 Grade Distribution by Division

Grade Distribution by Division
School: Grossmont College -- Term: 2009SP -- Division: G02 -- Subject: HUM -- Course: All Courses

Section	N = Night	S.T.	Hrs	Enrollment	A+	A	A-	B+	B	B-	C+	C	D	F	Pass	NoPass	Inc	W/	Instructor
** = Not Valid for ADA		Wks																	

G02 -- Arts, Languages & Communication

HUM-110 Principles of Humanities

7816		3.0	3.0	23	0	6	0	0	6	0	0	7	1	3	0	0	0	0	8	Schmidt, Peter	XP
7817		3.0	3.0	43	0	7	0	0	11	0	0	12	5	8	0	0	0	0	6	Davies-Morris, Gareth	
7818		3.0	3.0	26	0	7	0	0	7	0	0	7	3	2	0	0	0	0	4	Schmidt, Peter	
7819		3.0	3.0	33	0	5	0	0	16	0	0	3	2	6	1	0	0	0	17	Schmidt, Peter	
7820		3.0	3.0	59	0	11	0	0	29	0	0	8	4	7	0	0	0	0	3	Davies-Morris, Gareth	
7821		3.0	3.0	27	0	5	0	0	12	0	0	7	1	2	0	0	0	0	11	Schmidt, Peter	
7822		3.0	3.0	24	0	7	0	0	13	0	0	4	0	0	0	0	0	0	12	Gervais, Janice	PT
7823		3.0	3.0	42	0	5	0	0	24	0	0	9	1	3	0	0	0	0	5	Davies-Morris, Gareth	
7824		3.0	3.0	39	0	15	0	0	14	0	0	1	3	4	1	1	0	0	7	Gervais, Janice	PT
7826N		3.0	3.0	12	0	0	0	0	1	0	0	5	0	5	1	0	0	0	6	Mapes, Gwenyth	
7827N		3.0	3.0	18	0	1	0	0	5	0	0	4	2	6	0	0	0	0	5	Mapes, Gwenyth	
7828		3.0	3.0	36	0	5	0	0	23	0	0	5	1	2	0	0	0	0	18	Schmidt, Peter	
8894		3.0	3.0	11	0	0	0	0	3	0	0	4	2	2	0	0	0	0	9	Mapes, Gwenyth	
Course Total				393	0	74	0	0	164	0	0	76	25	50	3	1	0	0	111		

HUM-120 European Humanities

7830		3.0	3.0	21	0	6	0	0	7	0	0	2	2	4	0	0	0	0	14	Schmidt, Peter	
8795		3.0	3.0	25	0	18	0	0	4	0	0	2	1	0	0	0	0	0	6	Moore, Jeffrey	PT
9090		8	3.0	32	0	3	0	0	13	0	0	3	2	10	0	0	0	1	11	Mapes, Gwenyth	
Course Total				78	0	27	0	0	24	0	0	7	5	14	0	0	0	1	31		

HUM-125 Women and Western Culture

7832		3.0	3.0	20	0	5	0	0	3	0	0	5	1	5	1	0	0	0	4	Mapes, Gwenyth	
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Grade Distribution by Division
School: Grossmont College -- Term: 2009SP -- Division: G02 -- Subject: HUM -- Course: All Courses

Course Total	20	0	5	0	0	3	0	0	5	1	5	1	0	0	4	
HUM-130 East Asian Humanities																
7833	10	0	3	0	0	3	0	0	1	1	1	1	0	0	5	Scholte, John
9091	9	0	1	0	0	3	0	0	0	0	5	0	0	0	7	Mapes, Gwenyth
Course Total	19	0	4	0	0	6	0	0	1	1	6	0	0	0	12	
HUM-135 Blues As Lit, History, Culture																
8796	27	0	12	0	0	6	0	0	5	0	3	1	0	0	6	Davies-Morris, Gareth
Course Total	27	0	12	0	0	6	0	0	5	0	3	1	0	0	6	
HUM-160 Humanities of the Future																
7834N	18	0	12	0	0	3	0	0	0	1	1	1	0	0	4	Davies-Morris, Gareth
Course Total	18	0	12	0	0	3	0	0	0	1	1	1	0	0	4	
Subject Total	555	0	134	0	0	206	0	0	94	33	79	6	1	1	168	
Division Total	555	0	134	0	0	206	0	0	94	33	79	6	1	1	168	

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Grade Distribution by Division
 School: Grossmont College -- Term: 2009SP -- Division: G02 -- Subject: HUM -- Course: All Courses

Grade Distribution by Division
School: Grossmont College -- Term: 2009FA -- Division: G02 -- Subject: HUM -- Course: All Courses

Section N = Night ** = Not Valid for ADA	S.T. Wks	Hrs	Enrollment	A+	A	A-	B+	B	B-	C+	C	D	F	Pass	NoPass	Inc	W/ Instructor
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G02 -- Arts, Languages & Communication

HUM-110 Principles of Humanities

3311	3.0	39	0	4	0	0	0	16	0	0	9	6	4	0	0	0	14	Schmidt, Peter
3312	3.0	27	0	6	0	0	0	11	0	0	6	3	1	0	0	0	16	Schmidt, Peter
3313	3.0	50	0	8	4	6	11	11	6	4	7	2	2	0	0	0	5	Davies-Morris, Gareth
3316	3.0	56	0	8	5	6	13	13	7	1	9	2	4	1	0	0	2	Davies-Morris, Gareth
3317	3.0	43	0	2	0	0	0	10	0	0	14	8	9	0	0	0	5	Mapes, Gwenyth
3318	3.0	31	0	3	0	0	0	13	0	0	6	4	5	0	0	0	2	Mapes, Gwenyth
3320	3.0	47	0	2	3	9	6	6	5	3	12	2	5	0	0	0	3	Davies-Morris, Gareth
3321N	12 3.0	22	0	3	0	0	0	6	0	0	5	3	5	0	0	0	20	Schmidt, Peter
3322N	3.0	28	0	4	2	2	11	5	1	1	1	0	2	0	0	0	7	Davies-Morris, Gareth
3323N	3.0	24	0	4	0	0	0	6	0	0	7	3	4	0	0	0	5	Mapes, Gwenyth
5911	3.0	25	0	7	0	0	0	10	0	0	5	1	2	0	0	0	21	Schmidt, Peter
9710	3.0	13	0	0	0	0	0	2	0	0	4	4	3	0	0	0	1	Mapes, Gwenyth
Course Total		405	0	51	14	23	115	23	9	85	38	46	1	0	0	0	101	

HUM-120 European Humanities

3324	3.0	40	0	15	0	0	0	14	0	0	5	0	6	0	0	0	12	Schmidt, Peter
3326	3.0	19	0	7	0	0	0	5	0	0	1	2	4	0	0	0	10	Mapes, Gwenyth
Course Total		59	0	22	0	0	0	19	0	0	6	2	10	0	0	0	22	

HUM-135 Blues As Lit, History, Culture

9490	3.0	29	0	12	1	2	6	3	3	1	1	0	3	0	0	0	2	Davies-Morris, Gareth
Course Total		29	0	12	1	2	6	3	3	1	1	0	3	0	0	0	2	

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Grade Distribution by Division
 School: Grossmont College -- Term: 2009FA -- Division: G02 -- Subject: HUM -- Course: All Courses

Grade Distribution by Division
School: Grossmont College -- Term: 2009FA -- Division: G02 -- Subject: HUM -- Course: All Courses

HUM-170 World Humanities																		8	Mapes, Gwenyth	XP
3329	3.0	33	0	6	0	0	10	0	0	7	1	9	0	0	0	0	0	8		
Course Total		33	0	6	0	0	10	0	0	7	1	9	0	0	0	0	0	8		
Subject Total		526	0	91	15	25	150	26	10	99	41	68	1	0	0	0	133			
Division Total		526	0	91	15	25	150	26	10	99	41	68	1	0	0	0	133			

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Grade Distribution by Division
 School: Grossmont College -- Term: 2009FA -- Division: G02 -- Subject: HUM -- Course: All Courses

Grade Distribution by Division
School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: HUM -- Course: All Courses

Section N = Night ** = Not Valid for ADA	S.T. Wks	Hrs	Enrollment	A+	A	A-	B+	B	B-	C+	C	D	F	Pass	NoPass	Inc	W/ Instructor
HUM-110 Principles of Humanities																	
7816	3.0		27	0	4	0	0	4	0	0	9	3	7	0	0	0	18 Mapes, Gwenyth
7817	3.0		47	0	4	7	7	5	9	6	4	1	2	1	0	1	4 Davies-Morris, Gareth
7818	3.0		41	0	2	0	0	13	0	0	11	4	11	0	0	0	15 Mapes, Gwenyth
7819	3.0		38	0	6	0	0	19	0	0	7	2	4	0	0	0	12 Schmidt, Peter
7820	3.0		35	0	8	0	0	11	0	0	9	3	4	0	0	0	9 Schmidt, Peter
7821	3.0		46	0	3	4	6	2	6	7	9	4	4	0	1	0	5 Davies-Morris, Gareth
7822	3.0		31	0	10	0	0	14	0	0	0	0	7	0	0	0	18 Schmidt, Peter
7823	3.0		19	0	2	0	0	7	0	0	6	0	4	0	0	0	7 Mapes, Gwenyth
7826N	3.0		42	0	3	1	5	4	8	2	11	2	2	4	0	0	6 Davies-Morris, Gareth
7827N	3.0		28	0	1	0	0	10	0	0	9	1	6	1	0	0	6 Mapes, Gwenyth
7828	3.0		34	0	9	0	0	15	0	0	7	1	0	2	0	0	22 Schmidt, Peter
Course Total			388	0	52	12	18	104	23	15	82	21	51	8	1	1	122
HUM-120 European Humanities																	
7830	3.0		20	0	9	0	0	5	0	0	5	0	1	0	0	0	21 Schmidt, Peter
8795	3.0		51	0	13	7	10	4	4	2	2	0	7	0	1	1	1 Davies-Morris, Gareth
Course Total			71	0	22	7	10	9	4	2	7	0	8	0	1	1	22
HUM-125 Women and Western Culture																	
7832	3.0		32	0	7	0	0	7	0	0	8	2	8	0	0	0	11 Mapes, Gwenyth
Course Total			32	0	7	0	0	7	0	0	8	2	8	0	0	0	11
HUM-160 Humanities of the Future																	
7834	3.0		29	0	3	6	8	5	4	1	1	0	0	0	0	1	3 Davies-Morris, Gareth

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Page: 1

Grade Distribution by Division
 School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: HUM -- Course: All Courses

Grade Distribution by Division
School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: HUM -- Course: All Courses

Course Total	29	0	3	6	8	5	4	1	1	0	0	0	0	0	1	3
Subject Total	520	0	84	25	36	125	31	18	98	23	67	8	2	3	158	
Division Total	520	0	84	25	36	125	31	18	98	23	67	8	2	3	158	

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Grade Distribution by Division
 School: Grossmont College -- Term: 2010SP -- Division: G02 -- Subject: HUM -- Course: All Courses

APPENDIX 4

- 4.1 Annual Progress Report, 2009
- 4.2 Educational Master Plan, Art, 2004-05
- 4.3 Educational Master Plan, Humanities, 2004-05
- 4.4 Educational Master Plan, Art, 2005-06
- 4.5 Educational Master Plan, Humanities, 2005-06
- 4.6 Educational Master Plan, Art, 2006-07
- 4.7 Educational Master Plan, Humanities, 2006-07
- 4.8 Educational Master Plan, Art, 2007-08
- 4.9 Educational Master Plan, Humanities, 2007-08

ANNUAL PLANNING 2009-10 PROGRESS REPORT

Please fill out the form below on ALL activities that appeared in your 2009-10 Annual Action Plan (please see the DPM archive link <http://web1.gcccd.edu/emp/emp2009>). Include all activities that you planned for that year whether you requested funding or not and whether you finished them or not. Please add additional rows if needed.

****Save a copy of this report using your department name as part of the file name.**

DUE DATE: This report is due to the division deans/council VPs by October 15, 2010.

Department/Program: Visual Arts & Humanities Department

Activity (cut and paste a brief description of your activity from the DPM)	Check all that apply				If completed, what were the outcomes of the activity?	Provide a summary of qualitative and/or quantitative data to show that the outcomes you listed to the left were achieved.
	In Process	Completed	Funded	Requested funding, but did not receive it Did not require funding		
Program Resources/Development Hire a second full-time Photography Technician			X			
Program Resources/Development Hire a Digital Arts instructor			X			
Program Resources/Development Hire a Digital Arts Technician			X			

Program Resources/Development Install Ventilation System for Hazardous Materials in the Ceramics and Drawing/Painting Facilities Rms 27-211 and 27-208				X	
Program Resources/Development Secure Library Funding for Artstor Database used District-wide.				X	
Program Resources/Development Secure Funding for Digital Photography Lab Roll-Over			X		
Curriculum Development Develop Jewelry Program curriculum with adjunct Jewelry instructors.	X		X		
Curriculum Development Develop a Two-Dimensional Lab Practices Course		X		A Two-Dimensional Lab Practices course is now offered and curriculum is being written to make this an established course.	The course has met minimum enrollments for each semester it has been offered.
Curriculum Development Develop a student/adjunct staffed Humanities Lab			X		
Curriculum Development Develop an AA in Humanities	X				
Curriculum Development Work with Articulation Officer to Ensure Articulation of IGETC, CSU, and GE-Breadth Courses	X				

2004-05

Art Department

Program Director or Chairperson: Jim Wilsterman

Program Description: The Art Department focuses on art history, studio arts, (sculpture, ceramics, painting, jewelry design, and drawing), photography and digital art. Courses offered fulfill major requirements for an Associate degree, general education requirements, and prepare students for transfer to a four-year institution. Art classes are taught with specialized equipment, some of which has not been updated or replaced since the College's inception. Digital art is taught at the Synergy Center, a Macintosh computer classroom lab. The Art Department has contributed courses in animation and computer rendering to the development of Grossmont College's interdisciplinary Multimedia Studies AA/Certificate program. The Hyde Gallery continues a 33 year legacy as a Campus based - Regional Visual Art venue promoting the exchange of cultural ideas, as well as serving as a teaching lab for Departments and disciplines across the campus. Student demand for Art courses (as measured by WSCH) is projected to continue to increase by 30% over the next five years. Digital Arts and Sculpture/Design buildings are in the planning phases for Art, Photography, Digital Art Media and Sculpture to meet current growth and projected long-term needs.

Activity #1: Aggressively replace retired employees. Increase full-time faculty and support staff to support growing current and future expanding enrollment and evolving curriculum.

Expected Benefit: Maintain, restore and increase FT/PT ratio; be responsive to student need, and support new Instructional facilities and technologies.

Activity #2: Update and upgrade facilities, including 220 remodel and 200's renovation.

Expected Benefit: Improved instructional effectiveness and student success, support current growth in enrollment and projected WSCH increase of 30%.

Activity #3: Update and upgrade instructional equipment and software.

Expected Benefit: Improved instructional effectiveness and student success.

Activity #4: Aggressively insure student and staff health and safety by repairing existing facilities and equipment, retrofitting substandard safety systems, and providing technical staff to support and monitor Department materials and processes. Increase technician and staff for Sculpture, Digital Media, Ceramics and Gallery/Visual Arts resource programs.

Expected Benefit: Safer, more efficient work and study environment.

Activity #5: Complete plans for new Digital Arts and Sculpture Building

Expected Benefit: Improved instructional effectiveness and student success, Accommodate current and future growth.

Additional Planning Activities

Art History:

- Complete phase I and II of the Digital Slide Library plan.
- Hire replacement faculty for tenured faculty member, Marion de Koning, teaching in the study-abroad program Fall 2004.
- Attempt to plan for and/or secure suitably equipped large lecture hall for Art

History classes.

- Plan for and implement plans for planned remodel of Room 220.
- Upgrade Area Computer operating systems along with all Software.

Sculpture:

- Hire a full-time 3-D lab technician
- Complete Planning phase for the new Sculpture and Design building.
- Continue to request and plan for safety upgrades to existing facilities.
- Start process to hire a full time 3-D lab technician to staff new facility.
- Install acid ventilation system in sculpture area.
- Build protective coverings for materials storage areas, foundry, and pedestrian walkways in the production yard.
- Upgrade Sculpture area's computer to a dual Processor G-5 with a 23-inch, flat color calibrated high-resolution screen.
- Upgrade all software and operating systems to OS X (10.3.2 or latest system)

Ceramics:

- Install a separate air conditioning and dust filter system for the ceramics glaze room.
- Install phase II of the gas kiln automation efficiency project.
- Increase the ceramics lab tech. position to 100% vs. the 80% we now have.
- Install separate air conditioning and dust filter system for ceramics glaze room.
- Separate Dust exhaust from air intake systems in ceramics. Install filters
- Install deck drains on patio and in walkways around ceramics facility.
- Install GFI's throughout the ceramics area.
- Install new exhaust fan for kiln room in ceramics.
- Upgrade Area Computers to OS X along with all Software.

Photography:

- Replace Photography Instructor due to retirement
- Evaluate the job description for the Photo Tech and re-write addressing digital lab duties now part of present tech's work load and responsibility
- Hire a second full-time photo technician with digital lab abilities
- Replace outdated color print processors in photo area
- Convert entire Photo slide library from analog to digital display projection as well as update important images since 1995.
- Upgrade present digital imaging lab of 4 G3 Macs (circa 1998) to new G5's with flat screens.
- Purchase a 48 bit film scanner (USB)
- Upgrade printers to archival models including one large format printer (Epson 7600)
- Anticipate two sections of Digital Photography I and II (a day and evening section) for Spring 2005.
- Upgrade Area Computers to OS X along with all Software.

Painting and drawing:

- Replace Full time retired Instructor in Painting/Drawing
- Update equipment and facilities in Labs 208 and 274.
- Storage Area for Still life materials.
- Paint storage cabinet (Hazardous material/flammables cabinet)
- Upgrade Area Computers to OS X along with all Software.

Synergy:

- Hire full-time Staff to oversee the evolving digital components of the Art curriculum: provide coordination of curriculum, hardware and software.
- Instructional Computing Services will purchase and install the new operating system, OS 10.3 for the 21 eMac student and instructor station computers and the 4 iMac scanning stations in the Digital Arts Synergy Center.
- Synergy will purchase new software upgrades to allow for the upgrade of the operating system to OS 10.3 on the 21 eMac student and instructor station computers and the 4 iMacs for the scanning stations. Synergy will purchase 21 licenses of Macromedia Studio MX 2004 and 25 licenses of Adobe Creative Suite.
- ICS will purchase a new large-format scanner to replace the two old SCSI device scanners.
- Synergy will purchase two 250 MG Zip drives to accommodate student large-file storage.
- Synergy will purchase a new card reader to also accommodate student large-file storage.
- Epson 1280 ink jet printer to produce slightly larger and panoramic advanced student work.
- A larger classroom space with sinks
- An area for still life set ups
- A small flatbed press
- Upgrade Area Computers to OS X along with all Software.

Gallery:

- Secure suitable storage to house the gallery's permanent collection.
- Continue community outreach through exhibitions.
- Continue to work with Gallery Council to increase community involvement.
- Create a classified staff position for Hyde Art Gallery Curator to run the gallery, which is the visual library for our students.
- Upgrade Area Computer operating systems along with all Software.

2003 – 2004 Accomplishments

- Received a safety mitigation grant from the State and installed 2 hazardous dust Removal systems, Silica and Wood dust (Approximately \$30,000) in sculpture Lab.
- Installed a Sculpture Garden in Child development Center using Grant Money and donations (\$15,000 plus Granite and Agate Donation, tools also)
- Installed a 16" Stone Saw purchased with Grant Funds.
- Rewrote Sculpture emphasis area Degree requirements.
- Added stone carving to the Department Curriculum for the first time.
- All 3-D courses now updated and pending approval in Curriculum Committee.
- Departmental MSDS record compliance nearly 100% for the first time.
- New Acid (2) and Flammable storage (1) cabinets installed in Sculpture Area.
- The State approved the Digital Media area of emphasis for the AA degree in Art.
- A managerial position was established as a non-classroom academic hourly position.
- Instructional Computing Services provided a computer rollover of 20 student stations and one instructor station to 21 new Apple eMac, Macintosh computers in the Digital Arts Synergy Center.
- ICS purchased a new Laser printer for Digital Arts Synergy Center student classroom use.
- Synergy purchased and installed a digital projector for improved instruction and demonstration.

- Synergy acquired a PC computer for the Synergy office, to be used by the manager for IFAS purchase and budget information.
- Synergy purchased four USB 100MG Zip drives for student file storage.
- Synergy purchased a replacement card reader for digital camera compact flash cards for student classroom use.
- Synergy purchased 7 Wacom pens to replace broken pens for student use.
- Successfully completed program review
- Expanded the slide library collection with much needed additions to the non-western, modern, and contemporary sections
- Launched a study-abroad program to teach art history in Europe
- Utilized the Hyde Gallery as part of the teaching modality of all art history and art appreciation classes
- Doctorate earned by Marion de Koning, tenured staff art historian
- Developed a project-plan and began creating a digital slide library
- Offered Art 145: Contemporary Art for the first time
- Awarded the SDICCA* position of teaching in Italy, Fall 2004.
- Hired a new replacement Art Historian
- Mounted 7 public exhibitions in the Hyde Gallery.
- Conducted a successful art auction, raising \$1,766.85 for student awards.
- Hired full-time Art Historian.
- Hired full-time Painting instructor (replacement).
- Conducted successful Annual High School Outreach Program.
- Attendance at Hyde Gallery was 8247.
- Visiting Artist Program supported by campus clubs in ceramics and photo.
- Created area of emphasis-Digital Media for AA degree in Art.
- Upgraded electric kiln controllers and software for decreased energy consumption.
- Install a 5-station computer mini-lab in Photo to serve the growing digital courses in the discipline.
- Campus enrichment via student murals-300 and 500 buildings.
- Install 99.95% filtration system in all of the ceramic areas.
- Co-hosted the National Council on Education for the Ceramic Arts Conference
- Installed separate air system for glaze area in ceramics.
- Installed storage racks throughout ceramics and sculpture

• Home • Up • Introduction • Academic Affairs • Administrative Services •
Student Services • President's Office •

2004-05**Humanities, Social and Behavioral Sciences Division****Program Director or Chairperson:** Janet Castanos

Program Description: Courses in the Humanities and Social/Behavioral Sciences are designed to assist students toward a better understanding of the languages and interrelationships of people and institutions and the complex world of cultures in which we live, a world that involves the dynamic patterns of social, political, economic and human factors. The problems we face can best be solved by examining them in the scientific manner within their proper historical context. The Humanities and Social/Behavioral Sciences strive to bring the tools of scientific methodology to the study of languages and people, past and present. Grossmont College offers most of the basic lower division courses in American Sign Language, Cross-Cultural Studies, Economics, Education, English, English as a Second Language, Foreign Languages, History, Humanities, Philosophy, Political Science, Psychology, Religious Studies, and Sociology. Some courses satisfy general education requirements at Grossmont and at four-year colleges and universities. In addition, the courses offered fulfill some or all lower division requirements for a variety of majors.

Activity #1: Hire replacement full-time faculty in response to recent retirements/separations in the division in an effort to bring the full-time/part-time instructor ratio to a reasonable level (goal of at least 70% full-time instructors)

Expected Benefit: To maintain services to students and provide greater stability to departments and division

Activity #2: To restructure the instructional division administration/classified staff to enable the division office to better meet the needs of students, faculty and staff

Expected Benefit: To better meet the needs of students, faculty, and staff in the division and college-wide

Activity #3: Expand utilization and availability of a variety of instructional technologies and resources for in-class presentation, on-line instruction and enhanced student access to learning communities and degree/certificate programs.

Expected Benefit: To provide greater accessibility to programs for students with diverse needs and learning styles.

Activity #4: To increase the number of classified support personnel for the various departments so that the division office is not overburdened with paperwork, classroom postings, material collection, due date reminders, and other clerical duties.

Expected Benefit: To allow for better service to students, instructors, and college-wide department.

Activity #5: Update and/or establish a website for each department

Expected Benefit: To provide students and community members greater access to information on the various departments

Additional Planning Activities

- Complete the Program Review process for the division
- To work on identifying clearly stated learning outcomes for each course and the appropriate measures to assess student acquisition of these outcomes

2003 – 2004 Accomplishments

- Growth in Project Success program (expansion to other divisions in the college)
- Approval to hire a .475 clerical person for the English Department and Project Success
- Hiring process in place for the Lee Raymond replacement position in History
- Program Review process underway in every department
- Updating of course outlines for most courses in the division
- Final approval for new language majors in Arabic, Russian, and Japanese
- Expanded services provided by English Writing and Reading Centers
- Monthly articulation meetings through Intersegmental Councils and the East County Transitions Consortium
- Outreach by departments to greater community including Indian Pow-Wow, Political Economy Week, Literary Arts Festival, Humanities Colloquium, Native Speakers Series, Banned Books Seminar, Guest speakers, cultural programs, professional development sessions, etc.
- Development of 500 Building Complex task force
- Nearing final approval for the Certificate of Proficiency in Cross-Cultural Studies -- Tribal Gaming: Culture and Policies

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Student Services • President's Office •

Division: Communication and Fine Arts

Department: Art Department

Director or Chair: Jim Wilsterman

Program Description: The Art Department focuses on art history, studio arts, (sculpture, ceramics, painting, jewelry design, and drawing), photography and digital art. Courses offered fulfill major requirements for an Associate degree, general education requirements, and prepare students for transfer to a four-year institution. Art classes are taught with specialized equipment, some of which has not been updated or replaced since the College's inception. Digital art is taught at the Synergy Center, a Macintosh computer classroom lab. The Art Department has contributed courses in animation and computer rendering to the development of Grossmont College's interdisciplinary Multimedia Studies AA/Certificate program. The Hyde Gallery continues a 35 year legacy as a Campus based - Regional Visual Art venue promoting the exchange of cultural ideas, as well as serving as a teaching lab for Departments and disciplines across the campus. Student demand for Art courses (as measured by WSCH) is projected to continue to increase by 30% over the next five years. Digital Arts and Sculpture/Design buildings are in the Final planning phases for Art, Photography, Digital Art Media and Sculpture to meet current growth and projected long-term needs. These Facilities will begin construction during the 2005 - 2006 Academic year, with occupancy scheduled for Spring of 2007.

Activities

Activity #1:

Search and Screen approved faculty replacements. Increase full-time faculty and support staff to support growing current and future expanding enrollment and evolving curriculum.

Benefits:

Maintain, restore and increase FT/PT ratio; be responsive to student need, and support new Instructional facilities and technologies.

Requirements:

Curriculum Development?	Y
Equipment?	N
Facilities?	Y
Marketing?	N
Staffing – Classified?	N
Staffing – Faculty?	Y
Staff Development?	N

Goals and Objectives: 4, 4.1

Activity #2:

Update, upgrade and expand existing facilities, including Ceramics, Art History and 2-D Lab areas via the planned 200's renovation.

Benefits:

Improved instructional effectiveness and student success, support current growth in enrollment and projected WSCH increase of 30%.

Requirements:

Curriculum Development?	Y
Equipment?	N
Facilities?	Y
Marketing?	N
Staffing – Classified?	N
Staffing – Faculty?	N
Staff Development?	N

Goals and Objectives: 5, 5.4

Activity #3:

Update and upgrade instructional equipment and software, including both the new lab facilities and the existing departmental labs.

Benefits:

Improved instructional effectiveness and student success.

Requirements:

Curriculum Development?	N
Equipment?	Y
Facilities?	N
Marketing?	N
Staffing – Classified?	N
Staffing – Faculty?	N
Staff Development?	N

Goals and Objectives: 5, 5.6

Activity #4:

Aggressively insure student and staff health and safety by repairing existing facilities and equipment, retrofitting substandard safety systems, and providing technical staff to support and monitor Department materials and processes. Increase technician and staff for Sculpture, Digital Media, Ceramics and Gallery/Visual Arts resource programs.

Benefits:

Safer, more efficient work and study environment.

Requirements:

Curriculum Development?	N
Equipment?	Y
Facilities?	Y
Marketing?	N
Staffing – Classified?	Y
Staffing – Faculty?	N
Staff Development?	N

Goals and Objectives: 5, 5.6

Activity #5:

Complete 100% plans for new Digital Arts and Sculpture Building, and prepare for the transition into the new facilities. Plan and provide for appropriate levels of staff and curriculum to support the new facilities.

Benefits:

Improved instructional effectiveness and student success, Accommodate current and future growth.

Requirements:

Curriculum Development? Y

Equipment?	Y
Facilities?	Y
Marketing?	N
Staffing – Classified?	Y
Staffing – Faculty?	N
Staff Development?	N

Goals and Objectives: 3, 3.4

Additional Planning Activities

Sculpture:

6. Hire a full-time 3-D lab technician
7. Continue to request and plan for safety upgrades to existing facilities.
8. Install acid ventilation system in sculpture area.

9. Build protective coverings for materials storage areas, foundry, and pedestrian walkways in the production yard.
10. Upgrade Sculpture area's computer to a dual Processor G-5 with a 23-inch, flat color calibrated high-resolution screen.
11. Upgrade all software and operating systems to OS X (10.3.2 or latest system)
12. Purchase a new forge to facilitate heating and bending metal in a safe manner.

Photography:

13. Replace Photography Instructor due to retirement
14. Evaluate the job description for the Photo Tech and re-write addressing digital lab duties now part of present tech's work load and responsibility
15. Hire a second full-time photo technician with digital lab abilities
16. Replace outdated color print processors in photo area
17. Convert entire Photo slide library from analog to digital display projection as well as update important images since 1995.
18. Upgrade Area Computers to OS X along with all Software.
19. Raise additional support through donations and gifts for equipment for the new facility to open in January, 2007.
20. Additional storage for donation equipment will be required

Ceramics:

21. Replace Ceramics Position due to retirement
22. Install Dry Clay storage Cover
23. Redesign Lab to create a separate glaze area and studios 202,204
24. Remodel Facility to Expand Advanced Room, Separate Glaze and Clay Materials from student working area.
25. Move all clay and glaze materials and mixing areas into Sculpture room, when it moves to new building.

26. Expand work area for tech. workspace, repairs.
27. Install cover over soda kiln
28. Install gas line to new raku kiln
29. Install trench drains on patio, in walkways and in outside glaze area
30. Install dust extraction unit for pug mill and raku kilns
31. Remodel facility to expand class offerings
32. Upgrade peripherals and programs for faculty, student smart carts and ceramic tech

Art History:

33. Complete phase I and II of the Digital Slide Library plan.
34. Hire replacement faculty for tenured faculty member, Marion de Koning, teaching in the study-abroad program Fall 2004.
35. Attempt to plan for and/or secure suitably equipped large lecture hall for Art History classes.
36. Plan for and implement plans for planned remodel of Room 220.
37. Upgrade Area Computer operating systems along with all Software.
38. Continue successful study abroad program in Paris
39. Successfully staff sabbatical replacement(s) for Dr. Koning's sections
40. Continue transition to digital-image based lectures by joining ArtStor and obtaining powerpoint training

Painting and drawing:

41. Replace Full time retired Instructor in Painting/Drawing
42. Update equipment and facilities in Labs 208 and 274.
43. Storage Area for Still life materials.
44. Paint storage cabinet (Hazardous material/flammables cabinet)

45. Upgrade Area Computers to OS X along with all Software.

Digital Arts Media:

46. Hire full-time Staff to oversee the evolving digital components of the Art curriculum: provide coordination of curriculum, hardware and software.

47. Replace old 820 and C80 printers with current photo quality inkjet printers with larger format capabilities.

48. Replace 4 iMac computers with 4 eMac computers at the scan stations so that all of the computer stations in the lab will be consistent.

49. The Digital Media Art office PC computer needs to be upgraded.

50. The Digital Media Art office chair needs to be replaced.

51. Purchase the latest version of 'Corel Painter' software so we may offer the course, Art 177 Digital Painting.

52. Replace old and failing Wacom drawing tablets.

53. Purchase current educational DVDs on the subject of composition, design elements and color theory for classroom instruction.

54. Provide an efficient network computer system in the classroom.

55. Provide additional classroom space with sinks suitable for traditional art exploration combined with digital image making.

56. Provide an area for still life set ups.

57. Purchase a small artist's etching press for student use.

Gallery:

58. Secure suitable storage to house the gallery's permanent collection.

59. Continue community outreach through exhibitions.

60. Continue to work with Gallery Council to increase community involvement.

61. Create a classified staff position for Hyde Art Gallery Curator to run the gallery, which is the visual library for our students.

62. Upgrade Area Computer operating systems along with all Software.

Accomplishments

Accomplishment #1:

Aggressively and successfully advocated to replace retired employees. the department maintained its' existing full-time faculty levels.

Goals and Objectives: 4, 4.1

Accomplishment #2:

initiated Plans to Update and upgrade facilities, including 220 remodel and 200's renovation.

Goals and Objectives: 5, 5.4

Accomplishment #3:

Updated and upgraded instructional equipment and software in the Digital arts and Photo areas.

Goals and Objectives: 3, 3.6

Accomplishment #4:

Aggressively worked to insure student and staff health and safety by repairing existing facilities and equipment, retrofiting substandard safety systems, and monitored Department materials and processes.

Goals and Objectives: 5, 5.6

Accomplishment #5:

Completed 90% Construction Drawings with the Digital Arts and Sculpture Buildings Task Force, Gafcon and architects Mosher Drew Watson Ferguson for new facilities to open in January 2007.

Goals and Objectives: 5, 5.3

Accomplishment #6:

Recommended two Department Tenure track faculty for tenure.

Goals and Objectives: 4, 4.3

Accomplishment #7:

The Department wrote and submitted a Public Art Program Manual for the College District as well as participated in the initiation of the Campus Arts Committee.

Goals and Objectives: 5, 5.3

Accomplishment #8:

Museum of Photographic Arts/Grossmont College Summer Artist-in-Residence Workshops completed its 11th summer with a Pulitzer Prize winning photographer, Don Bartletti of the Los Angeles Times. Fuji Photo Film USA and the ASGC provided \$2000 in funding for student scholarships.

Goals and Objectives: 2, 2.3

Accomplishment #9:

Les Lawrence of the Ceramics area had a sabbatical and wrote the book, "Print"

Goals and Objectives: 2, 2.3

Accomplishment 10:

All department Full time faculty are actively serving on multiple Campus Committees and Task forces, and are fully participating in shared governance at the highest level in the history of the department.

Goals and Objectives: 6, 6.1

Additional Accomplishments:

Accomplishments for Photo:

11. GC Photo Club, an affiliate of the ASGC, funded over \$3000 in student Awards of Merit in the Annual Student Exhibition in the Hyde Gallery, as well as the Photo Club has donated over \$3000 in equipment to the Department since Fall 2004.
12. Upgraded the four station Digital Lab in the Photo Area with new G5 iMacs from ICS, two R800 photo quality Epson printers, one Epson 2200 printer and one Nikon Super Coolscan 9000 Scanner.
13. Ceramics Accomplishments
14. Completed labeling of all materials in the ceramic department to new OSHA standards.
15. Acquired 3 Mac Computers from synergy to upgrade student carts and tech. office.
16. Completed computer kiln control network for all electric kilns. Now available for student use.

17. Ceramics Department facilitated two workshops for the Ceramic Artists of San Diego.
18. Ceramics Department added a Clay and Glaze calculation Class.
19. Ceramics Department added a class entitled, Portfolio and presentation for the ceramic artist.
20. Two electric kilns were donated to the ceramics department installed and networked into the computer system.
21. Three electric kilns were rewired in the ceramics department.
22. Venting stacks were replaced for kilns 1,2 and 3.
23. Both full time ceramics faculty, Les Lawrence and Jeff Irwin, were judges for the Ceramic Artists of San Diego Clay Olympics.

Art History accomplishments:

24. Increased course offerings by more than 60%
25. Offered and delivered two extremely successful study-abroad programs: Summer in Paris, Fall Semester in Florence with Dr. Marion de Koning
26. Successfully staffed Dr. Koning's sections while she taught in Florence
27. Successfully began transition from slide-based to digital-image based lectures

Drawing/Painting:

28. Coordinating with SFAI for spring visitation
29. Co-chaired the Grossmont College fall fund raiser for student success awards
30. Participant in Grossmont College foundation fall fund raiser.
31. Joined the LRC & Library committees in spring 04 and developed Art for display for spring opening of new library at Grossmont College.
32. In process of additional course offers for fall term.

Digital Arts:

33. Instructional Computing Services upgraded the operating system to OS 10.3.7 on all of the 21 eMac student and instructor station computers as well as the 4 iMac scan stations in the Digital Media Arts Center.
34. Instructional Computing Services purchased a large-format scanner to replace the two old SCSI device scanners in the Digital Media Art Center.
35. Digital Media Art purchased 21 licenses of Macromedia Studio MX 2004 and 25 licenses of Adobe Creative Suite.
36. Digital Media Art purchased a new 48 bit film scanner to upgrade the film scanning capabilities.
37. Digital Media Art purchased two 250 MG Zip drives to accommodate student large-file storage.
38. Digital Media Art purchased a new digital card reader to also accommodate student large-file storage.
39. Digital Media Art purchased a few art supplies for finished image mounting/matting such as; mat knives, self-healing mat cutting boards, rulers and a straight edge.

Division: Humanities, Social and Behavioral Sciences

Department: Humanities

Director or Chair: Zoe Close

Program Description: The Humanities program offers courses 1)for an Associate's degree, 2)for transfer to a four-year institution and 3)to meet general education requirements. The department recognizes the importance of cultural understanding and continues to work toward the maintenance and expansion of courses that address our complex culture and that embrace a global view. Humanities faculty have access to a body of department instructional materials for purposes of enriching the classroom experience. Humanities faculty support interdisciplinary efforts at Grossmont College by participating in Project Success and the Honors Cluster. The department sponsors a Humanities Club designed to enrich the lives of students from all three of our discipline areas--Humanities, Philosophy and Religious Studies. The program is currently in the serious condition of being understaffed. Bradley Wood retired in December 2003. That position has not yet been replaced. Harry McCune will retire in Spring 2005. Essential department functions will be in jeopardy unless these faculty are replaced.

Activities

Activity #1:

Hire a full-time replacement for Bradley Wood who retired in December 2003.

Benefits:

The Humanities program will retain continuity. The level and quality of instruction to students will be maintained.

Requirements:

Curriculum Development?	N
Equipment?	N
Facilities?	N
Marketing?	N
Staffing – Classified?	N
Staffing – Faculty?	Y
Staff Development?	N

Goals and Objectives: 4, 4.1

Activity #2:

Hire a full-time replacement for Harry McCune who will retire in Spring 2005.

Benefits:

The quality and integrity of the Humanities program will continue. Humanities 130, East Asian Humanities and Humanities of the Future, Humanities 160, were taught by Harry McCune. A replacement is essential to keep these specialty courses enrolled.

Requirements:

Curriculum Development?	N
Equipment?	N
Facilities?	N
Marketing?	N
Staffing – Classified?	N
Staffing – Faculty?	Y
Staff Development?	N

Goals and Objectives: 4, 4.1

Activity #3:

Complete the Program Review process

Benefits:

A total review of the program will reveal a plan for future work in Humanities. Curriculum needs, acquiring instructional materials, staffing, office space, scheduling, technology upgrades all will be assessed.

Requirements:

Curriculum Development?	Y
Equipment?	Y
Facilities?	Y
Marketing?	N
Staffing – Classified?	N
Staffing – Faculty?	Y
Staff Development?	N

Goals and Objectives: 1, 1.3

Activity #4:

Acquire office space which will fulfill three needs: 1)housing the department's instructional materials(slides, films, reference books, etc.) 2) providing a better working interaction for full-time faculty, 3) providing space for department part-time faculty

Benefits:

Essential materials for classroom use will be organized and accessible to all department faculty. Full-time faculty will be able to work more closely together. Part-time faculty will be better integrated into departmental programming.

Requirements:

Curriculum Development?	N
Equipment?	Y
Facilities?	Y
Marketing?	N
Staffing – Classified?	N
Staffing – Faculty?	Y
Staff Development?	N

Goals and Objectives: 5, 5.3

Activity #5:

Acquire funding and mechanism for department faculty development

Benefits:

A complex culture requires that faculty constantly have opportunities to keep abreast of what is current in the Humanities. Student needs and interests will be addressed through program development.

Requirements:

Curriculum Development? N

Equipment?	N
Facilities?	N
Marketing?	N
Staffing – Classified?	N
Staffing – Faculty?	Y
Staff Development?	Y

Goals and Objectives: 2, 2.3

Additional Planning Activities

6. Continue to engage students in the Humanities Club
 7. Continue department project to inventory, organize and house Humanities materials
 8. Increase colloquia offerings
 9. Effectively rotate program courses for maximum enrollment benefit
 10. Recruit part-time faculty who have expertise in a variety of courses offered by the program
-

Accomplishments

Accomplishment #1:

Highlighted academic excellence through participation in the Honors Cluster

Goals and Objectives: 1, 1.5

Accomplishment #2:

Fostered interdisciplinary goals of the department and the college by participating in Project Success

Goals and Objectives: 1, 1.6

Accomplishment #3:

Enriched students educational experience through colloquia. Presentations include Vermeer's Interior, The Cuisine of Ancient Greece.

Goals and Objectives: 2, 2.3

Accomplishment #4:

Conducted field trips to Bowers Museum of Cultural Art and to Museum of Photographic Arts

Goals and Objectives: 6, 6.3

Accomplishment #5:

Department faculty presented at conference of Community College Humanities Association in Seattle, Washington

Goals and Objectives: 6, 6.3

Accomplishment #6:

none

Goals and Objectives: 0, 0

Accomplishment #7:

none

Goals and Objectives: 0, 0

Accomplishment #8:

none

Goals and Objectives: 0, 0

Accomplishment #9:

none

Goals and Objectives: 0, 0

Accomplishment 10:
none

Goals and Objectives: 0, 0

Additional Accomplishments:
none

Division: Communication and Fine Arts**Department: Art Department****Director or Chair:** Jim Wilsterman

Program Description: The Art Department focuses on art history, studio arts, (sculpture, ceramics, painting, jewelry design, and drawing), photography and digital art. Courses offered fulfill major requirements for an Associate degree, general education requirements, and prepare students for transfer to a four-year institution. Art classes are taught with specialized equipment, some of which has not been updated or replaced since the College's inception. Digital art is taught at the Digital Arts Media Center, a Macintosh computer classroom lab. The Art Department has contributed courses in animation and computer rendering to the development of Grossmont College's interdisciplinary Multimedia Studies AA/Certificate program. The Hyde Gallery continues a 36 year legacy as a Campus based - Regional Visual Art venue promoting the exchange of cultural ideas, as well as serving as a teaching lab for Departments and disciplines across the campus. Student demand for Art courses (as measured by WSCH) is projected to continue to increase by 30% over the next five years. Digital Arts and Sculpture/Design buildings are currently under construction for Photography, Digital Art Media and Sculpture to meet current growth and projected long-term needs. These Facilities will be completed during the 2006 Academic year, with occupancy scheduled for Spring of 2007.

Activities**Activity #1:**

Support and Facilitate transition of Sculpture, Photography and Digital Arts into newly constructed facilities for Fall 2006 - Spring 2007. Hire critical classified staff in Fall 2006 to support instruction and provide student Safety in Sculpture building and provide Digital Tech support in the Photography/Digital Arts facilities.

Benefits:

Ability to serve growing numbers of students in a safer, more efficient work and high quality study environment improving instructional effectiveness and student success. Completion of the new building will accommodate current and future growth as well as address and mitigate safety hazards and provide support for student instruction.

Requirements:

Curriculum Development?	N
Equipment?	Y
Facilities?	Y
Marketing?	N
Staffing – Classified?	Y
Staffing – Faculty?	N
Staff Development?	N

Goals and Objectives: 3, 3.4

Activity #2:

Aggressively increase budgets of department programs that are historically under funded, and provide additional budget for expanding curriculum and programs in new and remodeled facilities. Critical budgets identified in need of budget augmentation include supplies, repair, software licenses and hourly classified staffing.

Benefits:

Improved instructional effectiveness and student success, support existing program needs as well as accommodate current and future growth.

Requirements:

Curriculum Development?	N
Equipment?	Y
Facilities?	Y
Marketing?	N
Staffing – Classified?	Y
Staffing – Faculty?	N
Staff Development?	N

Goals and Objectives: 1, 1.1

Activity #3:

Plan for updated, upgraded and expanded existing art facilities, impacting Ceramics, Art History and 2-D Lab areas via secondary effects planning and the scheduled 200's building renovation. Write new, update or revise curriculum in these areas to accommodate increased student demand: and prepare to effectively utilize existing Lab spaces vacated by department programs as they relocate to new lab buildings in January 2007.

Benefits:

Improved instructional effectiveness and student success, support current growth in enrollment and projected WSCH increase of 30%.

Requirements:

Curriculum Development?	Y
Equipment?	Y
Facilities?	Y
Marketing?	N
Staffing – Classified?	N
Staffing – Faculty?	Y
Staff Development?	Y

Goals and Objectives: 5, 5.3

Activity #4:

Aggressively insure student and staff health and safety by repairing existing facilities and equipment, retrofitting substandard safety systems, and providing technical staff to support and monitor Department materials and processes.

Benefits:

Safer, more efficient work and study environment and improved instructional effectiveness and student success, support current growth in enrollment and projected WSCH increase of 30%.

Requirements:

Curriculum Development?	N
Equipment?	Y
Facilities?	Y
Marketing?	N
Staffing – Classified?	N
Staffing – Faculty?	N
Staff Development?	Y

Goals and Objectives: 5, 5.6

Activity #5:

Promote departmental cultural objectives through committee structures and facilitate student success through improved resources and services such as the Department's Hyde Gallery. Renew efforts to provide departmental representation on all major shared governance committees across campus.

Benefits:

Improved instructional effectiveness and facilitation of student success (Goals 2.3 and 2.5).

Requirements:

Curriculum Development?	Y
Equipment?	N
Facilities?	N
Marketing?	Y
Staffing – Classified?	N
Staffing – Faculty?	N
Staff Development?	Y

Goals and Objectives: 2, 2.3

Additional Planning Activities

SCULPTURE:

6. Hire a full-time 3-D lab technician to address critical safety requirements.
7. Continue to request critical budget increased to support our expanded program and new facilities.
8. Purchase and install high powered/High resolution digital projection systems in our new Sculpture and Design labs
9. Build coverings for new car Kiln, foundry equipment, and new Forge in the Sculpture yard to protect mandated safety systems from weather damage.
10. Upgrade Sculpture area's software for our new dual Processor G-5 including Final Cut Studio 5.1, I-Life 06, Adobe Photoshop CS2 software, Adobe Illustrator CS2, Adobe After Effects 6.5 and Adobe InDesign CS2.

11. Explore possible Public Art Degree program in sculpture area..
12. Purchase a new new tools and safety apparel for our new forge to facilitate heating and bending metal in a safe manner, and upgrade/replace all welding and foundry Safety apparel to meet OSHA standards
13. Successful relocation of all Sculpture, Design and Jewelry Design program facilities in Sculpture Building – January 2007
14. Convert entire Sculpture slide library from analog to digital display projection as well as update important images

PHOTOGRAPHY:

15. Evaluate the job description for the Photo Tech and re-write addressing digital lab duties now part of present tech's work load and responsibility in preparation of anticipated move into new Digital Arts Building - January 2007. (Top Priority)
16. Successful relocation of all photography facilities (analog, digital and studio in Digital Arts Building – January 2007.
17. Establish separate digital photography laboratory with Apple Macintosh computers, state-of-the-art film scanners and large format inkjet printers.
18. Expand studio tools to embrace cutting edge lighting systems and use of digital cameras in both medium and large-formats.
19. Evaluate curriculum to realign present courses into a full, comprehensive degree major.
20. Begin integrating the use of digital photography tools to create courses reflecting a blended curriculum.
21. Anticipate three sections of Digital Photography I and II (day, evening, and weekend) for Spring 2007.
22. Hire a second full-time photo technician with digital lab abilities
23. Convert entire Photo slide library from analog to digital display projection as well as update important images since 1995.

DIGITAL MEDIA ARTS:

24. Hire full-time Staff to oversee the evolving digital components of the Art curriculum: mentor seven to ten adjunct instructors, provide coordination of curriculum, hardware and software.
25. Establish a permanent general supply fund to support instructional supplies for DMAC. At the present time the supply funds are supported by student abatement fees exclusively. DMAC has always run on a temporary basis.
26. Establish permanent funds to support the manager and technician positions for DMAC.
27. Replace 4 iMac computers with 4 eMac computers at the scan stations so that the entire computer workstations in the lab will be consistent.
28. Upgrade all eMac computers to 1 Gig of RAM to allow the DigitalPhotography students to be able to work with RAW camera files which is essential to the current Digital Photography program.
29. Purchase current educational DVDs on the subject of composition, design elements and color theory for enhanced classroom instruction.
30. Purchase renewal maintenance package for the 21 licenses of the Macromedia Suite of applications.
31. Provide an efficient network computer system in the classroom. This will be accomplished in the new building.

32. Provide additional classroom space with sinks suitable for traditional art exploration combined with digital image making. This will be realized in the new classroom.
33. Provide an area for still life set ups. This will be realized in the new classroom.
34. Purchase an artist's etching press for student use in the new classroom.
35. Purchase additional software licenses and maintenance according to the number of work stations in the new lab.
36. Purchase additional Wacom electronic drawing tablets according to the number of student work stations in the new classroom.
37. A rollover of all existing Macintosh computers in the present classroom to new G5 Macintosh computers plus ten additional computers to complete the requirements for the new classroom.
38. Purchase an Epson 4800 Stylus Pro, 17 inch, color printer for the new classroom to work along with the recently purchased Epson 4000 to handle all student color print output. This will allow for replacing all of the old C80 and 820 personal printers in use since 2002.
39. Purchase an essential second and more up to date high resolution 48 bit scanner to allow for optimum film scan capabilities for the new classroom.
40. Purchase a print drying rack for the new classroom to provide efficient drying space for the student's color prints.
41. Purchase an updated Digital Projector to replace the four year old model for the new classroom to provide better quality demonstration and instruction capabilities.
42. Purchase color calibration software for the student and instructor workstation computers, printers and scanners to provide consistent color for instruction and throughout the production of full color images. The calibrated equipment will be beneficial in helping to conserve the limited funds for printing supplies.
43. Purchase four updated digital cameras for limited student use to replace the four purchased in 2003.

CERAMICS:

44. Install Dry Clay storage Cover.
45. Redesign Lab to create a separate glaze area and studios 202 & 204.
46. Remodel Facility to Expand Advanced Room, Separate Glaze and Clay Materials from student working area.
47. Move all clay and glaze materials and mixing areas into Sculpture room, when it moves to new building.
48. Expand work area for tech. workspace and repairs into old Sculpture room.
49. Install cover over soda kiln.
50. Move Pug Mill to new building.
51. Install gas line to new raku kiln.
52. Move raku kiln to new area.
53. Install trench drains on patio, in walkways and in outside glaze area.
54. Install dust extraction unit for pug mill and Fume extraction for raku kilns.
55. Remodel facility to expand class offerings
56. Upgrade peripherals and programs for faculty, student smart carts and ceramic tech.

ART HISTORY:

57. Upgrade peripherals and programs for faculty instruction.
58. Complete phase I and II of the Digital Slide Library plan.
59. Attempt to plan for and/or secure suitably equipped large lecture hall for Art History classes.

60. Plan for and implement plans for planned remodel of Room 220.
61. Upgrade Area Computer operating systems along with all Software.
62. Continue successful study abroad program in Paris
63. Continue transition to digital-image based lectures using ArtStor and obtaining powerpoint training

DRAWING & PAINTING:

64. Update existing curriculum and write new curriculum for 2-D Area
65. Obtain new G-5 or Dual Core Macintosh Computer for Jennifer Bennett
66. Obtain new Software for Jennifer Bennett, including Final Cut Studio 5.1, I-Life 06, Adobe Photoshop CS2 software, Adobe Illustrator CS2, Adobe After Effects 6.5 and Adobe InDesign CS2.
67. Obtain new Flatbed Scanner for Jennifer Bennett
68. Obtain new digital camera for Jennifer Bennett
69. Increase Model Budget for 2-D Area to facilitate new sections of Figure Drawing
70. Add exhaust ventilation to room 208 to remove paint fumes
71. Update equipment and facilities in Labs 208 and 274.
72. Build new Storage Area for Still life materials.
73. Obtain Paint storage cabinet (Hazardous material/flammables cabinet)
74. Upgrade Area Computers to OS X along with all Software
75. In planning stages for two one man shows in 2007-08 at a public library and local gallery.

Drawing/Painting Additions:

76. Upgrade audio/visual equipment in drawing and painting studios
77. Replace old light systems with tripod adjustable lamps
78. Replace old drafting tables with drawing horses and easels

ART HISTORY ADDITIONS:

79. Attempt to plan for and/or secure suitably equipped large lecture hall for Art History classes.
80. Plan for and implement plans for the planned remodel of Room 220.
81. Continue transitioning lectures to digital format.
82. Maximize the effectiveness and efficiency of our database resource ArtStor.
83. Full-time faculty will teach a workshop for adjunct faculty (where necessary) during Flex week of Fall 2006.
84. Students will be instructed in the use of ArtStor beginning in the Fall of 2006.
85. Our latest Tech Plan was approved so that we may have new computer stations for the Art History Area with flat screens, the highest capacity of memory and speed, CD-ROM?DVD burners.
86. Color printers/scanners and an additional large-screen high resolution scanner have been requested to make full use of the latest developments in digital technology.
87. Full-time faculty will attend Blackboard training.
88. Improve the physical learning environment in which digital images are projected.
89. Replacement of the projection screen in Room 220.
90. The addition of a white board to room 220.
91. Ergonomically supportive computer stations in Room 220 and 370
92. The addition of dimmer lights and a digital overhead projector are needed in Room 370.
93. Begin the transition of our video collection to the CD-ROM close-captioned format.

Accomplishments

Accomplishment #1:

Recruited and successfully replaced 3 retired instructors in our Photography, Painting/Drawing and Ceramics programs. As directed by Program review, the department maintained its' existing full-time faculty levels at 9 full time instructors.

Goals and Objectives: 4, 4.1

Accomplishment #2:

Completed Construction Documents for new facilities working with the Digital Arts and Sculpture Buildings Task Force, Gafcon and architects Mosher Drew Watson Ferguson. Our new facilities are now under construction and will open in January 2007.

Goals and Objectives: 5, 5.3

Accomplishment #3:

Aggressively worked to insure student and staff health and safety by repairing existing facilities and equipment, retrofitting substandard safety systems, and monitored Department materials and processes.

Goals and Objectives: 5, 5.6

Accomplishment #4:

Sucessfully Advanced two Department faculty members for tenure status.

Goals and Objectives: 4, 4.4

Accomplishment #5:

Many department Full time faculty are actively serving on multiple Campus Committees and Task forces, and are fully participating in shared governance at the highest level in the history of the department.

Goals and Objectives: 6, 6.1

Accomplishment #6:

The department held it's annual Arts Council Auction in March and raised over \$10,000.00 for student awards. This a record setting amount raised to benefit students thanks to the efforts of Suda House and Paul Turounet.

Goals and Objectives: 3, 3.1

Accomplishment #7:

Jim Wilsterman traveled to the College Art Association Annual Conference in Atlanta to recruit potential candidates for the Following Positions: Dean - Communications and Fine Arts; Full time Tenure Track Instructors: Photography, Ceramics, & Drawing/Painting.

Goals and Objectives: 4, 4.1

Accomplishment #8:

Updated and upgraded instructional equipment and software in the Digital arts, Art History, Sculpture and Photo areas. Ceramics and 2-D received Digital Projection systems as part of an upgrade.

Goals and Objectives: 3, 3.6

Accomplishment #9:

Begin planning and Drawings for vacated spaces by Photo, Digital Arts and Sculpture. Formed 200's remodel Task Force with Gafcon and architects to plan for secondary effects.

Goals and Objectives: 5, 5.4

Accomplishment 10:

In conjunction with the LTRC, The Art Department obtained and implimented ArtStor as a part of it's Digital curriculum resources.

Goals and Objectives: 3, 3.6

Additional Accomplishments:

PHOTO:

11. Hired full-time instructor, Paul Turounet, to fill the replacement position for retiree David Wing. Paul has successfully completed his first round of tenure review with excellent ratings by faculty and students.
12. Completed 100% Construction Drawings with the Digital Arts Building Task Force, Gafcon and architects Mosher Drew Watson Ferguson for a new Photo / Digital facility to open in January 2007. Faculty and staff have continued their participation in Task Force, when required.
13. Student photography Nelson Richards is completing a visual documentary of the construction of the new Digital Arts Building, using traditional materials to create an archive to be dedicated to the library upon completion of construction.
14. Suda House and Paul Turounet, Chairs of the Arts Council/Hyde Art Gallery, collaborated with the GC Foundation in the organization of the Eight Annual Arts Council Auction, a fundraiser for art student scholarships to be awarded in the May, 2007 Student Exhibition.
15. Museum of Photographic Arts/ Grossmont College Summer Artist-in-Residence Workshops completed its 12th summer with support from the ASGC, the Grossmont College Foundation and anonymous donors from the community, granting matching scholarships to twenty GC photo students.
16. GC Photo Club, an affiliate of the ASGC, funded over \$3000 in student Awards of Merit in the Annual Student Exhibition in the Hyde Gallery.
17. Full-time faculty participated in outreach with local middle schools, encouraging students to attend college and to consider careers in photography.
18. Completed 100% Construction Drawings with the Digital Arts Building Task Force, Gafcon and architects Mosher Drew Watson Ferguson for a new Photo / Digital facility to open in January 2007.

SCULPTURE/3-D AREAS:

19. Transferred 3 students to School of the Art Institute of Chicago (SAIC) – All 3 Sculpture Students received Full-Term Scholarships. SAIC was so impressed with the quality of our students they are now offering additional Full-Term Scholarships for future transfer students.
20. Added 2 new courses of Study (patina and metal surfacing, and Mold making and investment) through Curriculum Committee, and implemented 2 additional levels of Sculpture
21. Jim Wilsterman served as Art Department Chair – third year.
Jim Wilsterman served on the following committees in 2005 - 2006:
22. G.C. Arts Council: Faculty Member
23. Gallery Committee: Faculty Member
24. G.C. Sculpture Club: Faculty Advisor (9 years)
25. Tenure Committee - Malia Serrano Committee Member, Chair 1 year
26. Communications and Fine Arts Dean Search Committee: Department Representative
27. Photo Hiring Committee: Department Representative
28. G.C./District Public Safety Committee: Appointed Faculty Senate Representative
29. G.C. Faculty Senate: Department Representative
30. Accreditation Committee Standard III B - Physical Resources Sub-Committee: Faculty Co-Chair (Appointed Faculty Senate Representative)
31. 200 Complex Remodel Task Force: Faculty Co-Chair
32. G.C. Campus Art Committee: Faculty Co-Chair (Appointed Faculty Senate Representative)
33. Digital Arts/Sculpture Task Force: Department Representative
34. College Art Association Conference Recruiter: College and Departmental Representative at the C.A.A. Career Fair (Dean Position, Photo, Drawing and Ceramics - 70 interviews a day)
36. Liberty Station cultural center, a program Jim Wilsterman initiated as a Public Art Advocacy project with the City of San Diego through Vice Mayor's Byron Wear's office and the San Diego Cultural Arts Alliance, was officially dedicated this year (formally know as The Navel Training Center - San Diego).

DRAWING/PAINTING AREA:

37. Painting and drawing student Caroline Liddell was given scholarship to SFAI.

Jennifer Bennett:

38. Invitational group show at the French Art Colony in Gallipolis Ohio in early 2006.
39. Solo exhibition and artist talk at Tiffin University in Ohio, Fall 2005.
40. Bird 2005 International Art Exhibit, Changqing Art Fund, Beijing, China
41. Midwest National Abstract Art Exhibition, Southside Art League, Merit Award
42. Border to Border X, 2005 Larsen Biennial Drawing Competition, Purchase Award
43. Field trip to Cowles Mountain for Landscape and Place project in February 2006
44. Invited two visiting artists from Ohio to speak to Drawing II class in March 2006
45. Coordinating with SFAI for spring 06 visitation.
46. Participant in Grossmont College foundation Spring 06 fund raiser.
47. Offering Drawing II in first summer session

Bill Mosley:

47. Fall 05-Chaired Search and Screen committee for new Drawing and Painting Faculty.

48. Fall 05-Member of Search and Screen committee for tech hire in ceramics area.
49. Fall 05 Member of Search and Screen committee for new ceramics instructor.
50. Added additional courses in subject area for intersession, & summer spring 06.
51. Coordinating with SFAI for spring 06 visitation.
51. Grossmont Hyde Gallery fall faculty show & Spring 06 fund rasier,
52. Sixth winter group Show at Earl & Larry Bird Library, Pacific Beach California.
53. Five works commissioned In Spring and Summer of 2005 by Grossmont College library for permanent display at the library.

DIGITAL MEDIA ARTS:

54. The course changes submitted to the Curriculum Committee were approved. All of the Digital Art courses (with the exception of Art 170 which remains 8 weeks) are now 16 week, full semester long courses.
55. The application was submitted and approved by the Curriculum Committee for Art 171 'The Artist and the Computer' to fulfill a general education requirement in the humanities.
56. Art 171, 176, 177 and 178 courses have recently been approved as UC transferable as well as CSU transferable. Art 271 – Digital Art Media: Typography now articulates with the SDSU Art 242 Typography course.
57. The Epson Stylus Pro 4000, 17 inch, color printer and stand were purchased with funds provided at the end of the 2005 Fiscal year from a one-time special fund for equipment for the new Digital Arts building.
58. The 21 new Wacom Intuos 3 electronic drawing tablets were purchased through the above fund.
59. The 21 licenses for the software application and maintenance for Corel 'Painter' was purchased through the above fund.
60. The 2 year renewal of the 26 licenses and maintenance package for the Adobe 'Creative Suite CS2' software was provided by the Communications and Fine Arts Block Grant fund.
61. The purchase of the 'Logan 650 Framer's Mat Cutter' was provided by the ASGC Grant Board for use in the new building.
62. Instructional Computing Services upgraded the operating system on all of the 21 eMac computers to the most current version.
63. Completed two years of work and continue to work with the Task Force on the planning of the new Digital Art Building.
64. Attended the Ground Breaking Ceremony for the new Digital Art Building.
65. Attended for the second year the Career/Technical Summit for the Grossmont-Cuyamaca College and High School District.
66. Two new Adjunct Faculty were hired for the Digital area, Anna Stump and Michiyo Kirkpatrick.

CERAMICS:

67. Replaced Ceramics Position due to Les Lawrence retirement, hired Steve Garcia.
68. Hired Al Ventura as the new ceramics lab technician.
69. Created new student tool locker.
70. Updated labeling of all materials in the ceramic department to new OSHA standards.
71. Acquired 3 Mac Computers from synergy to upgrade student carts and tech. office.
72. Acquired new software, 2 scanners and 2 printers for student computers.

73. Acquired new I-Mac for instructor Jeff Irwin's office.
74. Upgraded all Ceramics area computers to Mac OS X.
75. Upgraded computer kiln control network for all electric kilns. Now available for student use.
76. Ceramics Department facilitated Classified Staff workshop.
77. Ceramics Department added a fifth semester ceramics class.
78. Ceramics Department added two new night lab classes.
79. Two electric kilns were rewired in the ceramics department.
80. Venting stacks were replaced for kilns 1,2 and 3.
81. Jeff Irwin participated in the 2006 NCECA invitational Exhibition in Portland, OR.
82. Jeff Irwin was asked to participate in the NCECA American-Taiwan Exchange Exhibition. A work was purchased for the Museums Permanent Collection.

ART HISTORY:

83. The digital camera has been purchased and is in frequent use.
84. Dr. de Koning took the camera to Europe during the Fall of 2004 and captured hundreds of images of important works of art and supporting materials.
85. The camera was also used during the Summer of 2005 during the Study Abroad trip to Paris, and later that year to England, Rome and places beyond. In all cases numerous digital images were captured for use in the Art History Area Digital Library.
86. The Grossmont College LRC has acquired ArtStor as a database.
87. We began the process of transferring some of our lectures for courses in the Art History Area to a digital format.
88. Dr. Marion de Koning was selected to represent Grossmont College as Art History faculty for the Study Abroad Florence program.
89. Full replacement for all the courses was successful through the efforts of Mrs. Malia Serrano.
90. The Art History Area increased the number of sections for Art 100 (Art Appreciation) from six to ten sections maintaining high enrollment figures in all sections.
91. The Art History Area expanded its Summer School offerings.
92. We currently have six adjunct faculty teaching sections of the program.
93. The Study Abroad Program to Paris, France is in its third successful year, attracting 23 students for the Summer of 2005.
94. The Art History Area is in the process of exploring options for expanding our curriculum including courses in African Art, Asian Art, and American Art to serve the needs of our students as optimally as possible.
95. Mrs. Malia Serrano was granted tenure.
96. Dr. Marion de Koning was selected for Study Abroad Florence for the Fall of 2004 and for a sabbatical for the Fall of 2005.

Division: Humanities, Social and Behavioral Sciences

Department: Humanities

Director or Chair: Zoe Close

Program Description: The Humanities program offers courses 1) for the Associate's Degree, 2) for transfer to a four-year institution and 3) to meet general education requirements. The department recognizes the importance of cultural understanding and continues to work toward the maintenance and expansion of courses that address our complex culture and that embrace a global view. Humanities faculty have access to a body of department instructional materials for purposes of enriching the classroom experience. Humanities faculty support interdisciplinary efforts at Grossmont College by participating in Project Success and the Honors Cluster. Gareth Davies-Morris and Peter Schmidt were hired as new Humanities faculty for Fall 2006. These new additions will bolster the power of Humanities faculty to assess curriculum needs and contribute to the department. Humanities is well poised at this point for addressing a changing world and providing students with skills for living in a complex global environment.

Activities

Activity #1:

The department will complete the program review process.

Benefits:

A total review of the program will reveal a plan for future work in Humanities. Curriculum needs, acquiring instructional materials, staffing, office space, scheduling, technology upgrades will all be addressed.

Requirements:

Curriculum Development?	Y
Equipment?	Y
Facilities?	Y
Marketing?	Y
Staffing – Classified?	N
Staffing – Faculty?	Y
Staff Development?	Y

Goals and Objectives: 1, 1.3

Activity #2:

The Humanities program will work to expand the departmental web page and assist with maintenance.

Benefits:

Students will have complete access to all aspects of our Humanities courses, faculty expertise, and enrichment activities.

Requirements:

Curriculum Development?	N
Equipment?	N
Facilities?	N
Marketing?	Y
Staffing – Classified?	N
Staffing – Faculty?	Y
Staff Development?	Y

Goals and Objectives: 2, 2.5

Activity #3:

The department will acquire more office space which will fulfill three needs: 1) housing the department's instructional materials (slides, films, reference books, etc.) 2) providing a better working interaction for full-time faculty and 3) providing more space for our large corps of part-time faculty.

Benefits:

Essential materials for classroom use will be organized and accessible to all department faculty. Full-time faculty will be able to work more closely together. Part-time faculty will be better integrated into department life.

Requirements:

Curriculum Development?	N
Equipment?	Y
Facilities?	Y
Marketing?	N
Staffing – Classified?	N
Staffing – Faculty?	Y
Staff Development?	N

Goals and Objectives: 5, 5.3

Activity #4:

The department will explore a mechanism for funding department faculty development.

Benefits:

A complex culture requires that faculty constantly have opportunities to keep abreast of what is current in the Humanities. Student needs and interests will be addressed through program development,

Requirements:

Curriculum Development?	N
Equipment?	N
Facilities?	N
Marketing?	N
Staffing – Classified?	N
Staffing – Faculty?	Y
Staff Development?	Y

Goals and Objectives: 2, 2.3

Activity #5:

Humanities faculty will assess curriculum needs to determine if new courses should be developed and to build enrollment in current specialty courses.

Benefits:

The program will run at maximum efficiency and will address the needs of a changing student population.

Requirements:

Curriculum Development?	Y
Equipment?	N
Facilities?	N
Marketing?	Y
Staffing – Classified?	N
Staffing – Faculty?	Y
Staff Development?	N

Goals and Objectives: 1, 1.1

Additional Planning Activities

6. Continue to engage students in the Humanities Club which acts as an extension of the departmental classroom experience
 7. Increase Colloquia offerings
 8. Effectively rotate program courses
 9. Recruit part-time faculty who have expertise in a variety of courses offered by the program
 10. Mentor newly hired faculty.
-

Accomplishments

Accomplishment #1:

The department hired a replacement for Bradley Wood who retired in December of 2003.

Goals and Objectives: 4, 4.1

Accomplishment #2:

The department hired a replacement for Harry McCune who retired in Spring of 2005.

Goals and Objectives: 4, 4.1

Accomplishment #3:

The Humanities highlighted academic excellence by participating in the Honors Cluster.

Goals and Objectives: 1, 1.5

Accomplishment #4:

The Humanities fostered interdisciplinary goals of the department and the college by participating in Project Success.

Goals and Objectives: 1, 1.6

Accomplishment #5:

The department enriched the educational experience of students through our Colloquium Program.

Goals and Objectives: 2, 2.3

Accomplishment #6:

Humanities students participated in field trips to The Old Globe, the San Diego Museum of Art, the Museum of Photographic Arts.

Goals and Objectives: 6, 6.3

Accomplishment #7:

A department faculty member made a presentation entitled ARTISOPHANES AND EDUBABBLE; DEFENDING TRADITION IN THE HUMANITIES at the Community College Humanities Association 2005-2006 conference held in Cambridge, MA.

Goals and Objectives: 6, 6.3

Accomplishment #8:

Humanities faculty met to establish student learning outcomes for Humanities 110.

Goals and Objectives: 1, 1.2

Accomplishment #9:

Humanities 170, World Humanities and Humanities 130, East Asian Humanities, have been regularly offered and enrollments built.

Goals and Objectives: 2, 2.5

Accomplishment 10:

A special performance of East Asian music by Asian performers was presented for the college.

Goals and Objectives: 2, 2.3

Division: Communication and Fine Arts 2007-08

Department: Art

Director or Chair: Jim Wilsterman

Program Description: The Art Department focuses on art history, studio arts, (sculpture, ceramics, painting, jewelry design, and drawing), photography and digital art. Courses offered fulfill major requirements for an Associate degree, general education requirements, and prepare students for transfer to a four-year institution. Art classes are taught with specialized equipment, some of which has not been updated or replaced since the College's inception. Digital art is taught at the Digital Media Arts Center, a Macintosh computer classroom lab. The Art Department has contributed courses in animation and computer rendering to the development of Grossmont College's interdisciplinary Multimedia Studies AA/Certificate program. The Hyde Gallery continues a 36 year legacy as a Campus based - Regional Visual Art venue promoting the exchange of cultural ideas, as well as serving as a teaching lab for Departments and disciplines across the campus. Student demand for Art courses (as measured by WSCH) is projected to continue to increase by 30% over the next five years. Digital Arts and Sculpture/Design buildings are now completed and Photography, Digital Art Media and Sculpture have moved into these facilities designed to meet the department's current growth and projected long-term needs. These Facilities are now open and in use, and the department is in the process of adding new curriculum including new classes, a new Photography Degree and developing a new area of emphasis in Jewelry Design.

Activities

Activity 1:

Support and Facilitate transition of Sculpture, Photography and Digital Arts into newly constructed facilities for 2007 - 2008. Hire critical classified staff in 2007 - 2008 to support instruction and provide new Faculty and Digital Tech support for the Photography/Digital Arts facilities.

Benefits:

Improved instructional effectiveness and student success, Promote a safe learning environment, and support existing program needs as well as accommodate current and future growth.

Requirements:

Curriculum Development	N
Equipment	Y
Facilities	Y
Marketing	N
Staffing -- Classified	Y
Staffing -- Faculty	Y
Staff Development	N

Goals and Objectives: 3, 3.4

Activity 2:

Aggressively increase budgets of department programs that are historically under funded, and provide additional budget for expanding curriculum and programs in new and remodeled facilities. Critical budgets identified in need of budget augmentation include supplies, repair, software licenses and hourly classified staffing.

Benefits:

Improved instructional effectiveness and student success, support existing program needs as well as accommodate current and future growth.

Requirements:

Curriculum Development	Y
Equipment	Y
Facilities	Y
Marketing	N
Staffing – Classified	Y
Staffing – Faculty	N
Staff Development	N

Goals and Objectives: 3, 3.6

Activity 3:

Plan for updated, upgraded and expanded existing art facilities, impacting Ceramics, Art History and 2-D Lab areas via secondary effects planning and the scheduled 200's building renovation. Write new, update or revise curriculum in these areas to accommodate increased student demand; and prepare to effectively utilize existing Lab spaces vacated by department programs relocated to new lab buildings.

Benefits:

Improved instructional effectiveness and student success, support current growth in enrollment and projected WSCH increase of 30%.

Requirements:

Curriculum Development	Y
Equipment	Y
Facilities	Y
Marketing	N
Staffing – Classified	N
Staffing – Faculty	N
Staff Development	N

Goals and Objectives: 5, 5.4

Activity 4:

Aggressively insure student and staff health and safety by repairing existing equipment, retrofitting substandard safety systems, and providing technical staff to support and monitor Department materials and processes.

Benefits:

Safer, more efficient work and study environment and improved instructional effectiveness and student success, support current growth in enrollment and projected WSCH increase of 30%.

Requirements:

Curriculum Development	N
Equipment	Y
Facilities	Y
Marketing	N
Staffing – Classified	Y
Staffing – Faculty	N
Staff Development	N

Goals and Objectives: 5, 5.6

Activity 5:

Promote departmental cultural objectives through committee structures and facilitate student success through improved resources and services such as the Department's Hyde Gallery. Renew efforts to provide departmental representation on all major shared governance committees across campus.

Benefits:

Improved instructional effectiveness and facilitation of student success.

Goals and Objectives: 2.3, 2.5

Requirements:

Curriculum Development	Y
Equipment	N
Facilities	Y
Marketing	Y
Staffing – Classified	Y
Staffing – Faculty	N
Staff Development	N

Goals and Objectives: 2, 2.3

Additional Planning Activities

Listed by Discipline Areas:

SCULPTURE:

6. Hire a second full-time Sculpture/3-D Design Instructor to support program growth and fully utilize expanded facilities.
7. Continue to request critical budget increases to support our expanded program, curriculum and new facilities - including Figure Sculpture.
8. Install high powered/high resolution digital projection systems in our new Sculpture and Design labs
9. Build coverings for new car Kiln, foundry equipment, and new Forge in the Sculpture yard to protect mandated safety systems from weather damage.
10. Upgrade Sculpture area's computers with Mac Pro Quad Core towers, including Final Cut Studio 5.1, i-Life 06, Adobe Photoshop CS2 software, Adobe Illustrator CS2, Adobe After Effects 6.5 and Adobe InDesign CS2 in all existing or replaced computers
11. Explore possible Jewelry Design and Public Art Degree program in sculpture area.
12. Purchase a new tools and safety apparel for our new forge to facilitate heating and bending metal in a safe manner, and upgrade/replace all welding and foundry Safety apparel to meet OSHA standards
13. Revise all Sculpture, Design and Jewelry Design curriculum in part to match Sculpture Buildings expanded capabilities, and to insure transfer articulation with selected CSU and UC programs.
14. Convert entire Sculpture slide library from analog to digital display projection as well as update important images.

DIGITAL MEDIA ART:

15. Hire a full-time Digital Art instructor to oversee the evolving digital components of the Art curriculum: provide coordination of curriculum, hardware, software as well as mentoring and hiring of adjunct instructors.
16. Request the hire of a full-time Macintosh computer technician for the new Digital Media Art Center.
18. Establish a sufficient independent, annual budget for the Digital Media Art Center to maintain the necessary standards for a technically advanced computer lab.
19. Reintroduce a 3D rendering course and an animation course in 2008.
20. Research and establish where possible further articulation of DMAC courses with four year institutions.
21. Hire new adjunct instructors for expanded course offerings as necessary.
22. Instructional Computing Services will rollover all 26 computer workstations to Mac Pro computers with Apple 20" monitors in June 2007. The computer purchase will be made in with FF&E funds for the new building in conjunction with rollover funds from ICS.
23. Instructional Computing Services will upgrade the operating system and all software applications to the most current version for all of the DMAC computers in preparation for Fall semester 2007.
24. Purchase up grades or new software and maintenance packages when required for all software currently utilized by the various Digital Art courses.
25. Purchase 'Deep Freeze' or equivalent software for instructional purposes.
26. Purchase 21 'Autodesk Maya' software licenses to allow for the reintroduction of 3-D rendering courses.
27. Purchase current educational DVDs on the subject of; composition, design elements, color theory and specific application instruction.
28. Purchase a variety of traditional water-based and dry media and supplies to include; paints, inks, pastels, brushes, linoleum sheets, and photo-etching plates.
29. Purchase four up-to-date replacement/or additional digital cameras for student use.
30. Purchase an artist's etching press and all necessary supplies for student use.

31. Purchase a sufficient locking storage cabinet for safe handling and classroom storage of the 21 Wacom electronic drawing tablets.
32. Upgrade the office PC computer for the manager's use.

PHOTOGRAPHY:

33. Approval and implementation of proposed photography curriculum and comprehensive AA in Photography degree, which was forwarded to the College Curriculum Committee for approval during the Spring 2007 semester.
34. Hire a second full-time Photography Technician with responsibilities in maintaining facility operations in the analog, digital and studio photography areas.
35. Install and implement a contemporary studio lighting system (suspended rail and strobe system) to replace current, out-dated lighting equipment to insure student health and safety as well as expand upon photography curriculum activities and possibilities.
36. Development of "local" photography area management and protocol through the implementation of release time to insure productivity and efficiency for the Art Department, Photography area and College in light of the Photography area's rapid growth and long-term growth potential.
37. Hire a third full-time Photography area instructor to accommodate current growth in the Photography area. Currently, the adjunct load in the Photography area equals over 4 full FTE's.

DRAWING, PAINTING, 2D DESIGN:

38. Coordinate with SFAI for spring 2007 visitations and scholarship.
39. Acquire G5 Macintosh desktop computer and MacBook for Jennifer Bennett.
40. Obtain wooden drawing horses for drawing studio, 274.
41. Acquire wood convertible easels for drawing studio, 274.
42. Gain storage space in drawing studio 274, making adjunct office space available.
43. Create a Drawing, Painting, 2d Design area website.
44. Organize and advise the creation of a Drawing, Painting, 2d Design student club.
45. Add evening courses to fall schedule in studio 208.
46. Add section of figure drawing to fall semester, offering the course more than once a year.
47. Replace all desk/ tables in room 208, All equipment is in poor state currently.
48. Replace all easels in room 208, Equipment is worn out in at 50% usefulness currently.
49. Add additional ventilation to room 208, health and safety issue.
50. Add cut saw to room 208 for Painting class
51. Repair and remodel ceilings and lighting in 208 and 274

CERAMICS:

52. Install Dry Clay storage Cover
53. Redesign Lab to create a separate glaze area and studios 202,204
54. Remodel Facility to Expand Advanced Room, Separate Glaze and Clay Materials from student working area.
55. Move all clay and glaze materials and mixing areas into old Sculpture room.
56. Expand work area for tech. workspace, repairs into Sculpture room.
57. Install cover over soda kiln.
58. Install cover over entire yard.
59. Move pugmill to new building.
60. Install gas line to new raku kiln

- 61. Install trench drains on patio, in walkways and in outside glaze area.
 - 62. Install dust extraction unit for pug mill.
 - 63. Install cover and smoke extraction system for raku kilns
 - 64. Remodel facility to expand class offerings.
 - 65. Upgrade peripherals and programs for faculty, student smart carts and ceramic tech.
 - 66. Buy two new electric kilns
 - 67. Up grade all beginning wheels from kick to power, 30 wheels
 - 68. Secure all lighting in outside student work area
 - 69. Acquire digital projection system for room 202
- ART HISTORY:**
- 70. Improve the physical learning environment in which these digital images are projected.
 - 71. Replacement of the projection screen in Room 220
 - 72. The addition of a white board to the room 220
 - 73. Dimmer lights are needed in 207 as well as a ergonomically supportive computer stations in Room 220 and 207.
 - 74. The addition of dimmer lights are needed in 207 as well as a digital overhead projector
 - 75. Begin the transition of our video collection to the CD-ROM close-captioned format
 - 76. Plan for and implement plans for the planned remodel of Room 220

Accomplishments

Accomplishment 1:

Supported and Facilitated transition of Sculpture, Photography and Digital Arts into newly constructed facilities for Spring 2007. Hiring process started for critical classified staff in Fall 2006 to support instruction and provide student Safety in Sculpture building. Still working toward Digital Tech support in the Photography/Digital Arts facilities.

This will increase our ability to serve growing numbers of students in a safer, more efficient work and high quality study environment improving instructional effectiveness and student success. Completion of the new building will accommodate current and future growth as well as address and mitigate safety hazards and provide support for student instruction.

Goals and Objectives: 3, 3.4

Accomplishment 2:

Aggressively increased budgets of department programs that are historically under funded, and provide additional budget for expanding curriculum and programs in new and remodeled facilities. Critical budgets identified in need of budget augmentation include supplies, repair, software licenses and hourly classified staffing. While 3 areas of the department had permanent buget augmentations, we still need to pursue additional support of our programs. This improved instructional effectiveness and student success, support existing program needs as well as accommodate current and future growth.

Goals and Objectives: 1, 1.1

Additional Planning Activities

6. Review and update all course outlines.
7. Maintain strong ties with local high schools, Cuyamaca College, San Diego State University, and the University of California, San Diego.
8. Continue to upgrade faculty office technology.
9. Make foreign language a required component of the general education program.
10. Insist on hiring 6 additional full-time faculty to achieve the AB1725 mandate of 25/75 ratio.
11. Reexamine the allocation of responsibilities of chairs and coordinators.
12. Complete a student learning assessment cycle for first semester courses in all languages.

Accomplishments

Accomplishment 1:

Successfully negotiated a new articulation agreement with KIFL in collaboration with Janice Johnson, Articulation Officer, for French 120 and Spanish 120 is in progress.

Goals and Objectives: 2, 2.1

Accomplishment 2:

Grossmont in Paris, a 6-week summer study abroad program, was successfully taught by David Milroy in collaboration with art historian, Dr. Marion deKoning.

Goals and Objectives: 1, 1.6

Accomplishment 3:

Professor Ruth Fatima Konopka organized and facilitated a faculty work shop on SLOs. Faculty learned what SLOs are and participated in the first step of the SLOAC. Each language group created SLOs and assessment methods for a specific goal and then shared results with the whole group.

Goals and Objectives: 1, 1.2

Accomplishment 4:

The Italian Program participated in the Fall 2006 Grossmont College and the SDICCCA Abroad Consortium program in Florence, Italy, by offering two sections of Italian 120, and one section of Italian 121.

Goals and Objectives: 1, 1.6

Accomplishment 5:
The Italian Section adopted a new text book, *Avanti*, which is also used at SDSU.

Goals and Objectives: 1, 1.6

Accomplishment 6:
Spanish instructor, Edda Temoche-Weldele completed her sabbatical during the fall semester 2006 and presented her accomplishments in the Spring semester 2007.

Goals and Objectives: 6, 6.3

Accomplishment 7:
Spanish Instructor, Yolanda Guerrero brought to fruition her sabbatical project. Seventy copies of her FL Department's Policies and Procedures Handbook were printed, put in binders and distributed to all FL faculty at the Spring semester 2007 Professional Development FL General Meeting. She accomplished this through grant funds she secured from the College Foundation.

Goals and Objectives: 6, 6.4

Accomplishment 8:
The Spanish Section is nearing the end of a selection process for adopting a new text book for the core sequence of introductory Spanish courses.

Goals and Objectives: 1, 1.6

Division: Humanities, Social and Behavioral Sciences 2007-08

Department: History

Director or Chair: Sue Gonda

Program Description: History courses analyze various aspects of the conscious record of the human past, tracing and critically evaluating the development of World civilizations. The History Program offers courses in the major toward the Associate degree, lower division preparation for transfer, and general education electives. Courses are articulated with the CSU and UC systems. Because History is a natural fit for on-line/distance delivery classes and for classes taught with a cross-disciplinary approach, the Department will continue to expand those offerings. By 2010, History will offer more on-line courses, new general educational courses that complement other vocational and academic programs and it will continue to develop departmental and course SLOs for consistent outcomes and assessment. In addition, the Department will give more creative choices of scheduling to capture more non-traditional and working students.

Activities

Activity 1:

Technology Development: Update technology in all the History classrooms. Continue to encourage technology use by full- and part-time faculty, including the ability to update their own page with student resources. Continue to update the History Department web page so that it can serve as a further resource for faculty and students.

Benefits:

History students will benefit from the newest technology and the current academic data available through technology. Instructors and students have more access to visual historical primary sources via the web, Powerpoint, etc; instructors are able to convey lecture notes more effectively; smaller segments of engaging video documentaries (with historical footage) and historical films are more easily provided with the latest computer technology. Students have a larger selection of resources via instructor websites.

Requirements:

Curriculum Development	N
Equipment	Y
Facilities	Y
Marketing	N
Staffing – Classified	N
Staffing – Faculty	N
Staff Development	N

Goals and Objectives: 1, 1.1

Activity 2:

Curriculum and Faculty Development: Add new classes to History curriculum reflecting the expertise of new faculty; provide training of new and adjunct faculty in the use of the newest technology and software; provide information to faculty on the latest advancements of historical interpretation, resources, and pedagogy; and utilize creative class scheduling.

Benefits:

New classes, technology training, latest discipline pedagogical resources, and creative scheduling facilitate high quality general education. In addition, such a creative variety attracts accommodates more students. This gives students more choices suited to their interests and goals without detracting from the traditional departmental offerings. The History department is well suited to provide general education classes that complement other vocational and academic programs (e.g., "World History - Science Perspectives").

Requirements:

Curriculum Development	Y
Equipment	N
Facilities	N
Marketing	N
Staffing – Classified	N
Staffing – Faculty	Y
Staff Development	Y

Goals and Objectives: 4, 4.2

Activity 3:

Update transfer courses and course outlines for the following history courses: 124 California; 135 Ancient; 154/155 Women in World; 127 American Indian.

Benefits:

These course outlines no longer reflect the current information in the discipline. They are certified as GE for articulation with CSU/UC and must be kept current for student transfers. By offering more of these transfer history courses in an online and/or hybrid format, students will have the option to take transfer courses in an online, hybrid, or on-campus format.

Requirements:

Curriculum Development	Y
Equipment	N
Facilities	N
Marketing	N
Staffing – Classified	N
Staffing – Faculty	N
Staff Development	N

Goals and Objectives: 1, 1.3

Activity 4:

Continue to promote the History Department's "Living History" Film and Lecture Series that offers film screenings and discussions of historical films as well as lectures on contemporary topics of interest to students, staff, faculty and the community at large.

Benefits:

The series connects students and the community to historic events through an entertaining format. Faculties' film introduction and post-film discussion allows a critical analysis of both the film and the historical events. The event ties Grossmont to the community and gives students an opportunity to apply life experiences to history.

Requirements:

Curriculum Development	N
Equipment	N
Facilities	Y
Marketing	Y
Staffing – Classified	Y
Staffing – Faculty	N
Staff Development	Y

Goals and Objectives: 2, 2.5

Activity 5:

Continue to develop Departmental SLOs. We have already identified 2 outcomes and are practicing strategies to implement and assess them.

Benefits:

The department aims to give a consistent student learning experience in all of Grossmont's history classes.

Requirements:

Curriculum Development	Y
Equipment	N
Facilities	N
Marketing	N
Staffing – Classified	N
Staffing – Faculty	Y
Staff Development	Y

Goals and Objectives: 1, 1.2

APPENDIX 5

- 5.1 SLO Assessment Analyses, Ceramics
- 5.2 SLO Assessment Analyses, Drawing & Painting
- 5.3 SLO Assessment Analyses, Humanities
- 5.4 SLO Assessment Analyses, Photography

Ceramics Annual SLO Report¹

<p>Course # Art 126</p>	<p>SLO Assessed (please cut and paste the wording of the SLO into the appropriate cell)</p>	<p>Be able to identify, design and create works of art that incorporate the ceramic techniques of pinch, coil, soft slab and stiff slab construction that will be graded by instructor generated rubric as well as teacher/student dialogue and critique.</p>	<p>Explore and create various functional and non-functional works using the potter's wheel as the main source of creation and formation. Students will create cylinders, bowls, cups, goblets, and pitchers that will be graded according to a teacher designed rubric.</p>	<p>Analyze, explore, design, and implement basic ceramic glaze techniques of dipping, brushing trailing, masking, waxing, dry footing, into their self designed ceramic artwork.</p>
<p>Assessment Assignments and/or Instruments: Which were used to assess the SLO? (Department Chair should save any instruments used for assessment (rubrics, surveys, etc.) onto shared department drive or Blackboard site</p>	<p><input type="checkbox"/> Item analysis of exams, quizzes, problem sets, etc. (items linked to specific outcomes) <input checked="" type="checkbox"/> Assignments based on rubrics (essays/reports, projects, performance analysis) <input type="checkbox"/> Assignments based on checklists <input type="checkbox"/> Direct Observation of performances, structured practices or drills, practical exams, small group work, etc. <input type="checkbox"/> Student Self-Assessments (reflective journals, surveys) <input type="checkbox"/> Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.) <input checked="" type="checkbox"/> Capstone projects of final summative assessment (final exams, capstone projects, portfolios, etc.) <input type="checkbox"/> Student Satisfaction Survey <input type="checkbox"/> Student/Administrative/Instructional Service area Data Collection (for SSOs/ASOs/ISOs)</p>	<p><input type="checkbox"/> Item analysis of exams, quizzes, problem sets, etc. (items linked to specific outcomes) <input checked="" type="checkbox"/> Assignments based on rubrics (essays/reports, projects, performance analysis) <input type="checkbox"/> Assignments based on checklists <input type="checkbox"/> Direct Observation of performances, structured practices or drills, practical exams, small group work, etc. <input type="checkbox"/> Student Self-Assessments (reflective journals, surveys) <input type="checkbox"/> Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.) <input checked="" type="checkbox"/> Capstone projects of final summative assessment (final exams, capstone projects, portfolios, etc.) <input type="checkbox"/> Student Satisfaction Survey <input type="checkbox"/> Student/Administrative/Instructional Service area Data Collection (for SSOs/ASOs/ISOs) <input type="checkbox"/> Other (please describe):</p>	<p><input type="checkbox"/> Item analysis of exams, quizzes, problem sets, etc. (items linked to specific outcomes) <input checked="" type="checkbox"/> Assignments based on rubrics (essays/reports, projects, performance analysis) <input type="checkbox"/> Assignments based on checklists <input type="checkbox"/> Direct Observation of performances, structured practices or drills, practical exams, small group work, etc. <input type="checkbox"/> Student Self-Assessments (reflective journals, surveys) <input type="checkbox"/> Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.) <input checked="" type="checkbox"/> Capstone projects of final summative assessment (final exams, capstone projects, portfolios, etc.) <input type="checkbox"/> Student Satisfaction Survey <input type="checkbox"/> Student/Administrative/Instructional Service area Data Collection (for SSOs/ASOs/ISOs)</p>	

¹ This document was adapted from templates provided by Skyline College.

<p>Assessment Analysis (Please write a narrative on the following: What did you learn from the assessment of the outcomes? (i.e. In which areas did students excel? What issues and needs were revealed?) Did the assessment work, and if not, what needs to be revised?)</p>	<p><input type="checkbox"/> Other (please describe):</p> <p>Assessments showed that students complete Art 126, Ceramics I, with a thorough understanding and demonstration of the basic techniques, skills, and terminology to create and identify basic ceramic artworks.</p>	<p>Assessments indicate that student struggle with works on the potter's wheel in the beginning, but, with practice and guidance they become proficient and functional.</p>	<p><input type="checkbox"/> Other (please describe):</p> <p>Assessments indicated that students grasp ceramic glaze application and design at an introductory level and that our methods of instruction are appropriate for these objectives.</p>
<p>Action Plan</p>	<p><input type="checkbox"/> Conduct further assessment related to the issue and outcome <input checked="" type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO <input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as: <input type="checkbox"/> Develop new methods of evaluating student work, such as: <input type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as:</p>	<p><input type="checkbox"/> Conduct further assessment related to the issue and outcome <input checked="" type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO <input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as: <input type="checkbox"/> Develop new methods of evaluating student work, such as: <input type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as:</p>	<p><input type="checkbox"/> Conduct further assessment related to the issue and outcome <input checked="" type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO <input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as: <input type="checkbox"/> Develop new methods of evaluating student work, such as: <input type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as: <input type="checkbox"/> Make changes in staffing plans (i.e. modified job descriptions, requests for new positions, etc.) <input checked="" type="checkbox"/> Engage in professional development about best practices for this type of class/activity</p>

	<input type="checkbox"/> Revise the course sequence or prerequisites <input type="checkbox"/> Revise the course syllabus or outline (i.e. change in course topics) <input type="checkbox"/> Revise the SLO <input type="checkbox"/> Unable to determine what should be done <input type="checkbox"/> Other (please describe):	<input type="checkbox"/> Revise the course sequence or prerequisites <input type="checkbox"/> Revise the course syllabus or outline (i.e. change in course topics) <input type="checkbox"/> Revise the SLO <input type="checkbox"/> Unable to determine what should be done <input type="checkbox"/> Other (please describe):	<input type="checkbox"/> Revise the course sequence or prerequisites <input type="checkbox"/> Revise the course syllabus or outline (i.e. change in course topics) <input type="checkbox"/> Revise the SLO <input type="checkbox"/> Unable to determine what should be done <input type="checkbox"/> Other (please describe):
Semester when Next Assessment of this SLO Outcome will take place	<input type="checkbox"/> Fall OR <input checked="" type="checkbox"/> Spring Year: 2010	<input type="checkbox"/> Fall OR <input checked="" type="checkbox"/> Spring 2010 Year:	<input type="checkbox"/> Fall OR <input checked="" type="checkbox"/> Spring Year: 2010

Ceramics Annual SLO Report

<p>Course # Art 127</p> <p>SLO Assessed (please cut and paste the wording of the SLO into the appropriate cell)</p>	<p>Be able to discern and identify what techniques, tools, and equipment have been used to create historical and contemporary ceramic art.</p>	<p>Critique another artist's work through a written gallery report.</p>	<p>Exhibit an understanding of safety and health issues that are encountered within the ceramics studio environment.</p>
<p>Assessment Assignments and/or Instruments: Which were used to assess the SLO? (Department Chair should save any instruments used for assessment (rubrics, surveys, etc.) onto shared department drive or Blackboard site</p>	<p><input type="checkbox"/> Item analysis of exams, quizzes, problem sets, etc. (items linked to specific outcomes)</p> <p><input type="checkbox"/> Assignments based on rubrics (essays/reports, projects, performance analysis)</p> <p><input type="checkbox"/> Assignments based on checklists</p> <p><input type="checkbox"/> Direct Observation of performances, structured practices or drills, practical exams, small group work, etc.</p> <p><input type="checkbox"/> Student Self-Assessments (reflective journals, surveys)</p> <p><input type="checkbox"/> Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.)</p> <p><input checked="" type="checkbox"/> Capstone projects of final summative assessment (final exams, capstone projects, portfolios, etc.)</p> <p><input type="checkbox"/> Student Satisfaction Survey</p> <p><input type="checkbox"/> Student/Administrative/Instructional Service area Data Collection (for SSOs/ASOs/ISOs)</p> <p><input type="checkbox"/> Other (please describe):</p>	<p><input type="checkbox"/> Item analysis of exams, quizzes, problem sets, etc. (items linked to specific outcomes)</p> <p><input checked="" type="checkbox"/> Assignments based on rubrics (essays/reports, projects, performance analysis)</p> <p><input type="checkbox"/> Assignments based on checklists</p> <p><input type="checkbox"/> Direct Observation of performances, structured practices or drills, practical exams, small group work, etc.</p> <p><input type="checkbox"/> Student Self-Assessments (reflective journals, surveys)</p> <p><input type="checkbox"/> Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.)</p> <p><input type="checkbox"/> Capstone projects of final summative assessment (final exams, capstone projects, portfolios, etc.)</p> <p><input type="checkbox"/> Student Satisfaction Survey</p> <p><input type="checkbox"/> Student/Administrative/Instructional Service area Data Collection (for SSOs/ASOs/ISOs)</p> <p><input type="checkbox"/> Other (please describe):</p>	<p><input type="checkbox"/> Item analysis of exams, quizzes, problem sets, etc. (items linked to specific outcomes)</p> <p><input type="checkbox"/> Assignments based on rubrics (essays/reports, projects, performance analysis)</p> <p><input type="checkbox"/> Assignments based on checklists</p> <p><input checked="" type="checkbox"/> Direct Observation of performances, structured practices or drills, practical exams, small group work, etc.</p> <p><input type="checkbox"/> Student Self-Assessments (reflective journals, surveys)</p> <p><input type="checkbox"/> Classroom Assessment Techniques (CATS, "clicker" mediated responses, etc.)</p> <p><input type="checkbox"/> Capstone projects of final summative assessment (final exams, capstone projects, portfolios, etc.)</p> <p><input type="checkbox"/> Student Satisfaction Survey</p> <p><input type="checkbox"/> Student/Administrative/Instructional Service area Data Collection (for SSOs/ASOs/ISOs)</p> <p><input type="checkbox"/> Other (please describe):</p>
<p>Assessment Analysis (Please write a narrative on the</p>	<p>Assessments indicated a hands-on manner is the most successful means by which to teach students</p>	<p>Students take the creation process very seriously, and while they indicated that they favor hands-on assignments to</p>	<p>Assessments demonstrated the importance of instructor-modeled studio etiquette, safety procedures,</p>

<p>following: What did you learn from the assessment of the outcomes? (i.e. In which areas did students excel? What issues and needs were revealed?) Did the assessment work, and if not, what needs to be revised?</p>	<p>terminology and concepts in ceramics. Students were very successful at retaining and applying terminology and concepts in hands-on scenarios.</p>	<p>writing assignments, 90% of the students passed this SLO.</p>	<p>and general clean-up guidelines. Students comply with proper procedures and safety rules, accepting them as "the correct way to do things in ceramics."</p>
<p>Action Plan</p>	<p><input type="checkbox"/> Conduct further assessment related to the issue and outcome <input checked="" type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO <input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as: <input type="checkbox"/> Develop new methods of evaluating student work, such as: <input type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as:</p>	<p><input type="checkbox"/> Conduct further assessment related to the issue and outcome <input type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO <input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as: <input checked="" type="checkbox"/> Develop new methods of evaluating student work, such as: _____ Looking for key art terms <input type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as:</p>	<p><input type="checkbox"/> Conduct further assessment related to the issue and outcome <input checked="" type="checkbox"/> Conduct according to the schedule with no changes made to the assessment or SLO <input type="checkbox"/> Use new or revised teaching methods (i.e. more use of group work, new lecture, etc.), such as: <input type="checkbox"/> Develop new methods of evaluating student work, such as: <input checked="" type="checkbox"/> Plan purchase of new equipment or supplies needed for modified student activities, such as: _____ Some equipment in our studio is outdated and need to be brought to current standards <input type="checkbox"/> Make changes in staffing plans (i.e. modified job descriptions, requests for new positions, etc.) <input type="checkbox"/> Engage in professional development about best practices for this type of class/activity <input type="checkbox"/> Revise the course sequence or prerequisites <input type="checkbox"/> Revise the course syllabus or outline (i.e. change in course topics) <input type="checkbox"/> Unable to determine what should be</p>

Semester when Next Assessment of this SLO Outcome will take place	<input type="checkbox"/> be done <input type="checkbox"/> Other (please describe):	<input type="checkbox"/> done <input type="checkbox"/> Other (please describe):	<input type="checkbox"/> Revise the SLO <input type="checkbox"/> Unable to determine what should be done <input type="checkbox"/> Other (please describe):
	<input type="checkbox"/> Fall OR <input type="checkbox"/> Spring Year: 2010	<input checked="" type="checkbox"/> Fall OR <input type="checkbox"/> Spring Year: 2010	<input type="checkbox"/> Fall OR <input type="checkbox"/> Spring Year: 2010

ASSESSMENT ANALYSIS REPORT

Date: 9/25/09

Department: Drawing and Painting

Name of Reporter: Bill Mosley

Assessment Write-Up for: ART 120 -2D Design
(ex: HIST 108)

Semester Assessment was conducted: Fall 09
(ex: Fall 2009)

What SLO(s) did you Assess (include the Course SLO that you assessed and also the Benchmark you set for the expected % of Student Success) : **#1 and #4 and a 75% bench mark.**

1. #1 Student will identify the elements of design
2. # 5 Analyze and compare art works.

List of Instructors Involved:

Jennifer Bennett			
Bill Mosley			

Description of the Assessment Method (include the assessment you used, any additional information regarding the assessment you think is important, and any calibration set-up or session information. **ATTACH ANY ASSESSMENT TOOLS LIKE FINAL EXAM QUESTIONS, ETC., TO THIS DOCUMENT**):

Design Project

Gallery Report

Date of Department meeting on Analysis/Recommendations:¹ 9/22/09

¹ The department SLO Coordinator should meet with other department members to discuss the assessment, analyze the results and make recommendations collaboratively.

ASSESSMENT ANALYSIS REPORT

Analysis of the Results (*for first-semester results, include any analytical data and discuss how the results compare to the benchmark set by your department; for second-semester and beyond results, include all analytical data and discuss how the results compare to previous results*):

Brief Description of the Study:

Evaluate work samples from course. Grades will be summarized, distributed, reviewed, and averaged.

Method of Data Collection:

Collect work samples from each section of 2d Design. Randomly select 10 % of works to analyze and assess. Work sample is a drawing of a box in linear perspective.

Method of Data Analysis:

Instructor evaluation. Instructor will evaluate the work and assign it a grade based on a 100% scale.

Analysis of the Results:

Achieved 75% positive evaluation of design project.

Recommendations for the next cycle of this assessment (*if you recommended no changes, please state why; if you recommended changes to the assessment tool, please explain why*):

No change. Method was correct.

What is the date that this assessment will be conducted next?: 2015

ASSESSMENT ANALYSIS REPORT

Date: 9/25/09

Department: Drawing and Painting

Name of Reporter: Bill Mosley

Assessment Write-Up for: Art 121 Painting 1
(ex: HIST 108)

Semester Assessment was conducted: Fall 09
(ex: Fall 2009)

What SLO(s) did you Assess (include the Course SLO that you assessed and also the Benchmark you set for the expected % of Student Success): **#1 and #2 and a 75% bench mark.**

#1. Apply elements of art to painting compositions

#2. Demonstrate knowledge of color application

List of Instructors Involved:

Jennifer Bennett			
Bill Mosley			

Description of the Assessment Method (include the assessment you used, any additional information regarding the assessment you think is important, and any calibration set-up or session information. ATTACH ANY ASSESSMENT TOOLS LIKE FINAL EXAM QUESTIONS, ETC., TO THIS DOCUMENT):

Painting Project

Color Chart

Date of Department meeting on Analysis/Recommendations:¹ 9/22/09

¹ The department SLO Coordinator should meet with other department members to discuss the assessment, analyze the results and make recommendations collaboratively.

ASSESSMENT ANALYSIS REPORT

Analysis of the Results *(for first-semester results, include any analytical data and discuss how the results compare to the benchmark set by your department; for second-semester and beyond results, include all analytical data and discuss how the results compare to previous results):*

Brief Description of the Study:

Evaluate work samples from course. Grades will be summarized, distributed, reviewed, and averaged.

Method of Data Collection:

Collect work samples from each section of Painting I. Randomly select 10 % of works to analyze and assess. Work samples are a painting composition and a color chart.

Method of Data Analysis:

Instructor evaluation. Instructor will evaluate the work and assign it a grade based on a 100% scale.

Analysis of the Results:

Achieved 75% positive evaluation of painting projects.

Recommendations for the next cycle of this assessment *(if you recommended no changes, please state why; if you recommended changes to the assessment tool, please explain why):*

No change. Method was correct.

What is the date that this assessment will be conducted next?: 2015

ASSESSMENT ANALYSIS REPORT

Date: September 18, 2009

Department: Humanities

Name of Reporter: Gwenyth Mapes

Assessment Write-Up for: Humanities 110 & Humanities 120

Semester Assessment was conducted: fall 2008 & spring 2009

What SLO(s) did you Assess (include the Course SLO that you assessed and also the Benchmark—if you have one at this stage— you set for the expected % of Student Success) : SLO: “Students in humanities classes are expected to read at or beyond college level, write in the expository style, and demonstrate critical thinking skills in the humanities. Evaluations may consist of, but are not limited to: (1) Reading comprehension and analysis, (2) Expository writing, and Critical thinking skills demonstrated through oral and/or written communication, and (3) assigned research and/or projects in the Humanities.”
Benchmark: 70%.

List of Instructors Involved:

Davies-Morris			
Mapes			
Schmidt			

Description of the Assessment Method (include the assessment you used, any additional information regarding the assessment you think is important, and any calibration set-up or session information. ATTACH ANY ASSESSMENT TOOLS LIKE FINAL EXAM QUESTIONS, ETC., TO THIS DOCUMENT):

- (1) Instructors administered the writing exam (ID) on an agreed upon topic. (See below for “How to Write a Good ID” and “15-Minute Test Question” for Humanities 110 and Humanities 120.)
- (2) Each instructor graded their own students’ tests, then blind-graded each others’ tests. And
- (3) Grades were comparatively analyzed to assess:
 - a. Student success rate (benchmark = 70%), and
 - b. Conformity of Instructors’ grades.

ASSESSMENT ANALYSIS REPORT

Dates of Department meeting on Analysis/Recommendations:¹ August 21 and September 11, 2009
(5.5 hrs.total)

Analysis of the Results (*for first-semester results, include any analytical data and discuss how the results compare to the benchmark—if you have one at this stage— set by your department; for second-semester and beyond results, include all analytical data and discuss how the results compare to previous results*):

See below for Humanities 110 and Humanities 120 (1) percent (%) of grades break down and (2) Instructor grade deviations.

Recommendations for the next cycle of this assessment (*if you recommended no changes, please state why; if you recommended changes to the assessment tool, please explain why*):

In the next cycle of assessment for Humanities 110 and Humanities 120, the same activity (ID-test) will be given but with different topics. Example: for Humanities 110, students confused the Pantheon with the Parthenon – so a different topic will be used.

What is the date that this assessment will be conducted next?:

The six-year cycle has both Humanities 110 and Humanities 120 assessments next done in the 2014/2015 academic year.

¹ The department SLO Coordinator should meet with other department members to discuss the assessment, analyze the results and make recommendations collaboratively.

ASSESSMENT ANALYSIS REPORT

How to Write a Good ID

An ID should be a paragraph long (at least 5 SIGNIFICANT sentences) and essentially **explains** the **who, what, when, where, why, and how** of the ID word/term. This should be the most crucial information about the word/term and should exclude minor details. That information should comprise about 80% of your ID. The other 20% provides at least a sentence or more on the significance of the term to our course. The significance is something you, as the student, need to decide and could include a whole variety of answers. Your task is to decide what you think is the most significant aspect of the ID. For instance, in the sample ID about Copernicus below, his significance is that he represents the epitome of the Scientific Revolution, but it could have been that he represents the oppression of Science by The Church that occurred during his era. A few ways to find a good significance:

1. The first- ID represents the first time or one of the first times an idea was utilized or expressed or perhaps the first person to complete a task.
2. Influential- ID represents a groundbreaking or innovative idea or technique which is then influential in other areas. You will need to be specific about exactly what is influenced, i.e. "This type of statue influenced later statues" is not sufficient. Better is "This type of statue influenced Greek sculpture, in particular the work of Praxiteles and his ideas about proportions by...".
3. Illustrating change- ID can show a significant shift in ideas or styles from a previous culture or a later culture. You of course should be explicit in explaining the change.
4. Epitome of idea- ID can represent the epitome of a cultural style or moment. For instance, Copernicus and his ideas, his mode of thought, and his techniques for exploring making sense of the universe represent the epitome of the Scientific Revolution.

***Keep in mind, you can use one or a few of these rationales for each ID, or you may come up with something else entirely. The idea is that the significance portion shows me YOUR own unique thought and ability to tie together different portions of the course and make connection between different ideas.

Sample ID

Copernicus:

Copernicus was a Polish astronomer who wrote *On the Revolutions of the Heavenly Spheres* which was published in 1543, shortly after his death. The piece went against conventionally held beliefs of an earth-centered universe, particularly the system developed by Ptolemy which was advanced by the Catholic Church. Instead, Copernicus became convinced through his own observations and mathematics that the Earth revolved around the sun resulting in simpler model of the solar system. He waited until his last days to publish the work because he feared public ridicule and retribution from the Church for disagreeing with the Church sanctioned geo-centric model. Copernicus is significant because he denotes an historical moment in which researchers began to turn against traditionally held conventions and religious dogma, and began to rely on their own observation and reasoning to make sense of the universe, marking the beginning of the Scientific Revolution.

ASSESSMENT ANALYSIS REPORT

Humanities 110 fall 2008 & spring 2009 **15 minute Test Question**

- SUBJECT:** Pantheon
- DIRECTIONS:** You must write a formal ID (as per "How to Write a Good ID") on the subject in the allotted 15 minutes.
- WRITING:** Remember your time limit; you do not have enough time to rewrite the ID for any reason. You may cross out and/or add, if neatly/legibly done.
- TURN IN:** Both this test question sheet and your own test answer must be turned in at the end of the 15 minutes.

Humanities 120 fall 2008 & spring 2009 **15 minute Test Question**

- SUBJECT:** "St Teresa in Ecstasy"
- DIRECTIONS:** You must write a formal ID (as per "How to Write a Good ID") on the subject in the allotted 15 minutes.
- WRITING:** Remember your time limit; you do not have enough time to rewrite the ID for any reason. You may cross out and/or add, if neatly/legibly done.
- TURN IN:** Both this test question sheet and your own test answer must be turned in at the end of the 15 minutes.

ASSESSMENT ANALYSIS REPORT

Data Collected: Ten (10) **Humanities 110** classes were tested over the academic year of fall 2008 and spring 2009. Ten papers from each class were randomly selected. Humanities Instructors then individually graded all the tests. The following represents the accumulated data from the 100 student IDs.

A's = 21 (21%)
B's = 22 (22%)
C's = 15 (15%)
D's = 16 (16%)
F's = 25 (25%)

The goal was to have 70% passing, and only 58% did so, thus not achieving a 70% or above.

All Instructors gave the same grade:	53 times (53%)
Instructors were one letter grade apart:	37 times (37%)
Instructors were two letter grades apart:	5 times (5%)
Instructors were three letter grades apart:	5 times (5%)

Data Collected: Four (4) **Humanities 120** classes were tested over the academic year of fall 2008 and spring 2009. Ten papers from each class were randomly selected. Humanities Instructors then individually graded all the tests. The following represents the accumulated data from the 40 student IDs.

A's = 16 (40%)
B's = 8 (20%)
C's = 6 (15%)
D's = 5 (12.5%)
F's = 5 (12.5%)

The goal was to have 70% passing, and 75% did so, achieving a 70% or above.

All Instructors gave the same grade:	22 times (55%)
Instructors were one letter grade apart:	13 times (32.5%)
Instructors were two letter grades apart:	5 times (12.5%)
No Instructors were more than two letter grades apart.	

ASSESSMENT STUDY PLAN

Date: September 22, 2009

Department: Humanities

Name of Reporter: Gwenyth Mapes

Course being Studied: Humanities 125, Humanities130 and Humanities 160

SLO(s) being Studied: "Students in humanities classes are expected to read at or beyond college level, write in the expository style, and demonstrate critical thinking skills in the humanities. Evaluations may consist of, but are not limited to: (1) Reading comprehension and analysis, (2) Expository writing, and Critical thinking skills demonstrated through oral and/or written communication, and (3) assigned research and/or projects in the Humanities."

What percentage of Student Success (what **BENCHMARK**) do you expect?: 70%

Semester Assessment will be conducted: Spring 2010

Date Assessment will be analyzed (expected/estimated): Fall 2010 Flex (Professional Dvlpmnt) Week

List of Instructors Involved:

Davies-Morris			
Mapes			
Schmidt			

Description of the Assessment Method (*i.e. multiple choice questions on Final Exam or Thesis Statement on Research Paper*): Students are to complete a paragraph-long identification (ID) on a specific topic – the same for every Instructor’s students. (See below for 1-page ID handout – given to students prior to the test.)

Brief Description of the Study: We have created an assignment asking students to write a 1-paragraph essay identification of a celebrated cultural production or work from within the Humanities. (See ID handout below.) For this assessment, all instructors agree on a representative production from within the Humanities and have the students complete the timed in-class essay exam between Week 10 and Week 16 of the semester. It is up to the individual instructor as to how much value the exam has toward a student’s final grade. (See ID test questions below: one for Hum.125, one for Hum.130, and one for Hum.160.)

Method of Data Collection: Humanities instructors will grade the essays using the attached ID guidelines. Once the data has been collected, instructors will send it to the department chair and campus SLO coordinator, who will compile the data in an anonymous manner so that the department can see a snapshot of how Hum.125, Hum.130, and Hum.160 students, respectively, are doing at achieving our SLO.

ASSESSMENT STUDY PLAN

Method of Data Analysis (include calibration method, if needed): The shared ID guidelines allow for uniformity in assessing student performance on the SLO assessment exercise. Following those guidelines, Humanities instructors will evaluate the ID paragraphs on a 10-point system, based on a student's ability to explain at a college writing level the object's historical setting, cultural or artistic style or movement, and significance to the Humanities, as expressed in the course SLO.

ASSESSMENT STUDY PLAN

How to Write a Good ID

An ID should be a paragraph long (at least 5 SIGNIFICANT sentences) and essentially **explains the who, what, when, where, why, and how** of the ID word/term. This should be the most crucial information about the word/term and should exclude minor details. That information should comprise about 80% of your ID. The other 20% provides at least a sentence or more on the significance of the term to our course. The significance is something you, as the student, need to decide and could include a whole variety of answers. Your task is to decide what you think is the most significant aspect of the ID. For instance, in the sample ID about Copernicus below, his significance is that he represents the epitome of the Scientific Revolution, but it could have been that he represents the oppression of Science by The Church that occurred during his era. A few ways to find a good significance:

1. The first- ID represents the first time or one of the first times an idea was utilized or expressed or perhaps the first person to complete a task.
2. Influential- ID represents a groundbreaking or innovative idea or technique which is then influential in other areas. You will need to be specific about exactly what is influenced, i.e. "This type of statue influenced later statues" is not sufficient. Better is "This type of statue influenced Greek sculpture, in particular the work of Praxiteles and his ideas about proportions by...".
3. Illustrating change- ID can show a significant shift in ideas or styles from a previous culture or a later culture. You of course should be explicit in explaining the change.
4. Epitome of idea- ID can represent the epitome of a cultural style or moment. For instance, Copernicus and his ideas, his mode of thought, and his techniques for exploring making sense of the universe represent the epitome of the Scientific Revolution.

***Keep in mind, you can use one or a few of these rationales for each ID, or you may come up with something else entirely. The idea is that the significance portion shows me YOUR own unique thought and ability to tie together different portions of the course and make connection between different ideas.

Sample ID

Copernicus:

Copernicus was a Polish astronomer who wrote *On the Revolutions of the Heavenly Spheres* which was published in 1543, shortly after his death. The piece went against conventionally held beliefs of an earth-centered universe, particularly the system developed by Ptolemy which was advanced by the Catholic Church. Instead, Copernicus became convinced through his own observations and mathematics that the Earth revolved around the sun resulting in simpler model of the solar system. He waited until his last days to publish the work because he feared public ridicule and retribution from the Church for disagreeing with the Church sanctioned geo-centric model. Copernicus is significant because he denotes an historical moment in which researchers began to turn against traditionally held conventions and religious dogma, and began to rely on their own observation and reasoning to make sense of the universe, marking the beginning of the Scientific Revolution.

ASSESSMENT STUDY PLAN

Humanities 125

Spring 2010

15 minute Test Question

- SUBJECT:** Hildegard of Bingen's *Scivias*
- DIRECTIONS:** You must write a formal ID (as per "How to Write a Good ID") on the subject in the allotted 15 minutes.
- WRITING:** Remember your time limit; you do not have enough time to rewrite the ID for any reason. You may cross out and/or add, if neatly/legibly done.
- TURN IN:** Both this test question sheet and your own test answer must be turned in at the end of the 15 minutes.

Humanities 130

Spring 2010

15 minute Test Question

- SUBJECT:** Amida Buddha (original sculpture at SDMA: www.sdmart.org/eyesk.html)
- DIRECTIONS:** You must write a formal ID (as per "How to Write a Good ID") on the subject in the allotted 15 minutes.
- WRITING:** Remember your time limit; you do not have enough time to rewrite the ID for any reason. You may cross out and/or add, if neatly/legibly done.
- TURN IN:** Both this test question sheet and your own test answer must be turned in at the end of the 15 minutes.

Humanities 160

Spring 2010

15 minute Test Question

- SUBJECT:** H.G. Wells, *The Time Machine*
- DIRECTIONS:** You must write a formal ID (as per "How to Write a Good ID") on the subject in the allotted 15 minutes.
- WRITING:** Remember your time limit; you do not have enough time to rewrite the ID for any reason. You may cross out and/or add, if neatly/legibly done.
- TURN IN:** Both this test question sheet and your own test answer must be turned in at the end of the 15 minutes.

ASSESSMENT STUDY PLAN

Date: September 18, 2009

Department: Humanities

Name of Reporter: Gwenyth Mapes

Course being Studied: Humanities 135 and Humanities 170

SLO(s) being Studied: “Students in humanities classes are expected to read at or beyond college level, write in the expository style, and demonstrate critical thinking skills in the humanities. Evaluations may consist of, but are not limited to: (1) Reading comprehension and analysis, (2) Expository writing, and Critical thinking skills demonstrated through oral and/or written communication, and (3) assigned research and/or projects in the Humanities.”

What percentage of Student Success (what **BENCHMARK**) do you expect?: 70%

Semester Assessment will be conducted: Fall 2009

Date Assessment will be analyzed (expected/estimated): Spring 2010 Flex (Professional Dvlpmnt.) Week

List of Instructors Involved:

Davies-Morris			
Mapes			
Schmidt			

Description of the Assessment Method (*i.e. multiple choice questions on Final Exam or Thesis Statement on Research Paper*): Students are to complete a paragraph-long identification (ID) on a specific topic – the same for every instructor’s 110 students. (See below for 1-page ID handout – given to students prior to the test.)

Brief Description of the Study: We have created a shared assignment asking students to write a 1-paragraph essay identification of a celebrated cultural production or work from within the Humanities. (See ID handout below.) For this assessment, all instructors agree on a representative production from within the Humanities and have the students complete the timed in-class essay exam between Week 10 and Week 16 of the semester. It is up to the individual instructor as to how much value the exam has toward a student’s final grade. (See ID test questions below: one for Hum.135 and one for Hum.170.)

Method of Data Collection: Humanities instructors will grade the essays using the attached ID guidelines. Once the data has been collected, instructors will send it to the department chair and campus SLO coordinator, who will compile the data in an anonymous manner so that the department can see a snapshot of how Hum.135 and Hum.170 students, respectively, are doing at achieving our SLO.

ASSESSMENT STUDY PLAN

Method of Data Analysis (include calibration method, if needed): The shared ID guidelines allow for uniformity in assessing student performance on the SLO assessment exercise. Following those guidelines, Humanities instructors will evaluate the ID paragraphs on a 10-point system, based on a student's ability to explain at a college writing level the object's historical setting, cultural or artistic style or movement, and significance to the Humanities, as expressed in the course SLO.

ASSESSMENT STUDY PLAN

How to Write a Good ID

An ID should be a paragraph long (at least 5 SIGNIFICANT sentences) and essentially **explains the who, what, when, where, why, and how** of the ID word/term. This should be the most crucial information about the word/term and should exclude minor details. That information should comprise about 80% of your ID. The other 20% provides at least a sentence or more on the significance of the term to our course. The significance is something you, as the student, need to decide and could include a whole variety of answers. Your task is to decide what you think is the most significant aspect of the ID. For instance, in the sample ID about Copernicus below, his significance is that he represents the epitome of the Scientific Revolution, but it could have been that he represents the oppression of Science by The Church that occurred during his era. A few ways to find a good significance:

1. The first- ID represents the first time or one of the first times an idea was utilized or expressed or perhaps the first person to complete a task.
2. Influential- ID represents a groundbreaking or innovative idea or technique which is then influential in other areas. You will need to be specific about exactly what is influenced, i.e. "This type of statue influenced later statues" is not sufficient. Better is "This type of statue influenced Greek sculpture, in particular the work of Praxiteles and his ideas about proportions by...".
3. Illustrating change- ID can show a significant shift in ideas or styles from a previous culture or a later culture. You of course should be explicit in explaining the change.
4. Epitome of idea- ID can represent the epitome of a cultural style or moment. For instance, Copernicus and his ideas, his mode of thought, and his techniques for exploring making sense of the universe represent the epitome of the Scientific Revolution.

***Keep in mind, you can use one or a few of these rationales for each ID, or you may come up with something else entirely. The idea is that the significance portion shows me YOUR own unique thought and ability to tie together different portions of the course and make connection between different ideas.

Sample ID

Copernicus:

Copernicus was a Polish astronomer who wrote *On the Revolutions of the Heavenly Spheres* which was published in 1543, shortly after his death. The piece went against conventionally held beliefs of an earth-centered universe, particularly the system developed by Ptolemy which was advanced by the Catholic Church. Instead, Copernicus became convinced through his own observations and mathematics that the Earth revolved around the sun resulting in simpler model of the solar system. He waited until his last days to publish the work because he feared public ridicule and retribution from the Church for disagreeing with the Church sanctioned geo-centric model. Copernicus is significant because he denotes an historical moment in which researchers began to turn against traditionally held conventions and religious dogma, and began to rely on their own observation and reasoning to make sense of the universe, marking the beginning of the Scientific Revolution.

ASSESSMENT STUDY PLAN

Humanities 135 Fall 2009 15 minute Test Question

- SUBJECT:** Robert Hayden, "Middle Passage"
- DIRECTIONS:** You must write a formal ID (as per "How to Write a Good ID") on the subject in the allotted 15 minutes.
- WRITING:** Remember your time limit; you do not have enough time to rewrite the ID for any reason. You may cross out and/or add, if neatly/legibly done.
- TURN IN:** Both this test question sheet and your own test answer must be turned in at the end of the 15 minutes.

Humanities 170 Fall 2009 15 minute Test Question

- SUBJECT:** Studio Ghibli
- DIRECTIONS:** You must write a formal ID (as per "How to Write a Good ID") on the subject in the allotted 15 minutes.
- WRITING:** Remember your time limit; you do not have enough time to rewrite the ID for any reason. You may cross out and/or add, if neatly/legibly done.
- TURN IN:** Both this test question sheet and your own test answer must be turned in at the end of the 15 minutes.

ASSESSMENT STUDY PLAN – Fall 2009

Date: September 18, 2009
Department: Art | Photography
Name of Reporter: Paul Turounet

Course: ART 151 | PHOT 151 – Photography II

SLO(s) Being Studied:

Demonstrate the ability to analyze photographic images and utilize the application of advanced photographic processes and materials, including image optimization and processing techniques, the use of the dynamic tonal range and photographic printing techniques.

Demonstrate application of proper laboratory practices necessary for making and presenting photographic prints of optimum technical quality, craft and professional standards.

Anticipated Percentage of Student Success: 80%

Semester for Assessment: Fall 2009

Date of Assessment Analysis: Spring 2010 Flex Week – Photo Area Professional Development Meeting

List of Instructors Involved:

Suda House			
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Assessment Activity: Performance Project

Brief Description of the Study:

The SLO Assignment for ART 151 | PHOT 151 – Photography II is to demonstrate their knowledge, comprehension and application of photography's basic principles of technical craftsmanship with optimized and refined photographic printing techniques. The exercise will consist of demonstrating the application of optimized and refined photographic printing techniques using a departmental | photographer's negative to make the best print possible during class.

Method of Data Collection:

Completion of test strips and a photographic print that demonstrates the application of proper laboratory practices necessary to reveal the full tonal range of the Zone System

Completion of "Printing Record" to record and assess each step in the printing process, including test strip number, trial print number and final print with time, aperture and filter notations as well as techniques used for secondary image density controls.

Method of Data Analysis: Evaluation Sheet – 100 pts | 10% of overall grade

Engagement with Exercise and Completion of Test Strips, Print and Printing Record (10%)

Execution of Craftsmanship and Darkroom Procedures (20%)

Technical Execution of Test Strips and Final Print (70%)

ASSESSMENT STUDY PLAN – Fall 2009

Course: PHOT 165 – Color Photography I

SLO(s) Being Studied:

Create color photographs of creative expression that demonstrate the purposeful use of color photography's aesthetic attributes for an effective communication of personal vision, including the use of light, the use of color contrasts and color harmony, compositional organization, photographic description, emphasis and moments of exposure.

Demonstrate application of photographic tools, color materials and processes, including camera controls, color image exposure and processing strategies and color photographic printing techniques.

Demonstrate application of proper laboratory practices necessary for making and presenting color photographic prints of optimum technical quality, craft and professional standards.

Demonstrate application of critical thinking practices in describing, interpreting and evaluating the use of color photography as a means of determining their effectiveness in the communication of one's personal vision.

Anticipated Percentage of Student Success: 80%

Semester for Assessment: Fall 2009

Date of Assessment Analysis: Spring 2010 Flex Week – Photo Area Professional Development Meeting

List of Instructors Involved:

Paul Turounet			
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Assessment Activity: Performance Project and Reflective Self-Assessment Essay

Brief Description of the Study:

The SLO Assignment for PHOT 165 – Color Photography I to demonstrate their knowledge, comprehension and application of photography's basic principles of vision, color theory and craft as a means of creative expression. The exercise will consist of making and printing a color photographic image and writing an artist statement.

Method of Data Collection:

Completion of a color photographic print and artist statement, including a description of the photograph and the use of photography's aesthetic attributes, an interpretation of the photograph and what concepts/ideas the photograph reveals/suggests, and an evaluation of the photograph, the photographer's intentions and the effectiveness of photograph to communicate those intentions.

Completion of assignment objectives, and execution of aesthetic considerations (use of light, compositional and framing considerations, vantage point and figure-field considerations, emphasis and moment of exposure considerations and use of color photography theory and principles)

Use of camera controls and image processing (use of shutter / aperture combination, focus, image exposure and processing) and print execution (image sizing, correct density and contrast, use of burning/dodging techniques and color balance)

Method of Data Analysis: Evaluation Sheet – 100 pts | 10% of overall grade

Engagement with Exercise and Completion of Contact Sheet, Print and Artist Statement (30%)

ASSESSMENT STUDY PLAN – Fall 2009

Execution of Photographic Vision (30%)

Technical Execution with Camera, Print and Print Finishing (40%)

Course: PHOT 265 – Color Photography II

SLO(s) Being Studied:

Create color photographs of creative expression that demonstrate the purposeful use of visual strategies that attempt to establish personal visual themes, ideas and concepts for an effective communication of a personal vision within the contexts of color photographic practice

Demonstrate advanced application of photographic tools, color materials and processes, including camera controls, advanced color image exposure and processing strategies (push/pull, cross-processing, reciprocity failure and digital imaging techniques) and advanced analog and digital color photographic printing strategies and techniques.

Demonstrate advanced application of proper laboratory practices necessary for making and presenting color photographic prints of optimum technical quality, craft and professional standards.

Demonstrate application of critical thinking practices in describing, interpreting and evaluating the use of color photography as a means of determining their effectiveness in the communication of one's personal vision.

Anticipated Percentage of Student Success: 80%

Semester for Assessment: Fall 2009

Date of Assessment Analysis: Spring 2010 Flex Week – Photo Area Professional Development Meeting

List of Instructors Involved:

Paul Turounet			
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Assessment Activity: Performance Project and Reflective Self-Assessment Essay

Brief Description of the Study:

The SLO Assignment for PHOT 265 – Color Photography II is to demonstrate their knowledge, comprehension and application of color photography's principles of vision, color theory and craft as a means of creative expression. The exercise will consist of developing and executing a color photographic print portfolio of 15 - 20 color photographs and writing an artist statement.

Method of Data Collection:

Completion of a color photographic print portfolio and artist statement that reflects a sense of considered thought, active visual exploration about the role and function of color in photography as articulated with an individual's vision and voice.

Completion of assignment objectives, and execution of aesthetic considerations (use of light, compositional and framing considerations, vantage point and figure-field considerations, emphasis and moment of exposure considerations and use of color photography theory and principles)

Use of camera controls and image processing (use of shutter / aperture combination, focus, image exposure and processing) and print execution (image sizing, correct density and contrast, use of burning/dodging techniques and color balance)

Method of Data Analysis: Evaluation Sheet – 300 pts | 30% of overall grade

ASSESSMENT STUDY PLAN – Fall 2009

Engagement with Exercise and Completion of Color Photographic Print Portfolio and Artist Statement (30%)

Execution of Photographic Vision (30%)

Technical Execution with Camera, Print and Print Finishing (40%)

Course: PHOT 167 – Lens Culture in the Public Eye

SLO(s) Being Studied:

Demonstrate the ability to recognize and recall the critical issues and visual strategies of camera lens culture within the contexts of public, street and documentary photographic practice.

Create photographs of creative expression that demonstrate the purposeful use of the critical issues and visual strategies of camera lens culture as a visual document within the contexts of within the contexts of public, street and documentary photographic practice.

Demonstrate application of photographic tools, materials and processes, including camera controls, image exposure and processing strategies, and photographic printing techniques.

Demonstrate application of proper laboratory practices necessary for making and presenting photographic images of optimum technical quality, craft and professional standards.

Demonstrate application of critical thinking practices in describing, interpreting and evaluating the use of photography as a means of effective creative expression and communication of personal vision within the contexts of society/culture.

Anticipated Percentage of Student Success: 80%

Semester for Assessment: Fall 2009

Date of Assessment Analysis: Spring 2010 Flex Week – Photo Area Professional Development Meeting

List of Instructors Involved:

Paul Turounet			
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Assessment Activity: Performance Project and Reflective Self-Assessment Essay

Brief Description of the Study:

The SLO Assignment for PHOT 167 – Lens Culture in the Public Eye is to demonstrate their knowledge, comprehension and application of photography's critical issues and visual strategies of camera lens culture within the contexts of public, street and documentary photographic practice. The exercise will consist of developing and executing a photographic print portfolio / publication of 15 - 20 photographs and writing an artist statement.

Method of Data Collection:

Completion of a photographic print portfolio / publication and artist statement that reflects a sense of considered thought, active visual exploration about the *real* world and is articulated with an individual's vision and voice that can be brought together to reveal a more complex vision and dialog between the photographs.

Completion of assignment objectives, and execution of aesthetic considerations (use of light, compositional and framing considerations, vantage point and figure-field considerations, emphasis and moment of exposure considerations and use of photographic theory and principles)

ASSESSMENT STUDY PLAN – Fall 2009

Use of camera controls and image processing (use of shutter / aperture combination, focus, image exposure and processing) and print execution (image sizing, correct density and contrast, use of burning/dodging techniques and color balance)

Method of Data Analysis: Evaluation Sheet – 200 pts | 20% of overall grade

Engagement with Exercise and Completion Photographic Print Portfolio | Publication and Artist Statement (30%)

Execution of Photographic Vision (30%)

Technical Execution with Camera, Print and Print Finishing (40%)

APPENDIX 6

- 6.1 Course to Program SLO Mapping Document,
Fall, 2009 through Spring, 2014
- 6.2 GE SLOs Course Mapping Document

Art 100 Art Appreciation.

- Relate terminology and vocabulary to works of art.

Art 124 Drawing I

- Represent a three-dimensional form on a flat page.
Critique verbally and written.

Art 126 Ceramics I

- Be able to identify, design and create works of art that incorporate the ceramic techniques of pinch, coil, soft slab and stiff slab construction that will be graded by instructor generated rubric as well as teacher/student dialogue.

- Be able to discern and identify what techniques, tools and equipment have been used to create historical and contemporary ceramic art.

Art 140 History of Western Art I: Pre-Historic to 1250 A.D.

- Relate and apply appropriate art terminology and vocabulary to works of art.

Art 141 History of Western Art II: Circa 1250 A.D. to Present Time

- Relate and apply appropriate art terminology and vocabulary to works of art.

Art 142 Non-Western Art History

- Relate and apply appropriate art terminology and vocabulary to works of art.

Art 143 Modern Art

- Relate and apply appropriate art terminology and vocabulary to works of art.

Art 145 Contemporary Art History: 1945-Present

- Relate and apply appropriate art terminology and vocabulary to works of art.

Art 146 Asian Art

- Relate and apply appropriate art terminology and vocabulary to works of art.

Hum 110 Principles of the Humanities

- Students in humanities classes are expected to read at or beyond college level, write in the expository style, and demonstrate critical thinking skills in the humanities.

Hum 120 European Humanities

- Students in humanities classes are expected to read at or beyond college level, write in the expository style, and demonstrate critical thinking skills in the humanities.

Visual Arts and Humanities
SLO Assessment Plan

Fall 2009

Art 120 Two-Dimensional Design

- Apply the elements of art and principles of design to compositions.
- Critique art verbally and in writing.

Hum 110 Principles of the Humanities

- Students in humanities classes are expected to read at or beyond college level, write in the expository style, and demonstrate critical thinking skills in the humanities.

Hum 120 European Humanities

- Students in humanities classes are expected to read at or beyond college level, write in the expository style, and demonstrate critical thinking skills in the humanities.

Hum 135 Blues as Literature, History, and Culture

- Students in humanities classes are expected to read at or beyond college level, write in the expository style, and demonstrate critical thinking skills in the humanities.

Hum 170 World Humanities

- Students in humanities classes are expected to read at or beyond college level, write in the expository style, and demonstrate critical thinking skills in the humanities.

Visual Arts and Humanities
SLO Assessment Plan

Spring 2010

Hum 125 Women and Western Culture

- Students in humanities classes are expected to read at or beyond college level, write in the expository style, and demonstrate critical thinking skills in the humanities.

Hum 160 Humanities of the Future

- Students in humanities classes are expected to read at or beyond college level, write in the expository style, and demonstrate critical thinking skills in the humanities.

Photo 150 Photography I

- Create photographs of creative expression that demonstrate the purposeful use of photography's aesthetic attributes, including the use of light, compositional organization, photographic description, emphasis and moments of exposure.
- Demonstrate application of photographic tools, materials and processes, including camera controls, image exposure and processing.
- Demonstrate application of proper laboratory practices for making optimum photographic prints.
- Demonstrate application of proper laboratory practices for optimum print finishing and presentation.

Art 100 Art Appreciation

- Relate the appropriate terminology and vocabulary to works of art.

Art 121 Painting I

- Represent a three-dimensional form on a flat page.

Art 124 Drawing I

- Represent a three-dimensional form on a flat page.

Art 125 Drawing II

- Represent a three-dimensional form on a flat page.

Art 127 Ceramics II

- Demonstrate the fundamental skills of kiln loading and firing.
Create a ceramic piece, which is realistic in rendering of a found object.

Art 128 Ceramics III

- Experiment and manipulate glaze formulas for personal need and use.
•Develop ceramic works that show a unique personal look.

Art 129 Three-Dimensional Design

- Demonstrate a working knowledge and understanding of the basic concepts of a three-dimensional form, including plane, volume, mass, space, line, texture, repetition, emphasis, balance, proportion and light.
- Demonstrate an understanding of three-dimensional visual thinking.
- Independently produce problem-solving projects that successfully incorporate the basic concepts of three-dimensional art.
- Make individual aesthetic decisions and judgments related to their own work.
- Demonstrate skills in additive, subtractive, and mold casting methods of production for three-dimensional form.
- Discuss, critique and evaluate their own three-dimensional forms, as well as those of others.
- Examine, compare and analyze historical and contemporary examples of three-dimensional art in a global context.
- Recognize and discuss the importance of conceptual and technological developments of sculpture in the Twentieth Century—with an understanding of sculpture for a social, political and cultural expression.

Art 136 A-B Glaze Formulation

- Demonstrate the fundamental skills necessary to formulate a cone 6 glaze, utilizing raw ceramic ingredients.
- Analyze a cone 6 glaze test utilizing empirical data and hyper glaze software.

Art 137A Ceramics Skill Laboratory I

- Be able to identify, design and create works of art that incorporate the ceramic techniques of pinch, coil, soft slab and stiff slab construction that will be graded by instructor generated rubric as well as a student/teacher dialogue.

•Have explored and created various functional and non-functional works using the potter's wheel as the main source of creation, and formulation. Students will create cylinders, bowls, cups, goblets, and pitchers that will be graded according to a teacher designed rubric.

Art 137B Ceramic Skill Laboratory I

- Create ceramic pieces, which have recognizable components from found objects.
- Locate recipes, prepare and safely mix glazes for testing.

Art 139 A-C Art 139 A-C Jewelry Design and Laboratory Practices

- Ability to discern and identify techniques used to create contemporary jewelry.
- Exhibit an understanding of safety and health issues that are encountered within a jewelry studio environment.

Art 140 History of Western Art I: Pre-Historic to 1250 A.D.

- Relate and apply appropriate art terminology and vocabulary to works of art.
- Analyze and evaluate are and monuments in the art historical canon.
- Formulate a critically thoughtful visual analysis argument.
- Identify image bank artworks and unknowns artworks by style, materials, and/or artist substantiating answers.

Art 141 History of Western Art II: Circa 1250 A.D. to Present Time.

- Relate and apply appropriate art terminology and vocabulary to works of art.
- Analyze and evaluate are and monuments in the art historical canon.
- Formulate a critically thoughtful visual analysis argument.
- Identify image bank artworks and unknowns artworks by style, materials, and/or artist substantiating answers.

Art 142 Non-Western art History

- Relate and apply appropriate art terminology and vocabulary to works of art.
- Analyze and evaluate are and monuments in the art historical canon.
- Formulate a critically thoughtful visual analysis argument.
- Identify image bank artworks and unknowns artworks by style, materials, and/or artist substantiating answers.

Art 143 Modern Art

- Relate and apply appropriate art terminology and vocabulary to works of art.
- Analyze and evaluate are and monuments in the art historical canon.
- Formulate a critically thoughtful visual analysis argument.
- Identify image bank artworks and unknowns artworks by style, materials, and/or artist substantiating answers.

Art 145 Contemporary Art History

- Relate and apply appropriate art terminology and vocabulary to works of art.
- Analyze and evaluate are and monuments in the art historical canon.
- Formulate a critically thoughtful visual analysis argument.
- Identify image bank artworks and unknowns artworks by style, materials, and/or artist substantiating answers.

Art 160 Portfolio and Art Presentation

▪Within a specialized topic of their discipline area, students will be able to define and analyze visual themes, ideas, and concepts in their work.

Art 170 Macintosh Basics for the Artist

▪Turn on computer, select and launch software, open a file, manipulate a vector or raster graphic, save file to hard drive.

Art 171 The Artist and the Computer

▪Turn on computer, select and launch software, open a file, manipulate a vector or raster graphic, save file to hard drive.
Select correct software and tools for problem solving and assignment objectives.

Art 226 Ceramics IV

▪Use the appropriate ceramic and art terminology in the analysis of a contemporary artist.
▪Produce a body of ceramic work while maintaining a consistent direction in content and craftsmanship.

Art 227 Ceramics Exhibition and Portfolio

▪Execute a series of ceramic works that are distinguished as a specific body of work emphasizing a focused personal style or vision.
▪Write a formal analysis of the work of a contemporary ceramic artist.

Art 237A Ceramics Skill Laboratory II

▪Experiment and manipulate glaze formulas for personal need and use.
▪Develop ceramic works that show a unique personal look.

Art 237 B Ceramics Skills and Laboratory II

▪Use the appropriate ceramic and terminology in analysis of a contemporary artist.
▪Produce a body of ceramic work while maintaining a consistent direction in content and craftsmanship.

Art 240 Drawing the Human Head

▪Represent form three-dimensionally on a flat page.

Hum 130 East Asian Humanities

▪Students in humanities classes are expected to read at or beyond college level, write in the expository style, and demonstrate critical thinking skills in the humanities.

Photo 151 Photography II

▪Demonstrate the ability to analyze photographic images and utilize the application of advanced photographic processes and materials, including image optimization and processing techniques, the use of dynamic tonal range the photographic printing techniques.
▪Demonstrate application of proper laboratory practices necessary for making and presenting photographic prints of optimum technical quality, craft and professional standards.

Photo 152 Photography III

▪Differentiate the differences between small format cameras and large format cameras in the creation of photographs including the specialized functions of the view camera in image control and construction.

- Demonstrate the application of the large format camera through appropriate camera controls, image exposure and processing, specialized materials, and various other photographic tools and strategies.

Photo 153 Advanced Large Format Photography

- Differentiate the differences between small format cameras and large format cameras in the creation of photographs including the specialized functions of the view camera in image control and construction.
- Demonstrate the application of the large format camera through appropriate camera controls, image exposure and processing, specialized materials, and various other photographic tools and strategies.
- Create photographic prints of optimum quality using proper laboratory practices, with strong applications of technical craft and professional standards to produce images with strong photographic aesthetics for effective communication.

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Art 126 Ceramics I

- Be able to identify, design and create works of art that incorporate the ceramic techniques of pinch, coil, soft slab and stiff slab construction that will be graded by instructor generated rubric as well as student/ teacher dialogue and critique
- Have explored and created various functional and non-functional works using the potter's wheel as the main source of creation and formation. Students will create cylinders, bowls, cups, goblets, and pitchers that will be graded according to teacher designed rubric.

Art 127 Ceramics II

- Locate recipes, prepare and safely glazes for testing. Select appropriate vocabulary for discussing contemporary ceramics.

Art 128 Ceramics III

- Write a visual or formal analysis of a work of art design and construct large ceramic pieces utilizing modular components.
- Demonstrate a working knowledge and understanding of the basic concepts of a three-dimensional form, including plane, volume, mass, space, line, texture, repetition, emphasis, balance, proportion and light.

Art 130 Sculpture I

- Recognize and discuss the importance of conceptual and technological developments of sculpture in the Twentieth Century—with an understanding of sculpture as a vehicle for social, political and cultural expression.
- Compose sculpture through all stages of development, the ability to control media, and the exploration of personal expression.
- Orchestrate visual elements to produce sculpture rooted in design principles and elements, and conveying conceptual meaning as core elements of visual communication.
- Critique art verbally and in writing articulating sculpture's ascendancy as a means of aesthetic communication.
- Demonstrate application of sculpture tools, materials and processes in a safe and effective manner.

Art 136 A-B Glaze Formulation

- Develop a range of colored glazes, utilizing base glazes, primary and secondary fluxes.
- Articulate the basic safety concerns that are necessary when formulating glazes.

Art 137A Ceramic Skill Laboratory I

- Be able to discern and identify what techniques, tools and equipment have been used to create historical and contemporary ceramic art.
- Have given written critiques of other artist work through written gallery report.

Art 137 B Ceramic Skill Laboratory I

- Demonstrate the fundamental skills of kiln loading and firing.
- Select the appropriate vocabulary for discussing contemporary ceramics.
- Analyze and discuss the concept of content in ceramic art.

Art 160 Portfolio and Art Presentation

- Assess and critique in writing and verbally the history, theories and techniques of art as related to the specific curriculum or the course.

Art 171 The Artist and the Computer

- List the specific technical skills needed to produce and manipulate images, as well as communicate ideas and emotions, through an understanding of the visual elements of art.
- Write an essay using the vocabulary of the elements and principles of design to describe an artwork.
- Produce artwork that demonstrates the ability to problem solve and think critically.

Art 220 Painting II

- Represent form three-dimensionally on a flat page.

Art 226 Ceramics IV

- Articulate a formal analysis of their body of work.

Art 227 Ceramics Exhibition and Portfolio

- Write a formal analysis of the student's ceramic art.
- Develop a number of specific advanced methods and techniques for building and coloring ceramic sculpture.

Art 230 Figure Drawing I

- Represent form three-dimensionally on a flat page.

Art 231 Figure Drawing II

- Represent form three-dimensionally on a flat page.

Art 237A Ceramics Skill Laboratory II

- Write a visual or formal analysis of a work of art.
- Design and construct large ceramic pieces utilizing modular components.

Art 237 B Ceramics Skill Laboratory II

- Articulate a formal analysis of their body of work.

Photo 256 Digital Photography II

- Students will demonstrate advanced digital photography skills by reviewing and recalling the primary relationship of the new digital photography technologies to their unique strategies for image processing and printmaking.
- Demonstrate advanced ability to use digital imaging process software, file management systems and larger format output printing devices to create optimum photographic images of the highest quality both aesthetically as well as technically proficient as it pertains to collage, montage, panorama and time-based sequences.
- Conclude through critical thinking practices of describing, interpreting and evaluating these digital photographic practices as a means for developing one's personal vision, an aesthetic process for creative expression and the means for strong visual communication as it pertains to accepted photographic and traditional visual foundations.

Visual Arts and Humanities
SLO Assessment Plan

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Art 126 Ceramics I

- Analyze, explore, design, and implement basic ceramic glaze techniques of dipping, brush trailing, masking, dry footing, into their self designed ceramic artwork.
- Be able to discern and identify what techniques, tools and equipment have been used to create historical and contemporary ceramic art.

Art 127 Ceramics II

- Analyze and discuss the concept of content in ceramic art.
- Execute a ceramic piece based on a theme.

Art 131 Jewelry Design I

- To expand the student's awareness of historical and contemporary metalwork and to explore the roles that body adornment and metal objects of utility, containment, and ceremony play in society.

Art 132 Jewelry Design II

- To expand the student's awareness of historical and contemporary metalwork and to explore the roles that body adornment and metal objects of utility, containment, and ceremony play in society.

Art 133 Jewelry Design III

- To expand the student's awareness of historical and contemporary metalwork and to explore the roles that body adornment and metal objects of utility, containment, and ceremony play in society.

Art 134 Patina and Surface on Metal

- Demonstrate application of patina tools, materials and processes in a safe and effective manner.
- Recognize and discuss the importance of technological developments of patination and surface treatments in metal.
- Independently produce problem-solving techniques that successfully incorporate the basic concepts of patina on metal surfaces.
- Make aesthetic decisions and judgments related surface and finishes in relationship to their own artwork.
- Demonstrate skill development, the ability to control media, and the exploration of technology related to metal surfacing and finishing.

Art 136A-B Glaze Formulation

▪List the general glaze materials used in glaze formulation and define their prosperities.

Art 137A Ceramics Skill Laboratory I

▪Give written critiques of other artist work through a written gallery report.

▪Exhibit an understanding of safety and health issues encountered within the ceramics studio environment.

Art 137 B Ceramics Skill Laboratory I

▪Execute a ceramic piece based on content.

Art 146 Asian Art

▪ Relate and apply appropriate art terminology and vocabulary to works of art.

▪Analyze and evaluate are and monuments in the art historical canon.

▪Formulate a critically thoughtful visual analysis argument.

▪Identify image bank artworks and unknowns artworks by style, materials, and/or artist substantiating answers.

Art 160 Portfolio and Art Presentation

▪Demonstrate the ability to recognize and recall the critical issues and visual strategies for presenting their work in a professional manner.

Art 175 Digital Imaging I

▪Utilize digital imaging tools, and techniques for image editing, tonal and color correction, and special effects.

▪Assemble multiple images into composite digital representations that incorporate color and design principles to achieve a sense of style, dimension and depth.

▪Plan, prepare and design digital imagery that incorporates message in conjunction with artistic and technical elements of professional quality.

▪Produce artwork that demonstrates the ability to problem solve and think critically.

Art 226 Ceramics IV

▪Execute all skills necessary to safely fire any kiln in the department.

Art 227 Ceramics Exhibition and Portfolio

▪Produce several high quality digital images, representing their ceramic art.

▪Investigate opportunities to exhibit/ publicize their works of art.

Art 237B Ceramics Skill Laboratory II

▪Execute all skills necessary to safely fire any kiln in the department.

Art 264 Life Sculpture II

▪Compose sculpture with an advanced ability to control media, and the exploration of the figure as a vehicle to create art.

Understand the human figure and anatomy at an advanced level, and reproduce it in a variety of materials.

- Orchestrate visual elements to produce figure sculpture reflecting an advanced sensitivity to form and gesture in relation to the human form.
- Investigate proportion and form through the figure in relationship to the viewer and the work's intended environmental context.

Art 265A-C Sculpture Laboratory Practice

- Ability to identify and implement techniques, tools and equipment used to create contemporary sculpture at an advanced level.
- Demonstrate an advanced understanding of safety and health issues that are encountered within a sculpture studio environment.

Art 298 Selected Topics in Art

- Demonstrate the ability to recognize and recall the critical issues and visual strategies of historical, modern and contemporary art thought within specialized genres of specific media.
- Create works or research projects of creative expression that demonstrate the purposeful use of visual strategies that establish personal visual themes, ideas and concepts within the context of historical, modern, and contemporary theories of art.
- Students will be able to recognize essential discipline skills and content and apply them to projects related to the course.

Art 299 Selected Topics in Art

- Students will be able to define and analyze components within a specialized topic of discipline.
- Assess and critique in writing or verbally the history, theories and techniques of art as related to the specific curriculum of the course.

Photo 154 History of Photography

- Demonstrate the ability to recognize and recall photography's historical, modern and contemporary aesthetic and technical developments, practitioners, genres and trends in photographic thought.
- Demonstrate application of critical thinking practices in describing, interpreting and evaluating photography's historical, modern and contemporary aesthetic and technical developments, practitioners and genres, and its relations within broader social, culture, and visual arts contexts.

Photo 156 Digital Photography 1

- Using current industry standard technologies, students will demonstrate their ability to analyze and process digital files using input from both scanned film and digital camera capture, including newer high-resolution image information strategies.
- Demonstrate the ability to use digital imaging process software, file management systems and output printing devices to create optimum photographic images of the highest quality both aesthetically as well as technically proficient.
- Students will demonstrate through compare and contrast the primary relationship of the new digital photography technologies and their unique strategies for image processing to that of the traditional/analog photographic practices historical established through film and chemistry applications.
- Demonstrated critical thinking practices by describing, interpreting and evaluating these digital photographic practices as a means for

developing one's personal vision, an aesthetic process for creative expression and the means for strong visual communication.

Photo 158 Studio Lighting I

- Distinguish the differences between available light and artificial light as it pertains to the creation of photographic images for the purpose of effective communication of one's personal vision.
- Construct lens formed images with specialized cameras and dedicated lighting tools including still lamps and electronic strobes, in the completion of traditional photographic compositions such as still life, table top, portraiture, and editorial and fashion genres.
- Demonstrated application of proper image processing practices necessary for making and presenting photographic prints of optimum technical quality, craft and professional standards.
- Develop critical thinking strategies for describing, interpreting and evaluating photographs created within an artificial lighting environment, determining their effectiveness in the communication of one's personal vision.

Photo 159 A-D Photography Laboratory Practice

- Demonstrate ability to recognize and recall basic analog and digital photographic tools, materials and processes, including camera controls, image exposure and processing techniques, available light and artificial light techniques, and photographic printing techniques.
- Demonstrate ability to recognize and recall proper analog and digital laboratory practice necessary for making and presenting photographic prints of optimum technical quality, craft and professional standards.

Photo 251 A-B Personal Photographic Portfolio

- Demonstrate the ability to recognize and recall the critical issues and visual strategies of historical, modern and contemporary photographic thought within specialized genres of photographic practice.
- Create photographs of creative expression that demonstrate the purposeful use of visual strategies that attempt to establish personal visual themes, ideas and concepts within the contexts of historical, modern and contemporary photographic practice.
- Demonstrate application of photographic tools, materials and processes, including camera controls, image exposure and processing strategies, and photographic printing techniques.
- Demonstrate application of proper laboratory practices necessary for making and presenting photographic images of optimum technical quality, craft and professional standards.
- Demonstrate application of critical thinking practices in describing, interpreting and evaluating the use of photography as a means of effective creative expression and communication of personal vision.

Photo 252 Photography IV

- Demonstrate the ability to recognize and recall the critical issues and visual strategies of historical, modern and contemporary photographic thought within specialized genres of photographic practice.
- Create photographs of creative expression that demonstrate the purposeful use of conceptual development and visual strategies that attempt to define a range and depth of individual photographic practice within a specialized genre of photographic practice.

- Demonstrate advanced application of photographic tools, materials and processes, including camera controls, image exposure and processing strategies, and photographic printing techniques.
- Demonstrate advanced application of proper laboratory practices necessary for making and presenting photographic images of optimum technical quality, craft and professional standards.
- Demonstrate application of critical thinking practices in describing, interpreting and evaluating the use of photography as a means of effective creative expression and communication of personal vision.

Photo 258 Studio Lighting II

- Demonstrate the ability to construct photographs for the camera using both artificial and available light and their aesthetic attributes for meeting various visual criteria.
- Compare and contrast the genres of film, advertising, commercial lighting, and tableaux fine art photography, assessing the similarities and differences as well as the cross-over of the rich tradition of artificial lighting strategies in these arenas.
- Utilize effectively the proper lighting tools as well as the application of proper image processing practices necessary for making and presenting photographic prints of optimum technical quality, craft and professional standards.
- Develop critical thinking strategies for describing, interpreting and evaluating photographs created within an artificial lighting environment, determining their effectiveness in the communication of one's personal vision.

Visual Arts and Humanities SLO Assessment Plan

Spring 2012

Art 120 Two-Dimensional Design

- Apply the elements of art and the principles of design to compositions.

Art 125 Drawing II

- Apply the elements of art and the principles of design to compositions.

Art 126 Ceramics I

- Have written critiques of other artist work through a written gallery report.
- Exhibit an understanding of safety and health issues that are encountered within the ceramics studio environment.

Art 138 Mold-Making and Investment for Sculpture and Jewelry

- Produce cast objects incorporating mold-making technologies.
- Evaluate and compare contemporary developments in casting methods and technologies.
- Calculate the material and equipment required to construct molds and investment molds.
- Explore traditional investment molds and plaster sculpture casting production methods.
- Compare and formulate design tactics, assembly methods, surface refinement and finishing techniques.
- Compose designs that employ casting methodologies and concepts in combination with contemporary aesthetic theories.

Art 160 Portfolio and Art Presentation

▪Analyze and demonstrate the production of a professional bio, resume and media materials as applied in school applications, museum and gallery exhibit prospectus; residency and job applications; and other related professional documentation.

Art 176 Digital Drawing

▪Draw imagery directly into digital devices to create digital representations that incorporate color and design principles to achieve a sense of style, dimension and depth.

Art 177 Digital Painting

▪Make digital paintings that incorporate color and design principles to achieve a sense of style, dimension and depth.

Art 179A-D Digital Media Practicum

▪Use digital imaging software and hardware to create digital representations that incorporate color and design principles to achieve a sense of style, dimension and depth.

Art 220 Painting II

▪Apply the elements of art and the principles of design to compositions.

Art 231 Figure Drawing II

▪Apply the elements of art and the principles of design to compositions.

Art 281 A-D Studio Workshop in Public Sculpture

▪Recognize and discuss the importance of producing sculpture in a public context and the commissioning process with an understanding of sculpture's role as a vehicle for public art.
▪Compose sculpture with the ability to incorporate site considerations in designing work within a social, political and cultural matrix.
▪Assess and critique in writing and verbally the theories and techniques of art in a public context.
▪Design and orchestrate visual elements that address historical context and community identity.
▪Demonstrate application of sculpture tools, equipment, materials and processes at an advanced level in a safe and effective manner.

Photo 162 A-B The Photographic Book

▪Demonstrate the ability to recognize and recall the conceptual, aesthetic and technical strategies and techniques involved in making photographic books, including book structure and production, image sequencing and presentation.
▪Create photographs of creative expression that demonstrates the purposeful use of photography's aesthetic and technical attributes for an effective communication of personal vision.
▪Demonstrate application of photographic tools, materials and processes, including camera controls, image exposure and processing strategies, and photographic printing techniques.
▪Demonstrate application of proper laboratory practices necessary for making and presenting photographic images of optimum technical quality, craft and professional standards.

- Demonstrate application of critical thinking practices in describing, interpreting and evaluating the use of photography as a means of effective creative expression and communication of personal vision.

Photo 165 Color Photography I

- Create color photographs of creative expression that demonstrate the purposeful use of color photography's aesthetic attributes for an effective communication of personal vision, including the use of light, the use of color contrasts and color harmony, compositional organization, photographic description, emphasis and moments of exposure.

- Demonstrate application of photographic tools, color materials and processes, including camera controls, color image exposure and processing strategies and color photographic printing techniques.

- Demonstrate application of proper laboratory practices necessary for making and presenting color photographic prints of optimum technical quality, craft and professional standards.

- Demonstrate application of critical thinking practices in describing, interpreting and evaluating the use of color photography as a means of determining their effectiveness in the communication of one's personal vision.

Photo 180 Alternative Photographic Processes

- Differentiate and compare traditional black and white analog photographic processes to the creation of images using alternative photographic processes, examining critically the similarities and differences in the resulting photographs.

- Synthesize image processing as it pertains to the mixing, coating and exposing of these hand applied emulsions comparing the various alternative photographic processes and then distinguish the uniqueness of each process and procedure for image creation.

- Analyze the final results of each alternative photographic process, working to refine each technique to ensure the optimum in technical quality, craft and professional as well as artistic standards, including print finishing and presentation.

- Conclude through the use of critical thinking practices (description, interpretation and evaluation) the appropriateness of the resulting photographs considering the various technical, aesthetic and personal objectives for effective creative expression and communication of one's personal vision with each of the alternative photographic processes experienced within the course.

Photo 181 Advanced Alternative Photographic Processes

- Differentiate the similarities and differences between the various alternative photographic processes including the advent of digital tools in the creation of photographs outside the traditions of analog photography.

- Synthesize image processing as it pertains to the advanced procedures of chemical mixing, coating and exposing of these hand applied further distinguishing the uniqueness of each process and their various craft strategies for image creation.

- Analyze the final results of each alternative photographic process, working to further refine each technique to ensure the optimum in technical quality, craft and professional as well as artistic standards, including print finishing and presentation.

- Conclude through the use of critical thinking practices (description, interpretation and evaluation) the appropriateness of the resulting

photographs considering the various technical, aesthetic and personal objectives for effective creative expression and communication of one's personal vision with each of the alternative photographic processes experienced within the course.

Photo 265 Color Photography II

- Create color photographs of creative expression that demonstrate the purposeful use of visual strategies that attempt to establish personal visual themes, ideas and concepts for an effective communication of a personal vision within the contexts of color photographic practice.
- Demonstrate advanced application of photographic tools, color materials and processes, including camera controls, advanced color image exposure and processing strategies (push/pull, cross-processing, reciprocity failure and digital imaging techniques) and advanced analog and digital color photographic printing strategies and techniques.
- Demonstrate advanced application of proper laboratory practices necessary for making and presenting color photographic prints of optimum technical quality, craft and professional standards.
- Demonstrate application of critical thinking practices in describing, interpreting and evaluating the use of color photography as a means of determining their effectiveness in the communication of one's personal vision.

**Visual Arts and Humanities
SLO Assessment Plan**

Fall 2012

Art 160 Portfolio and Art Presentation

- Orchestrate visual elements to produce a portfolio reflecting personal direction.
- Analyze and demonstrate the production of a professional bio, resume and media materials as applied in school applications; scholarship grant applications; and other related professional documentation.

Art 165 A-C Sculpture Laboratory Practice

- Ability to discern and identify techniques, tools and equipment used to create contemporary sculpture.
- Exhibit an understanding of safety and health issues that are encountered within a sculpture studio environment.

Art 184 Drawing for Animation

Draw a sequence of a character in movement that incorporate color and design principles to achieve a sense of style, dimension and depth.

Photo 259 A-D Advanced Photography Laboratory Practice

- Demonstrate ability to recognize and recall advanced analog and digital photographic tools, materials and processes, including camera controls, image exposure and processing techniques, available light and artificial light techniques, and photographic printing techniques.
- Demonstrate ability to recognize and recall proper advanced analog and digital laboratory practices necessary for making and presenting photographic prints of optimum technical quality, craft and professional standards.

Art 160 Portfolio and Art Presentation

- Orchestrate visual elements to produce a portfolio reflecting personal direction.
- Analyze and demonstrate the production of a professional bio, resume and media materials as applied in school applications; scholarship grant applications; and other related professional documentation.

Art 165 A-C Sculpture Laboratory Practice

- Ability to discern and identify techniques, tools and equipment used to create contemporary sculpture.
- Exhibit an understanding of safety and health issues that are encountered within a sculpture studio environment.

Art 184 Drawing for Animation

- Draw a sequence of a character in movement that incorporate color and design principles to achieve a sense of style, dimension and depth.

Photo 267 Documentary Photography

- Demonstrate the ability to recognize and recall the critical issues and visual strategies of camera lens culture within the context of documentary photographic practice.
- Create an extended series of photographs of creative expression that demonstrates the purposeful use of the critical issues and visual strategies of camera lens culture as a visual document within the framework of a long-term documentary project, including conceptual development and execution, image editing and sequencing, the use of text and various presentation strategies.
- Demonstrate advanced application of photographic tools, materials and processes, including camera controls, image exposure and processing strategies, and photographic printing techniques.
- Demonstrate advanced application of proper laboratory practices necessary for making and presenting photographic images of optimum technical quality, craft and professional standards.
- Demonstrate application of critical thinking practices in describing, interpreting and evaluating the use of photography as a means of effective creative expression and communication of personal vision within the contexts of society and culture.

**Visual Arts and Humanities
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Spring 2013

Art 199 Special Studies or Projects in Art

- Upon successful completion of this course, students will have the skills to independently produce problem-solving projects that successfully incorporate the basic concepts of visual art.
- Students will be able to identify, examine, and assess a component of the discipline in a study of individualized content.

Photo 150 Photography I

- Create photographs of creative expression that demonstrate the purposeful use of photography's aesthetic attributes, including the use of light, compositional organization, photographic description, emphasis and moments of exposure.
- Demonstrate application of photographic tools, materials and processes, including camera controls, image exposure and processing.

- Demonstrate application of proper laboratory practices for making optimum photographic prints.
- Demonstrate application of proper laboratory practices for optimum print finishing and presentation.

Photo 167 Lens Culture and the Public Eye

- Demonstrate the ability to recognize and recall the critical issues and visual strategies of camera lens culture within the contexts of public, street and documentary photographic practice.
- Create photographs of creative expression that demonstrate the purposeful use of the critical issues and visual strategies of camera lens culture as a visual document within the contexts of within the contexts of public, street and documentary photographic practice.
- Demonstrate application of photographic tools, materials and processes, including camera controls, image exposure and processing strategies, and photographic printing techniques.
- Demonstrate application of proper laboratory practices necessary for making and presenting photographic images of optimum technical quality, craft and professional standards.
- Demonstrate application of critical thinking practices in describing, interpreting and evaluating the use of photography as a means of effective creative expression and communication of personal vision within the contexts of society and culture.

**Visual Arts and Humanities
SLO Assessment Plan**

Fall 2013

Art 120 Two-Dimensional Design

- Critique art verbally and in writing.

Art 121 Painting I

- Critique art verbally and in writing.

Art 124 Drawing I

- Critique art verbally and in writing.

Art 125 Drawing II

- Critique art verbally and in writing.

Art 199 Special Studies or Projects in Art

- Make individualized aesthetic decisions and judgments related to their own artwork.
- Write one page *Project Proposal* describing the goals and methods of the special study or project.

Art 240 Drawing the Human Head

- Critique art verbally and in writing.

Art 271 Digital Art Media: Typography

- Typeset text using professional type rules and standards.

Art 272 Digital Art Media: Page Layout

- Build page layouts that incorporate color and design principles to achieve a sense of style, dimension and depth.

Art 273 Digital Art Media: Print Production

- Write a list of at least 20 steps to include in a pre-press procedure.

Art 274 Digital Art Media: Web Design

- Build web layouts that incorporate and design principles to achieve a sense of style, dimension, and depth.

Art 275 Digital Imaging II

- Plan, prepare, and design digital imagery for fine art that incorporates message in conjunction with design and technical elements of professional quality.

Art 280 Sculpture III: The Structure of Sculpture

- Recognize and discuss the importance of conceptual and technological developments of contemporary sculpture - with an understanding of sculpture as a vehicle for social, political, and cultural expression.

Photo 151 Photography II

- Demonstrate the ability to analyze photographic images and utilize the application of advanced photographic processes and materials, including image optimization and processing techniques, the use of dynamic tonal range the photographic printing techniques.
- Demonstrate application of proper laboratory practices necessary for making and presenting photographic prints of optimum technical quality, craft and professional standards.

Photo 199 Special Studies on Projects in Photography

- Demonstrate the ability to recognize and recall the critical issues and visual strategies of historical, modern and contemporary photographic thought within specialized genres of photographic practice.
- Create photographs of creative expression that demonstrate the purposeful use of visual strategies that attempt to establish personal visual themes, ideas and concepts within the contexts of historical, modern and contemporary photographic practice.
- Demonstrate application of photographic tools, materials and processes, including camera controls, image exposure and processing strategies, and photographic printing techniques.
- Demonstrate application of proper laboratory practices necessary for making and presenting photographic images of optimum technical quality, craft and professional standards.
- Demonstrate application of critical thinking practices in describing, interpreting and evaluating the use of photography as a means of effective creative expression and communication of personal vision.

Photo 298 Selected Topics in Photography

- Demonstrate the ability to recognize and recall the critical issues and visual strategies of historical, modern and contemporary photographic thought within specialized genres of photographic practice.
- Create photographs of creative expression that demonstrate the purposeful use of visual strategies that attempt to establish personal visual themes, ideas and concepts within the contexts of historical, modern and contemporary photographic practice.

- Demonstrate application of photographic tools, materials and processes, including camera controls, image exposure and processing strategies, and photographic printing techniques.
- Demonstrate application of proper laboratory practices necessary for making and presenting photographic images of optimum technical quality, craft and professional standards.
- Demonstrate application of critical thinking practices in describing, interpreting and evaluating the use of photography as a means of effective creative expression and communication of personal vision.

Photo 299A Selected Topics in Photography

- Demonstrate the ability to recognize and recall the critical issues and visual strategies of historical, modern and contemporary photographic thought within specialized genres of photographic practice.
- Create photographs of creative expression that demonstrate the purposeful use of visual strategies that attempt to establish personal visual themes, ideas and concepts within the contexts of historical, modern and contemporary photographic practice.
- Demonstrate application of photographic tools, materials and processes, including camera controls, image exposure and processing strategies, and photographic printing techniques.
- Demonstrate application of proper laboratory practices necessary for making and presenting photographic images of optimum technical quality, craft and professional standards.
- Demonstrate application of critical thinking practices in describing, interpreting and evaluating the use of photography as a means of effective creative expression and communication of personal vision.

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Art 220 Painting II

- Critique art verbally and in writing.

Art 229 Sculpture II

- Recognize and discuss the importance of conceptual and technological developments of sculpture since 1975—with an understanding of sculpture as a vehicle for social, political and cultural expression.
- Compose sculpture with the ability to control media, and the exploration advanced conceptual and technological knowledge of contemporary sculpture.
- Orchestrate visual elements to produce sculpture reflecting personal direction and communication skills through mixed media elements.
- Assess and critique in writing and verbally the history, theories and techniques of sculpture since 1975. 5 Demonstrate application of sculpture tools, materials and processes at an advanced level in a safe and effective manner.

Art 230 Figure Drawing I

- Critique art verbally and in writing.

Art 231 Figure Drawing II

- Critique art verbally and in writing.

Art 283 A-D Foundry Technology and Equipment

- Recognize and discuss operation of tools and related foundry equipment.
- Assess and participate in metal casting processes through the actual operation of furnaces and casting equipment.
- Assess and critique the theory and practice of refractory, burner and combustion safety systems indispensable to the production of contemporary sculpture.
- Demonstrate application of foundry tools, equipment, materials and processes at an advanced level in a safe and effective manner.
- Examine and evaluate the practice, operation and maintenance of sculpture foundry equipment and casting production tools.
- Demonstrate the ability to recognize and recall the critical issues and visual strategies of historical, modern and contemporary art thought within specialized genres of specific media.

Photo 152 Photography III

- Differentiate the differences between small format cameras and large format cameras in the creation of photographs including the specialized functions of the view camera in image control and construction.
- Demonstrate the application of the large format camera through appropriate camera controls, image exposure and processing, specialized materials, and various other photographic tools and strategies.

Photo 153 Advanced Large Format Photography

- Differentiate the differences between small format cameras and large format cameras in the creation of photographs including the specialized functions of the view camera in image control and construction.
- Demonstrate the application of the large format camera through appropriate camera controls, image exposure and processing, specialized materials, and various other photographic tools and strategies.
- Create photographic prints of optimum quality using proper laboratory practices, with strong applications of technical craft and professional standards to produce images with strong photographic aesthetics for effective communication.

**Visual Arts and Humanities
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Fall 2014

Art 280 Sculpture III: The Structure of the Sculpture

- Compose sculpture with the ability to control media and explore structural elements in sculpture of all media.
- Orchestrate visual elements to fabricate shapes and elements in sculpture of all media.
- Assess and critique in writing and verbally the theories and techniques of fabricating contemporary sculpture.
- Demonstrate application of sculpture tools, equipment, materials and processes at an advanced level in a safe and effective manner.

Photo 154 History of Photography

- Demonstrate application of critical thinking practices in describing, interpreting and evaluating photography's historical, modern and contemporary aesthetic and technical developments, practitioners and genres, and its relations within broader social, culture, and visual arts contexts.

Photo 156 Digital Photography 1

- Using current industry standard technologies, students will demonstrate their ability to analyze and process digital files using input from both scanned film and digital camera capture, including newer high-resolution image information strategies.
- Demonstrate the ability to use digital imaging process software, file management systems and output printing devices to create optimum photographic images of the highest quality both aesthetically as well as technically proficient.
- Students will demonstrate through compare and contrast the primary relationship of the new digital photography technologies and their unique strategies for image processing to that of the traditional/analog photographic practices historical established through film and chemistry applications.
- Demonstrated critical thinking practices by describing, interpreting and evaluating these digital photographic practices as a means for developing one's personal vision, an aesthetic process for creative expression and the means for strong visual communication.

Photo 250 A-D Artist in Residence

- Identify the relevant issues specific the artist-in-residence specialty with both the medium of photography as a contemporary image making process and in a larger historical context of art.
- Compare and contrast the issues presented by the visiting artist with those issues and methods prevalent within the student's own personal image making style and approach.
- Apply these new methods, skill sets and approaches, noting similar or varying results and recording data and aesthetic issues for future exploration of a personal vision.
- Conclude through the use of critical thinking practices (description, interpretation and evaluation) the appropriateness of the resulting image making strategies with the visiting artist, considering the various technical, aesthetic and personal objectives for effective creative expression and communication as expressed by the artist in residence and reframed within one's personal vision.

Visual Arts and Humanities SLO Assessment Plan

Spring 2015

Art 100 Art Appreciation

- Apply the appropriate art terminology and vocabulary to the works of art discussed during the semester.
- Analyze the artistic styles of the art works discussed in this course while also placing these works of art in the correct chronological order.
- Discuss and analyze art techniques as covered in this course.
- Analyze and apply the appropriate symbolic content to a selection of works of art as studied during the semester.

Art 147 American Art

- Relate and apply appropriate art terminology and vocabulary to works of art.
- Analyze and evaluate are and monuments in the art historical canon.
- Formulate a critically thoughtful visual analysis argument.
- Identify image bank artworks and unknowns artworks by style, materials, and/or artist substantiating answers.

Photo 182 The Platinum Print

- Distinguish the relevance of the long scale photographic negative in the creation of a high quality platinum/palladium image.
- Synthesize image processing as it pertains to the mixing, coating and exposing of hand applied emulsions in the creation of a platinum/palladium image.
- Formulate strategies for the proper application of laboratory practices necessary for making and presenting platinum/palladium prints of optimum technical quality, craft and professional standards.
- Conclude through the use of critical thinking practices (description, interpretation and evaluation) the appropriateness of the resulting photographs considering the various technical, aesthetic and personal objectives for effective creative expression and communication of one's personal vision.

Photo 183 The Refined Platinum Print

- Compare and contrast advanced image processing as it pertains to the fundamentals of mixing, paper selection, negative quality, coating and exposing of hand applied emulsions in the creation of a platinum/palladium image.
- Differentiate from fundamental strategies the proper application of the platinum palladium emulsions by recognizing and further refining the laboratory practices necessary for the making and presenting of photographic prints of optimum technical quality, craft and higher professional standards.
- Conclude through the use of critical thinking practices (description, interpretation and evaluation) the appropriateness of the resulting photographs considering the various technical, aesthetic and personal objectives for effective creative expression and communication of one's personal vision.

Photo 352 Digital Photography II

- Demonstrate ability to recognize and recall various aspects of photography's historical, modern and contemporary aesthetic and technical developments, practitioners, genres and trends in photographic thought.
- Demonstrate the ability to recognize and recall the critical issues and visual strategies of various historical, modern and contemporary photographic thought within various genres of photographic practice.
- Demonstrate application of critical thinking practices in describing, interpreting and evaluating photography's various historical, modern and contemporary aesthetic and technical developments, practitioners and genres, critical issues, visual strategies and its relationship within broader social, cultural and visual arts contexts.

APPENDIX 7

- 7.1 Student Survey Results - Visual Arts
- 7.2 Student Survey Results - Photography
- 7.3 Student Survey Results - Humanities

Grossmont College Art and Humanities Department Student Survey
Art
Fall 2010
N=318

Q1. What is your reason(s) for taking this class? (check all that apply)

	Frequency	Percent
General interest	152	54.3
General education requirement	116	41.4
Required for major	76	27.1
Transfer	43	15.4
Improve job skills	35	12.5
Prerequisite	23	8.2
Improve basic skills/college success	15	5.4
Other	12	4.3

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 280).

Q1b. What is your reason(s) for taking this class? (Other Text)

	Frequency
Art	1
Art is fun	1
Beauty has form.	1
Extra credits to be full-time student.	1
Fun	1
I love Animation	1
I needed more units for the semester.	1
I want experience in different art forms.	1
Improve Ceramic skills	1
Love Art.	1
Love it. My passion, want to learn more	1
Post 9-11 GI bill.	1

Q2. How did you find out about this class?

	Frequency	Percent
Class schedule or college catalog	230	82.1
Grossmont College counselor	38	13.6
Other student recommendation	29	10.4
Friend or family member	27	9.6
Instructor	14	5.0
Other	11	3.9
Grossmont College presentation or special event (teacher came to class; attended fair or campus activity)	2	.7
Public media (radio, TV, newspaper, ad)	2	.7
Work referral	1	.4

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 280).

Q2b. How did you find out about this class? (Other Text)

	Frequency
Poster	3
Flyers and banners around school	2
Blue Sheet	1
Catalog	1
FIDM College	1
High school counselor	1
I looked for it online at Grossmont.edu	1
Instructor spoke to Vets group.	1

Q3. How many courses have you taken in this department at Grossmont College? (Including this current course and any repeated courses)

	Frequency	Percent
One	135	48.0
Two	57	20.3
Three	28	10.0
More than three	61	21.7
Total	281	100.0
No Response	37	
Total	318	

Q4. This class was delivered:

	Frequency	Percent
In a traditional classroom setting	257	93.8
Other	14	5.1
As a hybrid (part in classroom/part online)	2	.7
Online (100%)	1	.4
Total	274	100.0
No Response	44	
Total	318	

Q4b. This class was delivered: (Other Text)

	Frequency
Studio	7
Studio Class	4
Lab	3
Kick-ass building	1
Lab/Lecture	1

Q5a. What modes of communication are made available to you by your instructor?

	Frequency	Percent
Face to Face	225	82.4
Email	166	60.8
Telephone/Voice Mail	119	43.6
Other	7	2.6

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 273).

Q5b. What modes of communication do you use most often when contacting your instructor?

	Frequency	Percent
Face to Face	233	84.7
Email	72	26.2
Telephone/Voice Mail	12	4.4
Other	2	.7

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 275).

Q5c. What modes of communication do you prefer your instructor to use when responding to your message?

	Frequency	Percent
Face to Face	155	70.14
Email	105	47.51
Telephone/Voice Mail	14	6.33
Other	3	1.36

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 221).

Q6. Which of the following do you check most frequently for course information and/or messages?

	Frequency	Percent
Email	177	67.6
Blackboard announcements	70	26.7
Other	34	13.0
Voicemail	14	5.3

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 262).

Q6b. Which of the following do you check most frequently for course information and/or messages?(Other Text)

	Frequency
In class	6
Syllabus	5
Face to Face	3
In class announcements	3
Attending class	2
Don't Check	2
Handouts	2
Calendar	1
Handouts/In Person	1
Has a website to check	1
Lab	1
Messenger Dog	1
Neither but if I had to, I would email.	1
Only in class	1
Professor/ Office	1
Schedule	1
Teacher	1
What Steve says	1

Q7. When I have questions or need to talk about course content or assignments, I usually meet/talk to my instructor:

	Frequency	Percent
Before or after my class meets	224	80.0
Via email	57	20.4
During office hours/appointment	48	17.1
Via telephone	8	2.9
Never - explain why	8	2.9

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 280).

Q7b. When I have questions or need to talk about course content or assignments, I usually meet/talk to my instructor: (Explanation Text)

	Frequency
Don't need to	4
During class	1
Labs	1
Never seem to help	1
No questions	1

Q8-1. Who else or what else do you turn to for extra help? (Friends who have taken the class)

	Frequency	Percent
Friends who have taken the class	185	100.0
Total	185	100.0
Not Selected	133	
Total	318	

Q8-2a. Who else or what else do you turn to for extra help? (Websites)

	Frequency	Percent
Websites (identify)	47	100.0
Total	47	100.0
Not Selected	271	
Total	318	

Q8-2b. Who else or what else do you turn to for extra help? (Website Text)

	Frequency
Google	7
Blackboard	4
Art Websites	2
Google Images	2
Lynda.com	2
.org/.gov/.net	1
Adobe help	1
Adobe TV	1
Adobe, You Tube	1
Adobe.com	1
Any animation tutorials	1
Blackboard/database/Google	1
Class subject related	1
Drawings	1
Free animator tutorials	1
Google/ You Tube	1
Grossmont.edu	1
Look up similar activites	1
Tutorials	1
Variety-Google	1
www.gccd.edu	1
You Tube tutorials	1
You Tube tutorials, Adobe	1

Q8-3a. Who else or what else do you turn to for extra help? (Other)

	Frequency	Percent
Other	58	100.0
Total	58	100.0
Not Selected	260	
Total	318	

Q8-3b. Who else or what else do you turn to for extra help? (Other Text)

	Frequency
Classmates	13
Books	6
Labs	6
Friend in class	4
Friends	3
Textbook	3
DMAC Lab	2
Instructor	2
No one	2
Tutoring	2
Artist friend	1
Books "For Dummies"	1
Family Members	1
Family, Lab	1
Friday Instructors	1
Internet/Books	1
Lab instructor	1
Lab Tech. AI Venture	1
Museums	1
My previous vast knowledge	1
Other professionals	1
Other students in advance sections	1
Student	1
Syllabus	1
The art book	1

Q9. Which of the following course resources helped you learn the course material?

	Frequency	Percent
Lecture	208	75.4
Homework/assignments	135	48.9
Handouts	121	43.8
Group work in class	117	42.4
Videos/DVDs	98	35.5
Textbook	79	28.6
Computer presentations	53	19.2
PowerPoint slides	44	15.9
Other	41	14.9
Quizzes	31	11.2
Study groups	19	6.9
Course Blackboard site	18	6.5
Instructor website	8	2.9
Transparencies	3	1.1

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 276).

Q9b. Which of the following course resources helped you learn the course material? (Other Text)

	Frequency
Demonstrations	12
Labs	7
Instructor	3
One on one with instructor	2
Practice	2
Books	1
Campus library	1
Classwork	1
Doing my own research at home for more understanding	1
Examples	1
Examples and Presentations	1
Freedom to work	1
Hands on	1
In class work	1
Independent study	1
Online tutorials	1
Personal research	1
Project	1
Skills from other class in Art	1
Websites. Lab work.	1

Q10. Which of the following course resources do you feel would help future students learn the course material?

	Frequency	Percent
Lecture	180	67.7
Group work in class	121	45.5
Handouts	115	43.2
Homework/assignments	109	41.0
Videos/DVDs	99	37.2
Textbook	84	31.6
PowerPoint slides	64	24.1
Computer presentations	57	21.4
Study groups	47	17.7
Quizzes	41	15.4
Course Blackboard site	40	15.0
Instructor website	38	14.3
Other	35	13.2
Transparencies	5	1.9

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 266).

Q11d. Were required to use/or voluntarily used any of the following campus resources? (Library - online resources)

	Frequency	Percent
Required	18	14.2
Voluntary	109	85.8
Total	127	100.0
No Response	191	
Total	318	

Did you find the resource helpful or not helpful? (Library - online resources)

	Frequency	Percent
Very Helpful	62	45.6
Somewhat Helpful	30	22.1
Neither Helpful nor Unhelpful	36	26.5
Somewhat Unhelpful	4	2.9
Very Unhelpful	4	2.9
Total	136	100.0
No Response	182	
Total	318	

Q11e. Were required to use/or voluntarily used any of the following campus resources? (On-Campus Library)

	Frequency	Percent
Required	23	14.7
Voluntary	133	85.3
Total	156	100.0
No Response	162	
Total	318	

Did you find the resource helpful or not helpful? (On-Campus Library)

	Frequency	Percent
Very Helpful	68	45.0
Somewhat Helpful	25	16.6
Neither Helpful nor Unhelpful	41	27.2
Somewhat Unhelpful	11	7.3
Very Unhelpful	6	4.0
Total	151	100.0
No Response	167	
Total	318	

Q11f. Were required to use/or voluntarily used any of the following campus resources? (Math Study Center)

	Frequency	Percent
Required	7	7.4
Voluntary	87	92.6
Total	94	100.0
No Response	224	
Total	318	

Did you find the resource helpful or not helpful? (Math Study Center)

	Frequency	Percent
Very Helpful	19	18.4
Somewhat Helpful	12	11.7
Neither Helpful nor Unhelpful	58	56.3
Somewhat Unhelpful	5	4.9
Very Unhelpful	9	8.7
Total	103	100.0
No Response	215	
Total	318	

Q11g. Were required to use/or voluntarily used any of the following campus resources? (Tutoring Center)

	Frequency	Percent
Required	16	15.5
Voluntary	87	84.5
Total	103	100.0
No Response	215	
Total	318	

Did you find the resource helpful or not helpful? (Tutoring Center)

	Frequency	Percent
Very Helpful	33	21.6
Somewhat Helpful	44	28.8
Neither Helpful nor Unhelpful	59	38.6
Somewhat Unhelpful	9	5.9
Very Unhelpful	8	5.2
Total	153	100.0
No Response	165	
Total	318	

Q11h. Were required to use/or voluntarily used any of the following campus resources? (DSPS)

	Frequency	Percent
Required	5	5.5
Voluntary	86	94.5
Total	91	100.0
No Response	227	
Total	318	

Did you find the resource helpful or not helpful? (DSPS)

	Frequency	Percent
Very Helpful	12	12.4
Somewhat Helpful	10	10.3
Neither Helpful nor Unhelpful	64	66.0
Somewhat Unhelpful	2	2.1
Very Unhelpful	9	9.3
Total	97	100.0
No Response	221	
Total	318	

Q11i. Were required to use/or voluntarily used any of the following campus resources? (EOPS)

	Frequency	Percent
Required	7	5.4
Voluntary	122	94.6
Total	129	100.0
No Response	189	
Total	318	

Did you find the resource helpful or not helpful? (EOPS)

	Frequency	Percent
Very Helpful	21	13.8
Somewhat Helpful	8	5.3
Neither Helpful nor Unhelpful	93	61.2
Somewhat Unhelpful	25	16.4
Very Unhelpful	5	3.3
Total	152	100.0
No Response	166	
Total	318	

Q11j. Were required to use/or voluntarily used any of the following campus resources? (Dept Computer Labs)

	Frequency	Percent
Required	13	12.5
Voluntary	91	87.5
Total	104	100.0
No Response	214	
Total	318	

Did you find the resource helpful or not helpful? (Dept Computer Labs)

	Frequency	Percent
Somewhat Unhelpful	3	2.6
Neither Helpful nor Unhelpful	53	45.3
Somewhat Helpful	19	16.2
Very Helpful	36	30.8
Very Unhelpful	6	5.1
Total	117	100.0
No Response	201	
Total	318	

Q11k. Were required to use/or voluntarily used any of the following campus resources? (Blackboard Help Line)

	Frequency	Percent
Required	18	15.3
Voluntary	100	84.7
Total	118	100.0
No Response	200	
Total	318	

Did you find the resource helpful or not helpful?(Blackboard Help Line)

	Frequency	Percent
Very Helpful	26	14.7
Somewhat Helpful	75	42.4
Neither Helpful nor Unhelpful	64	36.2
Somewhat Unhelpful	6	3.4
Very Unhelpful	6	3.4
Total	177	100.0
No Response	141	
Total	318	

Q11l. Were required to use/or voluntarily used any of the following campus resources? (Other)

	Frequency	Percent
Required	1	16.7
Voluntary	5	83.3
Total	6	100.0
No Response	312	
Total	318	

Did you find the resource helpful or not helpful? (Other)

	Frequency	Percent
Very Helpful	6	75.0
Somewhat Helpful	2	25.0
Total	8	100.0
No Response	310	
Total	318	

Were required to use/or voluntarily used any of the following campus resources? (Other Text)

	Frequency
Art workshop	1
Ask Professor	1
DMAC Lab	1
Gallery Report	1
Grossmont Art Gallery	1
In class observational le	1
Instructors Advice	1
Museums	1

Q12a. Which of the following campus resources would you recommend to future students to assist in completing this course? (Assessment & Testing Center)

	Frequency	Percent
Recommend Use	43	24.0
N/A	136	76.0
Total	179	100.0
No Response	139	
Total	318	

Q12b. Which of the following campus resources would you recommend to future students to assist in completing this course? (English Writing Lab)

	Frequency	Percent
Recommend Use	64	40.5
N/A	94	59.5
Total	158	100.0
No Response	160	
Total	318	

Q12c. Which of the following campus resources would you recommend to future students to assist in completing this course? (Tech Mall)

	Frequency	Percent
Recommend Use	98	51.0
N/A	94	49.0
Total	192	100.0
No Response	126	
Total	318	

Q12d. Which of the following campus resources would you recommend to future students to assist in completing this course? (Library- online resources)

	Frequency	Percent
Recommend Use	105	63.3
N/A	61	36.7
Total	166	100.0
No Response	152	
Total	318	

Q12e. Which of the following campus resources would you recommend to future students to assist in completing this course? (On-Campus Library)

	Frequency	Percent
Recommend Use	105	53.3
N/A	92	46.7
Total	197	100.0
No Response	121	
Total	318	

Q12f. Which of the following campus resources would you recommend to future students to assist in completing this course? (Math Study Center)

	Frequency	Percent
Recommend Use	38	27.5
N/A	100	72.5
Total	138	100.0
No Response	180	
Total	318	

Q12g. Which of the following campus resources would you recommend to future students to assist in completing this course? (Tutoring Center)

	Frequency	Percent
Recommend Use	66	32.7
N/A	136	67.3
Total	202	100.0
No Response	116	
Total	318	

Q12h. Which of the following campus resources would you recommend to future students to assist in completing this course? (DSPS)

	Frequency	Percent
Recommend Use	25	19.4
N/A	104	80.6
Total	129	100.0
No Response	189	
Total	318	

Q12i. Which of the following campus resources would you recommend to future students to assist in completing this course? (EOPS)

	Frequency	Percent
Recommend Use	45	24.6
N/A	138	75.4
Total	183	100.0
No Response	135	
Total	318	

Q12j. Which of the following campus resources would you recommend to future students to assist in completing this course? (Dept Computer Labs)

	Frequency	Percent
Recommend Use	61	41.2
N/A	87	58.8
Total	148	100.0
No Response	170	
Total	318	

Q12k. Which of the following campus resources would you recommend to future students to assist in completing this course? (Blackboard Help Line)

	Frequency	Percent
Recommend Use	77	44.5
N/A	96	55.5
Total	173	100.0
No Response	145	
Total	318	

Q12L. Which of the following campus resources would you recommend to future students to assist in completing this course? (Other)

	Frequency	Percent
Recommend Use	4	19.3
N/A	71	80.7
Total	75	100.0
No Response	243	
Total	318	

Which of the following campus resources would you recommend to future students to assist in completing this course? (Other Text)

	Frequency
Attend class	1
Grossmont Art Gallery	1
Lynda.com	1
Night time advanced ceramics classes	1

Q13. What I am learning/have learned in this class could be useful outside of the classroom for purposes other than achieving my academic goals.

	Frequency	Percent
Yes	246	88.2
No	33	11.8
Total	279	100.0
No Response	39	
Total	318	

Q14. How satisfied are you with the availability of courses in this department?

	Frequency	Percent
Very Satisfied	80	28.8
Satisfied	105	37.8
Neutral	53	19.1
Dissatisfied	33	11.9
Very Dissatisfied	7	2.5
Total	278	100.0
No Response	40	
Total	318	

Q15a. What would be your preferred start time(s) for courses to be offered? (Weekdays)

	Frequency	Percent
9am-noon	162	60.0
12-3pm	87	32.2
4pm-10pm	46	17.0
7am-8am	37	13.7
No preference	36	13.3

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 270).

Q15b. What would be your preferred start time(s) for courses to be offered? (Saturdays)

	Frequency	Percent
No preference	80	44.9
9am-noon	66	37.1
12-3pm	33	18.5
7am-8am	21	11.8
4pm-10pm	14	7.9

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 178).

Q15c. What would be your preferred start time(s) for courses to be offered? (Sundays)

	Frequency	Percent
No preference	82	51.9
9am-noon	42	26.6
12-3pm	22	13.9
7am-8am	20	12.7
4pm-10pm	11	7.0

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 158).

Q15d. What would be your preferred start time(s) for courses to be offered? (Online)

	Frequency	Percent
Online	87	100.0
No Response	231	
Total	318	

Q16. Gender

	Frequency	Percent
Male	103	37.2
Female	174	62.8
Total	277	100.0
No Response	41	
Total	318	

Q17. Age

	Frequency	Percent
Under 20	96	35.0
20 - 24	127	46.4
25 - 29	22	8.0
30 - 49	18	6.6
50 or older	11	4.0
Total	274	100.0
No Response	44	
Total	318	

Q18. Ethnicity

	Frequency	Percent
Asian	25	7.9
African American	8	2.5
Filipino	3	.9
Hispanic	54	17.0
Midde Eastern	5	1.6
Native American	2	.6
Pacific Islander	3	.9
Two or more	22	6.9
White (Not of Middle Eastern Descent)	144	45.3
Unknown/Not reported	52	16.4
Total	318	100.0

Q19. What is your primary language?

	Frequency	Percent
Arabic	6	2.3
Aramaic	1	.4
Chinese	11	4.1
English	219	82.3
Farsi	2	.8
Italian	2	.8
Japanese	5	1.9
Korean	2	.8
Russian	3	1.1
Spanish	7	2.6
Vietnamese	3	1.1
Other	5	1.9
Total	266	100.0
No Response	52	
Total	318	

Q19b. What is your primary language? (Other Text)

	Frequency
Portuguese	2
Swedish	2
American	1
Dutch	1
English	1
English/Japanese	1
Mandinka	1
Pashto	1
Vulcan	1

Q20. What is your major? (Text)

	Frequency
Art	35
Nursing	10
Psychology	10
Graphic Design	8
Business	7
Biology	6
Multimedia	5
English	4
Fine Arts	4
Photography	4
Culinary Arts	3
Hospitality	3
International Business	3
Music	3
Sculpture	3
Animation	2
Applied Design	2
Art History	2
Art/Theater	2
Communications	2
Criminal Justice	2
Engineering	2
Environmental Studies	2
Occupational Therapy	2
Political Science	2
Accounting	1
Animal Medicine	1
Anthropology	1
AOJ	1
Art (Studio and History)	1
Art and Psychology	1
Art Education	1
Art or Jap	1
Art/Graphic Design	1
Art/Design	1
Art/Film/Writing	1
Arts Graphic Design	1
Bio Anthropology	1
Bio Chem	1
Bioengineering	1
Business Admin.	1
Ceramics	1
Chemistry	1
Child Development	1
Civil Engineer	1
Computer Engineer	1
Computer Science	1
Design	1
Digital Imaging	1
Digital Media	1
Doc	1
Econ	1

Q20. What is your major? (Text)

	Frequency
Environmental Engineering	1
Film	1
General Ed.	1
General Interest	1
Graphic Arts	1
Interior Design	1
Japanese	1
Journalism	1
Law	1
Literature	1
Management	1
Marine Biology	1
Marketing	1
Math	1
Mechanical Engineering	1
Media Arts	1
Philosophy	1
Physical Therapy	1
Pre-Med	1
Psychology/ Family Counsel	1
Radiology	1
Recording Engineering	1
Social work	1
Sociology and Multimedia	1
Sports Management	1
Theater Arts	1
Traditional Art	1
Visual Communications	1
Web Design	1
Undeclared	73
Not reported	61

Q21. Please provide any additional feedback you would like the department to have.

1. Add more Art classes! Especially multimedia and digital imaging.
2. Art grading-too subjective!
3. Art history classes should be available as online or hybrid classes. More advanced classes for drawing and painting degrees.
4. Art is like the black forest in Europe. It disappears everyday and that is a damn shame.
5. Course descriptions in catalog need to be more complete.
6. Different types of classes
7. Don't cut art please!
8. Great class to take when it comes to refining one's perspective on art and the history of art (Art 100)

9. I appreciate all of your hard work and dedication
10. I have enjoyed all 3 art classes I have taken. I think the quality of instructors and instruction has been excellent and I have learned a lot and improved my skills.
11. I love the hands on learning.
12. I love this class, the group work is my favorite part of the class
13. Internet should be made available in the art labs
14. Labs are very helpful-need to expand so students don't have to fight to get in.
15. More available art classes all year long
16. More feedback from the instructor as to where you are in the class.
17. More higher division Ceramics courses at night.
18. More labs for computer classes
19. More of a hands on class. Many do not apply
20. More space needed in the labs.
21. More sure professors actually teach. Not just give projects and show videos.
22. Need more variety of classes, some patina, or glazing classes
23. Need Nighttime Ceramics 3, more lab sections
24. Not having some of the classes only available once a year
25. Please provide more art history classes, Mexican art, Native art, why did these go away?
26. Prior to this course, I had no knowledge of artwork or an appreciation for it. I am truly a changed person, now I can see how one could go nuts over these pieces of art.
27. Sell more art supplies on campus so that students don't have to go far for them
28. The department needs more courses available and more lab time!
29. We need more classes
30. We need more classes and a larger variety of classes
31. You need nighttime advanced ceramic classes

Grossmont College Art and Humanities Department Student Survey
Photography
Fall 2010
N=147

Q1. What is your reason(s) for taking this class? (check all that apply)

	Frequency	Percent
Improve basic skills/college success	84	60.0
Required for major	67	47.9
Improve job skills	39	27.9
General education requirement	21	15.0
Transfer	12	8.6
Prerequisite	12	8.6
General interest	9	6.4
Other	8	5.7

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 140).

Q1b. What is your reason(s) for taking this class? (Other Text)

	Frequency
For school grad.	1
Hobby	1
I love my teacher	1
I love photography	1
Improve photo skills	1
More time to work	1
Need w/other class	1
Practice Skills learned and extra work time	1

Q2. How did you find out about this class?

	Frequency	Percent
Class schedule or college catalog	111	79.3
Instructor	52	37.1
Other student recommendation	15	10.7
Friend or family member	11	7.9
Grossmont College presentation or special event (teacher came to class; attended fair or campus activity)	6	4.3
Grossmont College counselor	5	3.6
Other	3	2.1
Public media (radio, TV, newspaper, ad)	1	.7
Work referral	1	.7

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 140).

Q2. How did you find out about this class? (Other Text)

	Frequency
Checked website	1
Cuyamaca	1
Many students from other colleges have recommended me to Grossmont College's photo department. Everyone says we have the best photo program here.	1

Q3. How many courses have you taken in this department at Grossmont College? (Including this current course and any repeated courses)

	Frequency	Percent
One	40	28.6
Two	37	26.4
Three	9	6.4
More than three	54	38.6
Total	140	100.0
No Response	7	
Total	147	

Q4. This class was delivered:

	Frequency	Percent
In a traditional classroom setting	126	90.0
Other	12	8.6
As a hybrid (part in classroom/part online)	2	1.4
Total	140	100.0
No Response	7	
Total	147	

Q4b. This class was delivered: (Other Text)

	Frequency
Lab	8
Class/lab	3
Computer lab	1

Q5a. What modes of communication are made available to you by your instructor?

	Frequency	Percent
Face to Face	138	98.6
Email	97	69.3
Telephone/Voice Mail	45	32.1
Other	2	1.4

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 140).

Q5b. What modes of communication do you use most often when contacting your instructor?

	Frequency	Percent
Face to Face	123	89.1
Email	45	32.6
Telephone/Voice Mail	3	2.2

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 138).

Q5c. What modes of communication do you prefer your instructor to use when responding to your message?

	Frequency	Percent
Face to Face	112	81.8
Email	72	52.6
Telephone/Voice Mail	2	1.5

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 137).

Q6. Which of the following do you check most frequently for course information and/or messages?

	Frequency	Percent
Email	105	77.8
Other	24	17.8
Blackboard announcements	20	14.8
Voicemail	7	5.2

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 135).

Q6b. Which of the following do you check most frequently for course information and/or messages? (Other Text)

	Frequency
Website	7
In class	2
Bulletin Board	1
Class website	1
Classroom	1
Depending on which the instructor prefers	1
Face to face	1
Go to teacher	1
Handouts	1
Instructor's website	1
Instructor	1
Syllabus	1
Teacher	1
Teacher or student	1
Teacher Site	1
Use lab	1
Website, A photo teacher	1

Q7. When I have questions or need to talk about course content or assignments, I usually meet/talk to my instructor:

	Frequency	Percent
Before or after my class meets	112	80.0
Via email	41	29.3
During office hours/appointment	38	27.1
Never - explain why	2	1.4
Via telephone	1	.7

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 140).

Q7b. When I have questions or need to talk about course content or assignments, I usually meet/talk to my instructor: (Explanation Text)

	Frequency
I don't need help	1
Other - in class	1

Q8-1. Who else or what else do you turn to for extra help? (Friends who have taken the class)

	Frequency	Percent
Friends who have taken the class	109	100.0
Total	109	100.0
Not Selected	38	
Total	147	

Q8-2a. Who else or what else do you turn to for extra help? (Websites)

	Frequency	Percent
Websites (identify)	29	100.0
Total	29	100.0
Not Selected	118	
Total	147	

Q8-2b. Who else or what else do you turn to for extra help? (Website Text)

	Frequency
Google	6
Aphototeacher.com	3
Adobe Photoshop's site, the Strobist, Ken Rockwell, other blogs	1
Adobe, Lynda.com	1
Class websites	1
Google, Wikipedia	1
Instructor's website & helpful links	1
Instructor website	1
On the issue I need help with	1
Photoshop's website, Ken Rockwell, Lou Strobist.com, other message boards	1
Strobist	1
When I can't remember how to do something, I look at Photoshop's website or forums	1

Q8-3a. Who else or what else do you turn to for extra help? (Other)

	Frequency	Percent
Other	31	100.0
Total	31	100.0
Not Selected	116	
Total	147	

Q8-3b. Who else or what else do you turn to for extra help? (Other Text)

	Frequency
Other instructors	5
Lab	4
Instructor	3
Classmates	2
Lab instructors	2
Adjunct professors	1
Books	1
Course books	1
Instructor's website	1
Lab assistants	1
Lab Tech	1
Lab, other instructors	1
MOFA	1
Other instructors during lab hours	1
People in the street	1
Student in the lab or the teacher	1
Syllabus	1
TA	1
The other students or teachers assistant	1
Web	1

Q9. Which of the following course resources helped you learn the course material?

	Frequency	Percent
Lecture	116	82.9
Homework/assignments	100	71.4
Handouts	84	60.0
Computer presentations	58	41.4
PowerPoint slides	55	39.3
Group work in class	37	26.4
Videos/DVDs	36	25.7
Instructor website	29	20.7
Quizzes	26	18.6
Textbook	22	15.7
Other	11	7.9
Study groups	5	3.6
Course Blackboard site	3	2.1
Transparencies	2	1.4

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 140).

Q9b. Which of the following course resources helped you learn the course material? (Other Text)

	Frequency
Lab	3
Hand outs	1
Instructor	1
Lab by applying what we learned in practice	1
Lab inst coaching	1
On hands in class and outside assignments	1
Presentations of books published by professional photographers	1
Reflection with teacher	1
Self-research	1

Q10. Which of the following course resources do you feel would help future students learn the course material?

	Frequency	Percent
Lecture	92	67.2
Homework/assignments	86	62.8
Handouts	67	48.9
PowerPoint slides	49	35.8
Computer presentations	49	35.8
Group work in class	44	32.1
Videos/DVDs	40	29.2
Instructor website	39	28.5
Quizzes	30	21.9
Textbook	27	19.7
Course Blackboard site	16	11.7
Study groups	15	10.9
Other	6	4.4
Transparencies	4	2.9

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 137).

Q10b. Which of the following course resources do you feel would help future students learn the course material? (other text)

	Frequency
Handouts	1
Lab	3
New computers	1
Reflection with teacher	1

Q11a. Were required to use/or voluntarily used any of the following campus resources? (Assessment & Testing Center)

	Frequency	Percent
Required	18	29.0
Voluntary	44	71.0
Total	62	100.0
No Response	85	
Total	147	

Did you find the resource helpful or not helpful? (Assessment & Testing Center)

	Frequency	Percent
Very Helpful	13	26.5
Somewhat Helpful	8	16.3
Neither Helpful nor Unhelpful	26	53.1
Somewhat Unhelpful	1	2.0
Very Unhelpful	1	2.0
Total	49	100.0
No Response	98	
Total	147	

Q11b. Were required to use/or voluntarily used any of the following campus resources? (English Writing Lab)

	Frequency	Percent
Required	9	15.5
Voluntary	49	84.5
Total	58	100.0
No Response	89	
Total	147	

Did you find the resource helpful or not helpful? (English Writing Lab)

	Frequency	Percent
Very Helpful	15	28.8
Somewhat Helpful	10	19.2
Neither Helpful nor Unhelpful	25	48.1
Very Unhelpful	2	3.8
Total	52	100.0
No Response	95	
Total	147	

Q11c. Were required to use/or voluntarily used any of the following campus resources? (Tech Mall)

	Frequency	Percent
Required	6	9.7
Voluntary	56	90.3
Total	62	100.0
No Response	85	
Total	147	

Did you find the resource helpful or not helpful? (Tech Mall)

	Frequency	Percent
Very Helpful	22	39.3
Somewhat Helpful	8	14.3
Neither Helpful nor Unhelpful	23	41.1
Very Unhelpful	3	5.4
Total	56	100.0
No Response	91	
Total	147	

Q11d. Were required to use/or voluntarily used any of the following campus resources? (Library - online resources)

	Frequency	Percent
Required	5	7.4
Voluntary	63	92.6
Total	68	100.0
No Response	79	
Total	147	

Did you find the resource helpful or not helpful? (Library - online resources)

	Frequency	Percent
Very Unhelpful	2	3.4
Neither Helpful nor Unhelpful	24	40.7
Somewhat Helpful	9	15.3
Very Helpful	24	40.7
Total	59	100.0
No Response	88	
Total	147	

Q11e. Were required to use/or voluntarily used any of the following campus resources? (On-Campus Library)

	Frequency	Percent
Required	6	8.2
Voluntary	67	91.8
Total	73	100.0
No Response	74	
Total	147	

Did you find the resource helpful or not helpful? (On-Campus Library)

	Frequency	Percent
Very Helpful	20	36.4
Somewhat Helpful	9	16.4
Neither Helpful nor Unhelpful	25	45.5
Somewhat Unhelpful	1	1.8
Total	55	100.0
No Response	92	
Total	147	

Q11f. Were required to use/or voluntarily used any of the following campus resources? (Math Study Center)

	Frequency	Percent
Required	9	16.1
Voluntary	47	83.9
Total	56	100.0
No Response	91	
Total	147	

Did you find the resource helpful or not helpful? (Math Study Center)

	Frequency	Percent
Very Helpful	11	22.9
Somewhat Helpful	7	14.6
Neither Helpful nor Unhelpful	27	56.3
Somewhat Unhelpful	1	2.1
Very Unhelpful	2	4.2
Total	48	100.0
No Response	99	
Total	147	

Q11g. Were required to use/or voluntarily used any of the following campus resources? (Tutoring Center)

	Frequency	Percent
Required	8	14.5
Voluntary	47	85.5
Total	55	100.0
No Response	92	
Total	147	

Did you find the resource helpful or not helpful? (Tutoring Center)

	Frequency	Percent
Very Helpful	11	20.0
Somewhat Helpful	8	14.5
Neither Helpful nor Unhelpful	26	47.3
Somewhat Unhelpful	6	10.9
Very Unhelpful	4	7.3
Total	55	100.0
No Response	92	
Total	147	

Q11h. Were required to use/or voluntarily used any of the following campus resources? (DSPS)

	Frequency	Percent
Required	5	10.2
Voluntary	44	89.8
Total	49	100.0
No Response	98	
Total	147	

Did you find the resource helpful or not helpful? (DSPS)

	Frequency	Percent
Very Helpful	8	18.6
Somewhat Helpful	6	14.0
Neither Helpful nor Unhelpful	29	67.4
Total	43	100.0
No Response	104	
Total	147	

Q11i. Were required to use/or voluntarily used any of the following campus resources? (EOPS)

	Frequency	Percent
Required	6	12.0
Voluntary	44	88.0
Total	50	100.0
No Response	97	
Total	147	

Did you find the resource helpful or not helpful? (EOPS)

	Frequency	Percent
Very Helpful	9	10.8
Somewhat Helpful	6	7.2
Neither Helpful nor Unhelpful	66	79.5
Very Unhelpful	2	2.4
Total	83	100.0
No Response	64	
Total	147	

Q11j. Were required to use/or voluntarily used any of the following campus resources? (Dept Computer Labs)

	Frequency	Percent
Required	21	26.6
Voluntary	58	73.4
Total	79	100.0
No Response	68	
Total	147	

Did you find the resource helpful or not helpful? (Dept Computer Labs)

	Frequency	Percent
Very Helpful	42	55.3
Somewhat Helpful	8	10.5
Neither Helpful nor Unhelpful	24	31.6
Somewhat Unhelpful	1	1.3
Very Unhelpful	1	1.3
Total	76	100.0
No Response	71	
Total	147	

Q11k. Were required to use/or voluntarily used any of the following campus resources? (Blackboard Help Line)

	Frequency	Percent
Required	12	21.1
Voluntary	45	78.9
Total	57	100.0
No Response	90	
Total	147	

Did you find the resource helpful or not helpful? (Blackboard Help Line)

	Frequency	Percent
Very Helpful	39	50.6
Somewhat Helpful	9	11.7
Neither Helpful nor Unhelpful	27	35.1
Somewhat Unhelpful	1	1.3
Very Unhelpful	1	1.3
Total	77	100.0
No Response	70	
Total	147	

Q11L. Were required to use/or voluntarily used any of the following campus resources? (Other)

	Frequency	Percent
Required	10	29.4
Voluntary	24	70.6
Total	34	100.0
No Response	113	
Total	147	

Did you find the resource helpful or not helpful? (Other)

	Frequency	Percent
Very Helpful	30	96.8
Neither Helpful nor Unhelpful	1	3.2
Total	31	100.0
No Response	116	
Total	147	

Were required to use/or voluntarily used any of the following campus resources? (Other Text)

	Frequency
Lab	13
Photo lab	4
Dark Room	2
Digital Lab	2
Labs	2
Photo Lab	2
Course lab	1
Dark room lab	1
Dig. Photo lab/Photo labs	1
Digital Computer lab	1
Digital Computer Lab time	1
Instructor Website	1
Lab (Photo)	1
Lab Darkroom	1
Photo Lab on weekends	1

Q12a. Which of the following campus resources would you recommend to future students to assist in completing this course? (Assessment & Testing Center)

	Frequency	Percent
Recommend Use	30	40.0
N/A	45	60.0
Total	75	100.0
No Response	72	
Total	147	

Q12b. Which of the following campus resources would you recommend to future students to assist in completing this course? (English Writing Lab)

	Frequency	Percent
Recommend Use	32	41.0
N/A	46	59.0
Total	78	100.0
No Response	69	
Total	147	

Q12c. Which of the following campus resources would you recommend to future students to assist in completing this course? (Tech Mall)

	Frequency	Percent
Recommend Use	37	43.5
N/A	48	56.5
Total	85	100.0
No Response	62	
Total	147	

Q12d. Which of the following campus resources would you recommend to future students to assist in completing this course? (Library- online resources)

	Frequency	Percent
Recommend Use	42	50.0
N/A	42	50.0
Total	84	100.0
No Response	63	
Total	147	

Q12e. Which of the following campus resources would you recommend to future students to assist in completing this course? (On-Campus Library)

	Frequency	Percent
Recommend Use	20	26.7
N/A	55	73.3
Total	75	100.0
No Response	72	
Total	147	

Q12f. Which of the following campus resources would you recommend to future students to assist in completing this course? (Math Study Center)

	Frequency	Percent
Recommend Use	30	38.5
N/A	48	61.5
Total	78	100.0
No Response	69	
Total	147	

Q12g. Which of the following campus resources would you recommend to future students to assist in completing this course? (Tutoring Center)

	Frequency	Percent
Recommend Use	20	26.7
N/A	55	73.3
Total	75	100.0
No Response	72	
Total	147	

Q12h. Which of the following campus resources would you recommend to future students to assist in completing this course? (DSPS)

	Frequency	Percent
Recommend Use	19	25.3
N/A	56	74.7
Total	75	100.0
No Response	72	
Total	147	

Q12i. Which of the following campus resources would you recommend to future students to assist in completing this course? (EOPS)

	Frequency	Percent
Recommend Use	41	48.2
N/A	44	51.8
Total	85	100.0
No Response	62	
Total	147	

Q12j. Which of the following campus resources would you recommend to future students to assist in completing this course? (Dept Computer Labs)

	Frequency	Percent
Recommend Use	63	63.0
N/A	37	37.0
Total	100	100.0
No Response	47	
Total	147	

Q12k. Which of the following campus resources would you recommend to future students to assist in completing this course? (Blackboard Help Line)

	Frequency	Percent
Recommend Use	40	46.0
N/A	47	54.0
Total	87	100.0
No Response	60	
Total	147	

Q12L. Which of the following campus resources would you recommend to future students to assist in completing this course? (Other)

	Frequency	Percent
Recommend Use	26	100.0
No Response	121	
Total	147	

Which of the following campus resources would you recommend to future students to assist in completing this course? (Other Text)

	Frequency
Lab	12
Photo lab	6
Digital Lab	2
Lab Darkroom	2
Course lab	1
Dig. Photo lab/Photo labs	1
Digital Computer lab	1
Photo Lab on weekends	1

Q13. What I am learning/have learned in this class could be useful outside of the classroom for purposes other than achieving my academic goals.

	Frequency	Percent
Yes	137	99.3
No	1	.7
Total	138	100.0
No Response	9	
Total	147	

Q14. How satisfied are you with the availability of courses in this department?

	Frequency	Percent
Very Satisfied	61	44.2
Satisfied	49	35.5
Neutral	10	7.2
Dissatisfied	9	6.5
Very Dissatisfied	9	6.5
Total	138	100.0
No Response	9	
Total	147	

Q15a. What would be your preferred start time(s) for courses to be offered? (Weekdays)

	Frequency	Percent
9am-noon	67	52.8
4pm-10pm	56	44.1
12-3pm	39	30.7
No preference	17	13.4
7am-8am	8	6.3

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 127).

Q15b. What would be your preferred start time(s) for courses to be offered? (Saturdays)

	Frequency	Percent
9am-noon	49	48.5
12-3pm	37	36.6
4pm-10pm	28	27.7
No preference	27	26.7
7am-8am	9	8.9

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 101).

Q15c. What would be your preferred start time(s) for courses to be offered? (Sundays)

	Frequency	Percent
No preference	42	50.6
9am-noon	26	31.3
12-3pm	19	22.9
4pm-10pm	10	12.0
7am-8am	8	9.6

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 83).

Q15d. What would be your preferred start time(s) for courses to be offered? (Online)

	Frequency	Percent
Online	26	100.0
No Response	121	
Total	147	

Q16. Gender

	Frequency	Percent
Male	65	47.4
Female	72	52.6
Total	137	100.0
No Response	10	
Total	147	

Q17. Age

	Frequency	Percent
Under 20	19	13.9
20 - 24	51	37.2
25 - 29	36	26.3
30 - 49	21	15.3
50 or older	10	7.3
Total	137	100.0
No Response	10	
Total	147	

Q18. Ethnicity

	Frequency	Percent
Asian	10	6.8
African American	5	3.4
Filipino	3	2.0
Hispanic	34	23.1
Midde Eastern	2	1.4
Two or more	8	5.4
White (Not of Middle Eastern Descent)	71	48.3
Unknown/Not reported	14	9.5
Total	147	100.0

Q19. What is your primary language?

	Frequency	Percent
Arabic	1	.7
Chinese	1	.7
English	109	80.7
Japanese	3	2.2
Korean	1	.7
Russian	4	3.0
Spanish	8	5.9
Tagalog	1	.7
Other	7	5.2
Total	135	100.0
No Response	12	
Total	147	

Q19b. What is your primary language? (Other Text)

	Frequency
Portuguese	4
American Sign Language	2
Danish	1

Q20. What is your major? (Text)

	Frequency
Photography	58
Fine Arts	4
Art	3
Graphic Design	3
Audio production/Photo	2
Business	2
Digital Media	2
Exercise Science	2
Nursing	2
Philosophy	2
Photo/Ceramics	2
Video/film	2
AA Photo 2008	1
AA Photography	1
Anthropology & Photograph	1
Art, Emphasis in Digital	1
Graphic Design/Photo	1
History	1
Journalism	1
Multi-Cultural Studies/Political Science	1
Nursing (minor Photo)	1
Photo & Video Prod	1
Political Science	1
Psychology	1
Studio Art	1
Visual Communications	1
Undeclared	30
Not reported	19

Q21. Please provide any additional feedback you would like the department to have.

1. Add more classes!
2. Additional time for photography lab Friday and Saturday.
3. Amanda & Suda are awesome! Susan Too!!
4. Any additional lab hours, especially on weekdays would be extremely helpful for completing classwork and improving skills.
5. Bring CS5 to the digital photo lab
6. Didn't know resources in #11 & 12 existed. Do instructors have web sites or computer blackboards?
7. Digital Lab is a lifesaver to Digital Photo I. Please, though, upgrade the computers to be able to run CS5!
8. Everyone is cool.
9. Great facility in general great teachers

10. Great Job in Department
11. I appreciate the photo labs and have always found myself needing it more than anything.
12. I enjoy this class
13. I love the photo labs. The teachers provide great hand-on feedback.
14. I really love this department and our teachers
15. I would like to see both the darkroom and digital labs open Friday 9-10 and 9-6 Saturday.
16. Instruction in Photography is generally outstanding-needs more hands-on/lab experience. Labs are very helpful!
17. Instructor always gives good feedback and makes us realize our potential in a positive manner.
18. It seems certain classes are only offered at certain times. Limited classes. Many of us working on AA have difficulty getting the classes we need with limited number of classes and times.
19. It would be better if all classes in the Dept were offered in both Spring & Fall instead of either/or (in some cases).
20. It's very clean and nothing is broken
21. Keep our photo classes! Please!
22. Keep the labs they are very useful.
23. Keep the photo department amazing!
24. Love taking photography classes here, keep up the good work!
25. More class availability!!!
26. More classes available
27. More lab time!!
28. More photo classes offered and extended lab hours
29. N/A
30. Need more analog photo classes
31. New comps, try not to cut classes
32. New computer. More lab hours.
33. Photography instructor are excellent especially Professor House. Lab is essential and instructors are terrific!
34. Please don't stop offering such awesome classes!
35. Professor House is the best instructor I have encountered.

36. Suda House is a GREAT teacher with a lot of heart
37. Suda House is passionate & informative about her subject!
38. Suda is a wonderful and encouraging instructor.
39. Suda, Amanada & Susan are Awesome!
40. Thanks
41. The class offerings are ridiculously low & financial aid department is BAD!
42. The lab helps me finish all my projects.
43. The only thing I don't really like is that the lab is only open Friday & Saturday.
44. These photography labs are invaluable and are a tremendous resource for students. The labs allow us to spend the necessary time on our work to be successful in our courses.
45. This is a digital lab that is found very beneficial.
46. Well-rounded program
47. You guys are doing great! Love the organization of the dark room, lab, classroom, etc.

Grossmont College Art and Humanities Department Student Survey
Humanities
Fall 2010
N=283

Q1. What is your reason(s) for taking this class? (check all that apply)

	Frequency	Percent
General education requirement	212	76.8
General interest	107	38.8
Improve basic skills/college success	81	29.3
Transfer	69	25.0
Required for major	63	22.8
Prerequisite	22	8.0
Other	6	2.2
Improve job skills	2	.7

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 276).

Q1b. What is your reason(s) for taking this class? (Other Text)

	Frequency
Teacher was recommended	1
Only class available	1
Like the subject	1
Improve gpa	1
I was told by a friend it w	1
Awareness	1

Q2. How did you find out about this class?

	Frequency	Percent
Class schedule or college catalog	220	79.7
Grossmont College presentation or special event (teacher came to class; attended fair or campus activity)	47	17.0
Grossmont College counselor	44	15.9
Friend or family member	38	13.8
Other student recommendation	29	10.5
Other	6	2.2
Work referral	3	1.1
Instructor	2	.7
Public media (radio, TV, newspaper, ad)	1	.4

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 276).

Q2. How did you find out about this class? (Other Text)

	Frequency
Paki	1
Online class schedule	1
National university	1
I saw it in the school class book	1
Green sheet (transfer)	1
General ed. Requirements	1

Q3. How many courses have you taken in this department at Grossmont College? (Including this current course and any repeated courses)

	Frequency	Percent
More than three	25	9.1
Three	21	7.6
Two	51	18.5
One	178	64.7
Total	275	100.0
No Response	8	
Total	283	

Q4. This class was delivered:

	Frequency	Percent
In a traditional classroom setting	272	98.9
online (100%)	1	.4
As a hybrid (part in classroom/part online)	2	.7
Total	275	100.0
No Response	8	
Total	283	

Q5a. What modes of communication are made available to you by your instructor?

	Frequency	Percent
Face to Face	252	90.6
Email	217	78.1
Telephone/Voice Mail	85	30.6
Other	14	5.0

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 278).

Q5b. What modes of communication do you use most often when contacting your instructor?

	Frequency	Percent
Face to Face	167	60.7
Email	163	59.3
Telephone/Voice Mail	9	3.3
Other	2	.7

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 275).

Q5c. What modes of communication do you prefer your instructor to use when responding to your message?

	Frequency	Percent
Email	197	72.4
Face to Face	156	57.4
Telephone/Voice Mail	10	3.7
Other	7	2.6

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 272).

Q6. Which of the following do you check most frequently for course information and/or messages?

	Frequency	Percent
Email	206	74.9
Voicemail	89	32.4
Blackboard announcements	86	31.3
Other	33	12.0

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 275).

Q6b. Which of the following do you check most frequently for course information and/or messages? (Other Text)

	Frequency
Instructor/Class website	13
Syllabus	12
In class	2
Online	2
Classroom lessons	1
Face to face	1
Grossmont.edu	1
Instructor's course	1

Q7. When I have questions or need to talk about course content or assignments, I usually meet/talk to my instructor:

	Frequency	Percent
Before or after my class meets	182	66.2
Via email	145	52.7
During office hours/appointment	48	17.5
Never - explain why	10	3.6
Via telephone	1	.4

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 275).

Q7b. When I have questions or need to talk about course content or assignments, I usually meet/talk to my instructor: (Explanation Text)

	Frequency
Talk to classmates first	1
Shy to ask questions	1
No need	1
I handle my business	1
I do not have questions	1
I ask classmate	1
Haven't had anything to discuss	1
Embarrassed/shy	1
Because of schedule	1
Haven't needed to	1

Q8-1. Who else or what else do you turn to for extra help? (Friends who have taken the class)

	Frequency	Percent
Friends who have taken the class	176	100.0
Total	176	100.0
Not Selected	107	
Total	283	

Q8-2a. Who else or what else do you turn to for extra help? (Websites)

	Frequency	Percent
Websites (identify)	43	100.0
Total	43	100.0
Not Selected	240	
Total	283	

Q8-2b. Who else or what else do you turn to for extra help? (Website Text)

	Frequency
Google	14
Blackboard	9
Instructor website	6
www.grossmont.edu	3
You tube	2
Those specific to current	1
Syllabus	1
Slides shown in class	1
Research article	1
Related to topic	1
Like tied to the subject	1
Cmhwak	1
Class website	1
Art website	1
Bing	1

Q8-3a. Who else or what else do you turn to for extra help? (Other)

	Frequency	Percent
Other	54	100.0
Total	54	100.0
Not Selected	229	
Total	283	

Q8-3b. Who else or what else do you turn to for extra help? (Website Text)

	Frequency
Classmates/friends in the class	24
Textbook	10
Family	8
Books	5
Girlfriend	1
Tutors	1
Web	1
Syllabus	1
Library	1
Library techmall	1
English department	1

Q9. Which of the following course resources helped you learn the course material?

	Frequency	Percent
Lecture	254	91.7
Textbook	207	74.7
PowerPoint slides	145	52.3
Videos/DVDs	128	46.2
Homework/assignments	120	43.3
Group work in class	111	40.1
Handouts	108	39.0
Computer presentations	51	18.4
Study groups	42	15.2
Instructor website	38	13.7
Course Blackboard site	37	13.4
Quizzes	34	12.3
Other	9	3.2
Transparencies	5	1.8

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 277).

Q9b. Which of the following course resources helped you learn the course material? (Other Text)

	Frequency
Online research	3
Study guides	2
Visuals	1
Flash cards	1
Assigned readings	1
Notes	1

Q10. Which of the following course resources do you feel would help future students learn the course material?

	Frequency	Percent
Lecture	224	80.9
Textbook	107	76.2
PowerPoint slides	128	55.6
Group work in class	154	55.2
Videos/DVDs	93	53.8
Course Blackboard site	153	46.9
Handouts	149	46.2
Homework/assignments	91	38.6
Computer presentations	48	33.6
Instructor website	211	32.9
Study groups	130	30.0
Quizzes	83	17.3
Other	15	5.4
Transparencies	9	3.2

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 277).

Q10b. Which of the following course resources do you feel would help future students learn the course material? (other text)

	Frequency
Study guides	2
Notes	2
Whiteboard notes	1
More than one mandatory visit to the museum	1
Large maps from earlier time periods	1
In class work	1
Hand on examples	1
Group discussions	1
Field trip	1
Exactly what teachers doing	1
Conversation	1
Assign work so we know specifically what we should be learning	1
A teacher stating what and when to read for class	1

Q11a. Were required to use/or voluntarily used any of the following campus resources? (Assessment & Testing Center)

	Frequency	Percent
Voluntary	151	89.3
Required	18	10.7
Total	169	100.0
No Response	114	
Total	283	

Did you find the resource helpful or not helpful? (Assessment & Testing Center)

	Frequency	Percent
Very Helpful	24	19.2
Somewhat Helpful	38	30.4
Neither Helpful nor Unhelpful	54	43.2
Somewhat Unhelpful	5	4.0
Very Unhelpful	4	3.2
Total	125	100.0
No Response	158	
Total	283	

Q11b. Were required to use/or voluntarily used any of the following campus resources? (English Writing Lab)

	Frequency	Percent
Voluntary	152	86.4
Required	24	13.6
Total	176	100.0
No Response	107	
Total	283	

Did you find the resource helpful or not helpful? (English Writing Lab)

	Frequency	Percent
Very Helpful	36	25.5
Somewhat Helpful	33	23.4
Neither Helpful nor Unhelpful	49	34.8
Somewhat Unhelpful	12	8.5
Very Unhelpful	11	7.8
Total	141	100.0
No Response	142	
Total	283	

Q11c. Were required to use/or voluntarily used any of the following campus resources? (Tech Mall)

	Frequency	Percent
Voluntary	166	91.7
Required	15	8.3
Total	181	100.0
No Response	102	
Total	283	

Did you find the resource helpful or not helpful? (Tech Mall)

	Frequency	Percent
Very Helpful	80	51.3
Somewhat Helpful	40	25.6
Neither Helpful nor Unhelpful	32	20.5
Very Unhelpful	4	2.6
Total	156	100.0
No Response	127	
Total	283	

Q11d. Were required to use/or voluntarily used any of the following campus resources? (Library - online resources)

	Frequency	Percent
Voluntary	169	91.4
Required	16	8.6
Total	185	100.0
No Response	98	
Total	283	

Did you find the resource helpful or not helpful? (Library - online resources)

	Frequency	Percent
Very Helpful	70	38.9
Somewhat Helpful	47	26.1
Neither Helpful nor Unhelpful	38	21.1
Somewhat Unhelpful	21	11.7
Very Unhelpful	4	2.2
Total	180	100.0
No Response	103	
Total	283	

Q11e. Were required to use/or voluntarily used any of the following campus resources? (On-Campus Library)

	Frequency	Percent
Voluntary	169	90.9
Required	17	9.1
Total	186	100.0
No Response	97	
Total	283	

Did you find the resource helpful or not helpful? (On-Campus Library)

	Frequency	Percent
Very Helpful	66	42.3
Somewhat Helpful	42	26.9
Neither Helpful nor Unhelpful	37	23.7
Somewhat Unhelpful	2	1.3
Very Unhelpful	9	5.8
Total	156	100.0
No Response	127	
Total	283	

Q11f. Were required to use/or voluntarily used any of the following campus resources? (Math Study Center)

	Frequency	Percent
Voluntary	125	94.7
Required	7	5.3
Total	132	100.0
No Response	151	
Total	283	

Did you find the resource helpful or not helpful? (Math Study Center)

	Frequency	Percent
Very Helpful	21	17.5
Somewhat Helpful	22	18.3
Neither Helpful nor Unhelpful	47	39.2
Somewhat Unhelpful	4	3.3
Very Unhelpful	26	21.7
Total	120	100.0
No Response	163	
Total	283	

Q11g. Were required to use/or voluntarily used any of the following campus resources? (Tutoring Center)

	Frequency	Percent
Voluntary	125	94.0
Required	8	6.0
Total	133	100.0
No Response	150	
Total	283	

Did you find the resource helpful or not helpful? (Tutoring Center)

	Frequency	Percent
Very Helpful	31	27.7
Somewhat Helpful	33	29.5
Neither Helpful nor Unhelpful	42	37.5
Somewhat Unhelpful	2	1.8
Very Unhelpful	4	3.6
Total	112	100.0
No Response	171	
Total	283	

Q11h. Were required to use/or voluntarily used any of the following campus resources? (DSPS)

	Frequency	Percent
Voluntary	117	94.4
Required	7	5.6
Total	124	100.0
No Response	159	
Total	283	

Did you find the resource helpful or not helpful? (DSPS)

	Frequency	Percent
Very Helpful	36	28.6
Somewhat Helpful	16	12.7
Neither Helpful nor Unhelpful	60	47.6
Somewhat Unhelpful	10	7.9
Very Unhelpful	4	3.2
Total	126	100.0
No Response	157	
Total	283	

Q11i. Were required to use/or voluntarily used any of the following campus resources? (EOPS)

	Frequency	Percent
Voluntary	120	94.5
Required	7	5.5
Total	127	100.0
No Response	156	
Total	283	

Did you find the resource helpful or not helpful? (EOPS)

	Frequency	Percent
Very Helpful	16	15.4
Somewhat Helpful	16	15.4
Neither Helpful nor Unhelpful	64	61.5
Somewhat Unhelpful	5	4.8
Very Unhelpful	3	2.9
Total	104	100.0
No Response	179	
Total	283	

Q11j. Were required to use/or voluntarily used any of the following campus resources? (Dept Computer Labs)

	Frequency	Percent
Voluntary	161	96.4
Required	6	3.6
Total	167	100.0
No Response	116	
Total	283	

Did you find the resource helpful or not helpful? (Dept Computer Labs)

	Frequency	Percent
Very Helpful	23	16.1
Somewhat Helpful	55	38.5
Neither Helpful nor Unhelpful	61	42.7
Somewhat Unhelpful	1	.7
Very Unhelpful	3	2.1
Total	143	100.0
No Response	140	
Total	283	

Q11k. Were required to use/or voluntarily used any of the following campus resources? (Blackboard Help Line)

	Frequency	Percent
Voluntary	116	78.4
Required	32	21.6
Total	148	100.0
No Response	135	
Total	283	

Did you find the resource helpful or not helpful?(Blackboard Help Line)

	Frequency	Percent
Very Helpful	49	33.6
Somewhat Helpful	46	31.5
Neither Helpful nor Unhelpful	43	29.5
Somewhat Unhelpful	4	2.7
Very Unhelpful	4	2.7
Total	146	100.0
No Response	137	
Total	283	

Q11l. Were required to use/or voluntarily used any of the following campus resources? (Other)

	Frequency	Percent
Voluntary	46	85.2
Required	8	14.8
Total	54	100.0
No Response	229	
Total	283	

Which of the following campus resources would you recommend to future students to assist in completing this course? (English Writing Lab)

	Frequency	Percent
Recommend Use	100	54.3
N/A	84	45.7
Total	184	100.0
No Response	99	
Total	283	

Q11K. Were required to use/or voluntarily used any of the following campus resources? (Other)

	Frequency	Percent
Voluntary	4	80.0
Required	1	20.0
Total	5	100.0
No Response	278	
Total	283	

Did you find the resource helpful or not helpful? (Other)

	Frequency	Percent
Very Helpful	4	80.0
Neither Helpful nor Unhelpful	1	20.0
Total	5	100.0
No Response	278	
Total	283	

Were required to use/or voluntarily used any of the following campus resources? (Other Text)

	Frequency
websites	2
study rooms in library	1
email	1
biology	1

Q12a. Which of the following campus resources would you recommend to future students to assist in completing this course? (Assessment & Testing Center)

	Frequency	Percent
Recommend Use	85	42.9
N/A	113	57.1
Total	198	100.0
No Response	85	
Total	283	

Q12b. Which of the following campus resources would you recommend to future students to assist in completing this course? (Tech Mall)

	Frequency	Percent
Recommend Use	156	74.6
N/A	53	25.4
Total	209	100.0
No Response	74	
Total	283	

Q12c. Which of the following campus resources would you recommend to future students to assist in completing this course? (Library- online resources)

	Frequency	Percent
Recommend Use	153	75.4
N/A	50	24.6
Total	203	100.0
No Response	80	
Total	283	

Q12d. Which of the following campus resources would you recommend to future students to assist in completing this course? (On-Campus Library)

	Frequency	Percent
Recommend Use	156	73.6
N/A	56	26.4
Total	212	100.0
No Response	71	
Total	283	

Q12e. Which of the following campus resources would you recommend to future students to assist in completing this course? (Math Study Center)

	Frequency	Percent
Recommend Use	54	33.5
N/A	107	66.5
Total	161	100.0
No Response	122	
Total	283	

Q12f. Which of the following campus resources would you recommend to future students to assist in completing this course? (Tutoring Center)

	Frequency	Percent
Recommend Use	137	63.1
N/A	80	36.9
Total	217	100.0
No Response	66	
Total	283	

Q12g. Which of the following campus resources would you recommend to future students to assist in completing this course? (DSPS)

	Frequency	Percent
Recommend Use	31	21.7
N/A	112	78.3
Total	143	100.0
No Response	140	
Total	283	

Q12h. Which of the following campus resources would you recommend to future students to assist in completing this course? (EOPS)

	Frequency	Percent
Recommend Use	50	30.1
N/A	116	69.9
Total	166	100.0
No Response	117	
Total	283	

Q12i. Which of the following campus resources would you recommend to future students to assist in completing this course? (Dept Computer Labs)

	Frequency	Percent
Recommend Use	70	38.7
N/A	111	61.3
Total	181	100.0
No Response	102	
Total	283	

Q12j. Which of the following campus resources would you recommend to future students to assist in completing this course? (Blackboard Help Line)

	Frequency	Percent
Recommend Use	95	48.5
N/A	101	51.5
Total	196	100.0
No Response	87	
Total	283	

Q12k-1. Which of the following campus resources would you recommend to future students to assist in completing this course? (Other)

	Frequency	Percent
Recommend Use	1	100.0
Total	1	100.0
No Response	282	
Total	283	

Q12k-2. Which of the following campus resources would you recommend to future students to assist in completing this course? (Other Text)

	Frequency
Teacher	1

Q13. What I am learning/have learned in this class could be useful outside of the classroom for purposes other than achieving my academic goals.

	Frequency	Percent
Yes	219	80.5
No	53	19.5
Total	272	100.0
No Response	11	
Total	283	

Q14. How satisfied are you with the availability of courses in this department?

	Frequency	Percent
Very Satisfied	58	21.3
Satisfied	127	46.7
Neutral	69	25.4
Dissatisfied	14	5.1
Very Dissatisfied	4	1.5
Total	272	100.0
No Response	11	
Total	283	

Q15a. What would be your preferred start time(s) for courses to be offered? (Weekdays)

	Frequency	Percent
9am-noon	215	78.5
12-3pm	192	70.1
7am-8am	135	49.3
4pm-10pm	65	23.7
No preference	48	17.5

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 274).

Q15b. What would be your preferred start time(s) for courses to be offered? (Saturdays)

	Frequency	Percent
No preference	116	55.5
9am-noon	90	43.1
4pm-10pm	77	36.8
7am-8am	51	24.4
12-3pm	32	15.3

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 209).

Q15c. What would be your preferred start time(s) for courses to be offered? (Sundays)

	Frequency	Percent
No preference	124	67.4
4pm-10pm	40	21.7
9am-noon	27	14.7
12-3pm	23	12.5
7am-8am	21	11.4

*Note: Since respondents are able to select more than one option, the total percent may not equal 100. Percentage is based on the total number of students responding to this item (i.e., 184).

Q15d. What would be your preferred start time(s) for courses to be offered? (Online)

	Frequency	Percent
Online	105	100.0
Total	105	100.0
No Response	178	
Total	283	

Q16. Gender

	Frequency	Percent
Female	144	53.3
Male	126	46.7
Total	270	100.0
No Response	13	
Total	283	

Q17. Age

	Frequency	Percent
50 or older	8	2.9
30 - 49	12	4.4
25 - 29	21	7.7
20 - 24	135	49.5
Under 20	97	35.5
Total	273	100.0
No Response	10	
Total	283	

Q18. Ethnicity

	Frequency	Percent
Asian	19	6.7
African American	28	9.9
Filipino	9	3.2
Hispanic	53	18.7
Middle Eastern	11	3.9
Native American	1	.4
Pacific Islander	6	2.1
Two or more	29	10.2
White (Not of Middle Eastern Descent)	110	38.9
Unknown/Not reported	17	6.0
Total	283	100.0

Q19. What is your primary language?

	Frequency	Percent
English	231	86.8
Spanish	8	3.0
Vietnamese	5	1.9
Other	4	1.5
Arabic	4	1.5
Chinese	3	1.1
Russian	2	.8
Korean	2	.8
German	2	.8
Aramaic	2	.8
Tagalog	1	.4
Kurdish	1	.4
French	1	.4
Total	266	100.0
No Response	17	
Total	283	

Q19b. What is your primary language? (Other Text)

	Frequency
Turkish	2
Ukrainian	1
Samali	1
Portuguese	1
Kissi	1
Bantu	1

Q20. What is your major?

	Frequency
Nursing	18
Psychology	14
Business	13

Q20. What is your major?

	Frequency
Communications	8
Criminal Justice	8
Biology	7
Sociology	6
Accounting	4
Administration on Justice	4
Computer Science	4
Engineering	4
Kinesiology	4
Business Administration	3
Culinary Arts	3
Economics	3
Liberal Studies	3
Child Development	2
Civil Engineering	2
English	2
Finance	2
General Education	2
Health Science	2
Math	2
Paralegal Studies	2
Political sciences	2
Theater	2
Advertising	1
Anthropology	1
Architecture	1
Art-drawing and painting	1
Art and Photography	1
Audio Engineering	1
Baking and Pastry	1
Biology or chemistry	1
Biomedical Engineering	1
Business/English	1
Business Management	1
Business managements	1
Business Finance	1
Business Management	1
Chemistry	1
Communications	1
Computer Engineer	1
Computer Science/Art	1
Computers	1
Dental Hygiene	1
Early Childhood Education	1
Film	1
Fine art	1
Forensic Science	1
Geology	1
Graphic Design	1
Information Technology	1
Journalism	1
Liberal Arts	1

Q20. What is your major?

	Frequency
Literature and english st	1
Marketing	1
Mathematics/Secondary Edu	1
MBA	1
Media Communications	1
Medical	1
Molecular Biology	1
Music	1
Nutrition	1
Occupational Therapy	1
Physical Therapist	1
Psych and German	1
Psychology/Art	1
Public Administration	1
Recreation	1
Recreation and Tourism	1
SLPA	1
Social Studies	1
Social Worker	1
Speech Pathology	1
Statistics	1
Undeclared	83
Not Reported	24

Q21. Please provide any additional feedback you would like the department to have.

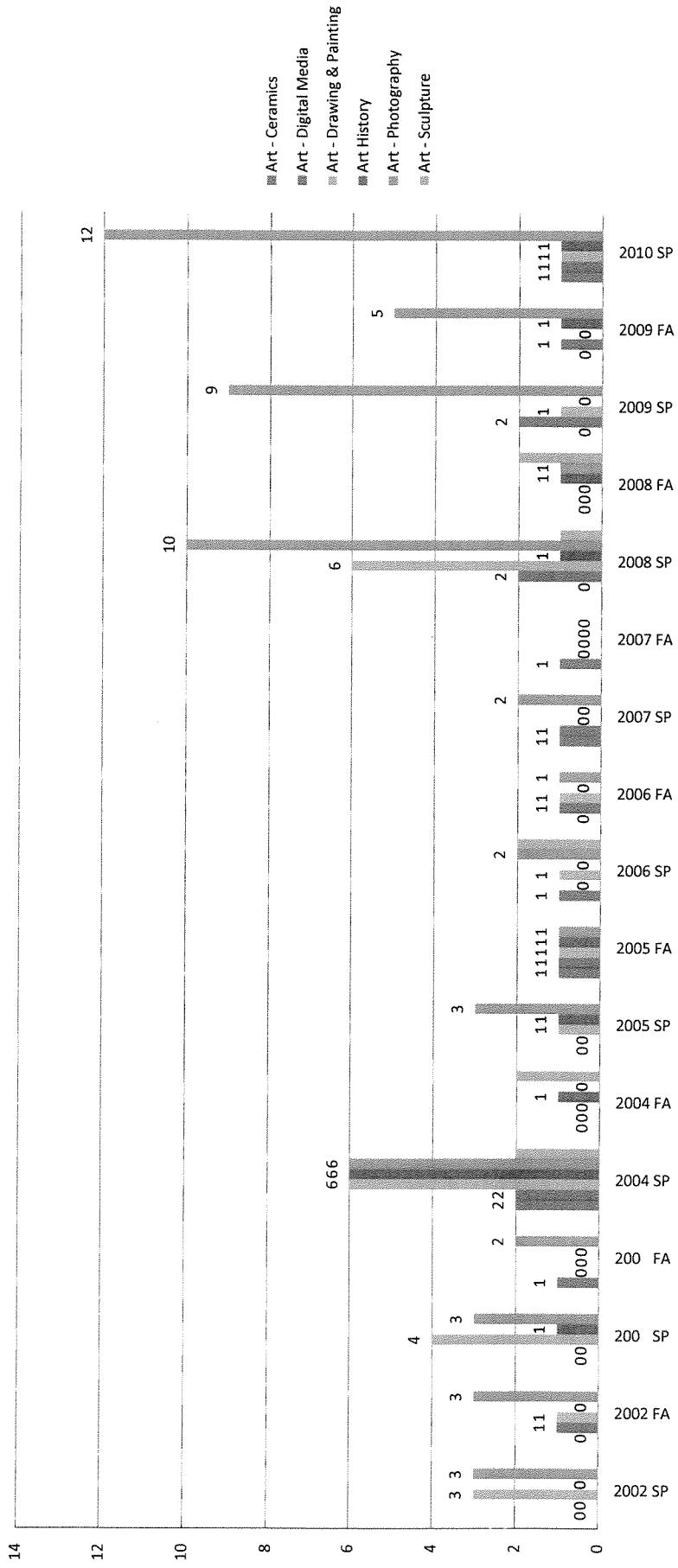
1. Dr. Davies-Morris is a great instructor- he is always energetic even though he is often times a bit tardy to class. It would help if what he presented was on PowerPoints for his lecture were more in style with the textbook.
2. Dr. Davis-Morris has an excellent way of teaching it is very interactive and the use of technology is extraordinary. He is very knowledgeable
3. Dr. Schmidt is seriously a very great professor.
4. Excellent instructors
5. G. Mapes is a passionate teacher, unfortunately passion doesn't always translate to the average student
6. Good teacher
7. Great instructor he cares about the information
8. Great teacher
9. Gwenyth Mapes is a fantastic teacher. Hire more like her. I have never learned so much and changed so much as a person than in this class
10. I believe it would help if professors were to say what and when to read their books because I know many students don't like to read without given instructions.

11. I really enjoyed this class and would love to take more with this professor
12. Love this class-very interesting Hum. 120
13. Love this class! Very informative and keeps me interested. I highly recommend this department and plan on taking another class
14. More hands on, such as field trips to see the art work, etc.
15. More use of blackboard and responses to emails
16. Mr. Gareth is an extraordinary teacher with ability to capture the classes' full attention with his lectures.
17. Mr. Schmidt rox
18. My professor has given me the greatest experience in a college class. I would recommend it to all
19. Please add humanities as a major degree
20. Schmidt makes humanities entertaining and interesting
21. Teacher is very helpful when need of help in course
22. The classroom we are in isn't very helpful in art
23. The humanities and art departments are crucial in helping the students become creative and outgoing in their careers and lives.
24. This class is sick (as in interesting)
25. Very interesting and fun
26. When books are made available at the library, make sure after people use them they are not ruined, pages ripped out
27. When show the video, please put subtitle in it for English as a second language student
28. Wi-Fi is not always available, parking is horrible, construction is very irritating

APPENDIX 8

8.1 Headcounts for Degrees and Certificates

Art Degrees by Year



Degrees & Certificates

Semester	Art - Ceramics	Art - Digital Media	Art - Drawing & Painting	Art History	Art - Photography	Art - Sculpture
2002 SP	0	0	3	0	3	0
2002 FA	0	1	1	0	3	0
2003 SP	0	0	4	1	3	0
2003 FA	1	0	0	0	2	0
2004 SP	2	2	6	6	6	2
2004 FA	0	0	0	1	0	2
2005 SP	0	0	1	1	3	0
2005 FA	1	1	1	1	1	0
2006 SP	1	0	1	0	2	2
2006 FA	0	1	1	0	1	0
2007 SP	1	1	0	0	2	0
2007 FA	1	0	0	0	0	0
2008 SP	0	2	6	1	10	1
2008 FA	0	0	0	1	1	2
2009 SP	0	2	1	0	9	0
2009 FA	0	1	0	1	5	0
2010 SP	1	1	1	1	12	0

APPENDIX 9

9.1 Organizations Represented on Advisory
Committees

N/A

APPENDIX 10

10.1 Sabbaticals, Conferences, Workshops and
Staff Development Activities:
Curriculum Vitas

Jennifer Bennett
Grossmont College
El Cajon, CA 92020

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e: jennifer.bennett@gcccd.edu

Education

MFA	2001	Painting	Bowling Green State University, Bowling Green, OH Studio Art and Art History SACI, Florence, Italy
BA	1998	Painting	San Diego State University, San Diego, CA (cum laude)
AA	1995	Cross Cultural Studies	Grossmont College, El Cajon, CA

Teaching

2006- Present Assistant Professor of Art, Drawing and Painting, Grossmont College.

2004- 2006 Adjunct Assistant Professor, Painting, Bowling Green State University, OH
Art Instructor, 2d Design, Owens Community College, Perrysburg, OH
Adjunct Senior Lecturer, Painting, Tiffin University, Tiffin, OH

2003- 2004 Full-time Instructor, Foundations Program: Drawing, 2d Design, Bowling Green State University, Bowling Green, OH

2001- 2003 Adjunct Assistant Professor, Drawing, 2d Design, Life Drawing, Bowling Green State University, Bowling Green, OH

2000- 2001 Graduate Teaching Assistant, Life Drawing, 2d Design. Instructor of record, Bowling Green State University, Bowling Green, OH

Courses Taught

Painting I - Introduction to the theory, practice, and history of oil painting. Technique and content are explored through value and color exercises, still-life, landscape, portraiture and individually proposed projects.

Painting II - Continuation of painting I, with emphasis on stylistic analysis and development of personal expression.

2-D Design – Introduction to the formal and conceptual concerns of design in the 2D plane and color theory in visual art. Taught approximately nine times.

Drawing I - Introduction to the formal and conceptual concerns of beginning drawing. Development of observational drawing skills and conveying ideas about the two-dimensional medium.

Drawing II - Explore both traditional and contemporary drawing with greater analysis and emphasis on the expressive possibilities as well as its' aesthetic component.

Life Drawing- Study of the human figure from life. Examine larger cultural views of the body and seek to create individual meaning in the act of drawing the figure.

Drawing: Narrative and Sequence- Introduction to the theory, practice, and history of narrative and sequential art. Develop an understanding of relationships between time and visual form.

Two-Dimensional Laboratory Practice -. The course is designed to provide students individual supervised lab instruction in 2d design, drawing, and painting as an optional supplement to their regular lecture/lab course work.

Professional Service/ Presentations

- 2010 Awarded World Arts and Cultures Committee grant for Fall Drawing Event
Attended the Faculty Leadership Institute for Academic Senate for CCC
Digital Media Arts Program Coordinator in Art Department
Linoleum printmaking workshop at Space4Art
Develop and Implement Student Learning Outcome's
Develop new curriculum for digital art courses
Academic Senate Member, Grossmont College
Temporary Replacement on Academic Senate Officer Committee
Art and Design Club Advisor
Organized the Spring Art Festival with the Art and Design Club
- 2009 Developed new curriculum for Two Dimensional Lab Practice
Student Learning Outcome Art Department Coordinator
Academic Senate Member, Grossmont College
Temporary Replacement on Senate Officer Committee
Participated in high school outreach day: conducted painting workshop
200 Fine Arts FPP Task Force Member- Building Remodel Committee
Organized the Spring Art Festival with Drawing and Painting Club
Drawing and Painting Club Advisor
Grossmont College Art Council Chair
- 2008 Organized student participation in Silver Creek Gallery Exhibit
Student Learning Outcomes for Drawing and Painting Area
Revised curriculum for ART 120 and ART 124
Student work published in The Acorn Review, Grossmont College
Academic Senate Member, Grossmont College
Drawing and Painting Club Advisor
Participated in the Old Town summer mural project
Organize artist talk for Richard Baker in the Hyde Gallery at Grossmont College
Organize mural project for the Family Justice Center, downtown San Diego
- 2007 Chair, *Grossmont College Art Council Auction and Exhibition*
Academic Senate Member, Grossmont College

- Organized visiting artist talk with Leslie Parke
- Student work published in The Acorn Review, Grossmont College
- Organized student murals at Boomers in El Cajon
- Student murals created for the Literary Arts Festival, Grossmont College
- Guest Artist, demonstration and talk, Clairemont Art Guild
- Artist Talk, in conjunction with exhibition, Hyde Gallery, Grossmont College
- 2006 Co-Chair, *Grossmont College Art Council Auction and Exhibition*
- Academic Senate Member, Grossmont College
- Organized visiting artist talks; Gordon Ricketts and Colleen Stepanic
- Developed new curriculum for ART 231, Figure Drawing II
- 2005 Faculty Lecture Series Presenter, Owens Community College, Toledo, OH
- Faculty Juror, Undergraduate Art Exhibit, Bowling Green State University, OH
- 2-d Design Curriculum Committee, Owens Community College, Toledo, OH
- 2004 Presenter, Faculty Lecture Series, 2DAA, Bowling Green State University, OH
- Faculty Lecture Series Presenter, Owens Community College, Toledo, OH
- Faculty Juror, Undergraduate Art Exhibit, Bowling Green State University, OH
- 2003 Organized Visiting Artist Talk and studio visits with artist Johnny Coleman
- 2002 Visiting Artist Lecture in conjunction with solo exhibition, Firelands College, Huron, OH
- Encaustic Painting Demonstration, ARTS 305; mixed-media, BGSU, OH
- 2001 Encaustic Painting Demonstration, ARTS 221; painting, BGSU, OH

Grants/Awards

- 2011 World Arts and Cultures Committee grant for Spring Art Festival
- 2010 Granted rank of Assistant Professor and Tenure
- World Arts and Cultures Committee grant for Fall Drawing Event
- Academic Senate Recognition Award
- World Arts and Cultures Committee grant for Spring Art Festival
- 2009 WACC and ICC/ ASGC grants for Spring Art Festival
- Outstanding Service Award, ASGC, Club Advisor
- 2008 EDIC Mini-Grant for the Family Justice Center mural project
- ASGC Grant for Richard Baker's talk on campus
- Outstanding Service Award, ASGC, Club Advisor
- 2007 First Prize, Clairemont Art Guild 46th Annual Spring Showcase
- 2005 Merit Award, *Midwest National Art Exhibition*
- Purchase Award, *Border to Border X, 2005 Larson Biennial Drawing Competition*

- 2002 Medici Circle Grant for visiting artist, Johnny Coleman
Ethnic Cultural Arts Program Grant for visiting artist, Johnny Coleman
- 1999 Graduate Teaching Assistantship, Bowling Green State University, Bowling Green, OH

Exhibition Record

- 2010 Open Studios, SD Space 4 Art
Bread and Cie, Hillcrest, CA
Art Faculty Exhibition, Grossmont College Hyde Art Gallery
Eat your Peas, Alchemy, South Park
- 2009 Trade Show, California – Turkey, San Diego, Los Angeles, Turkey
Seminal Projects, ‘When I grow up’, benefit art auction, San Diego. CA
Bread and Cie, Hillcrest, CA
Art Faculty Exhibition, Grossmont College Hyde Art Gallery
Alumni Invitational, Grossmont College, Hyde Art Gallery
- 2008 Artifact Gallery, San Diego, CA
Art Faculty Exhibition, Grossmont College Hyde Art Gallery
Grossmont College Art Council Exhibition and Fundraiser, Hyde Gallery
Foodish Art, Exhibition and Auction at Eclipse Chocolat, San Diego, CA
- 2007 *OMA Regional 5: Oceanside Museum of Art Juried Exhibition*, Oceanside, CA
Mixed Media, Grossmont College Art Faculty Exhibition, Hyde Gallery
Jennifer Bennett, paintings, the Arts and Entertainment Center, San Diego, CA
Clairemont Art Guild 46th Annual Spring Showcase, Juror: Betti-Sue Hertz
Painting, Works by Jennifer Bennett and Robin Bright, Grossmont College, Hyde Art Gallery, El Cajon, CA
au printemps! group show, Magpie, San Diego, CA
Grossmont College Art Council Exhibition, Hyde Art Gallery, El Cajon, CA
- 2006 *Mixed Media, art faculty exhibition*, Grossmont College, El Cajon, CA
Group Invitational, The French Art Colony, Gallipolis, OH
56th Annual Faculty/ Staff Exhibition, Fine Arts Center Galleries, Bowling Green State University, Bowling Green, OH
- 2005 *Jennifer Bennett: Moi et Toi*, solo exhibition, Diane Kidd Gallery, Tiffin University, Tiffin, OH
Bird 2005 International Art Exhibition, Changqing Art Fund, Beijing, China

- Midwest National Abstract Art Exhibition*, Southside Art League, Johnson County Museum of History, Franklin, IN. Merit Award
- Border to Border X, 2005 Larsen Biennial Drawing Competition*, Austin Peay State University, Clarksville, TN. Purchase Award
- Faculty Exhibition*, Owens Community College, Perrysburg, OH
- 2004 *Community HeARTbeats Exhibition*, Human Rights Day, Toledo, OH
- 55th Annual Faculty/ Staff Exhibition*, Fine Arts Center Galleries, Bowling Green State University, Bowling Green, OH
- National Small Oil Painting Exhibition 2004*, The Wichita Center for the Arts, Wichita, KS. Juror: Neil Werliver
- Historic Encaustic: Contemporary Explorations of the Medium*, Invitational, Baum Gallery of Fine Art, UCA, Conway AR
- 2003 *54th Annual Faculty/ Staff Exhibition*, Fine Arts Center Galleries, Bowling Green State University, Bowling Green, OH
- 2003 *Jennifer Bennett, Paintings*, solo exhibition, The Little Gallery, Firelands College, Huron, OH
- National Small Oil Painting Exhibition 2002*, The Wichita Center for the Arts, Wichita, KS
- Taking Back Toledo*, Group Invitational, Space 237, Toledo, OH
- 21st Women Artists; A Celebration*, The Butler Institute of American Art, Youngstown, OH
- Pink Onions; Reflections on the Nostalgic Tenderness and Raw Pungency of Youth*, Willard Wankelman Gallery, Fine Arts Center Galleries, Bowling Green State University, Bowling Green, OH
- Red*, Sushi Performance & Visual Art, San Diego, CA
- 2001 *Encaustic Works '01*, The Muroff-Kotler Visual Art Gallery, Ulster County Community College, Stone Ridge, NY
- New Artists*, Invitational, 20 North Gallery, Toledo, OH
- Liminal Observations*, SACI Studio, Florence, Italy
- happy day, MFA Thesis Exhibition*, Dorothy Uber Bryan Gallery, Fine Arts Center Galleries, Bowling Green State University, Bowling Green, OH
- 2000 *Realizations: A Juried Exhibition of Student Installations*, Willard Wankelman Gallery, Fine Arts Center Galleries, Bowling Green State University, Bowling Green, OH
- National Small Oil Painting Exhibition 2000*, The Wichita Center for the Arts, Wichita, KS. Juror: Keith Jacobshagen
- Summer Work*, Dorothy Uber Bryan Gallery, Fine Arts Center Galleries, Bowling Green State University, Bowling Green, OH

2000 Bowery Gallery National Competition, Bowery Gallery, New York, NY
Juror: Joan Snyder

Artists in the Garden, Wildwood Manor House, Toledo, OH

Annual All-Ohio Juried Art Exhibition, 2000, Ohio State University at Mansfield,
Pearl Conard Gallery, Mansfield, OH

2000 *Art from the Inside*, Spruce Street Forum, San Diego, CA

13 mella pillar silcox, experimental art movement, guerilla artwalk, 5th Avenue,
San Diego, CA

Memoirs and Ruminations, solo exhibition, Sushi Performance & Visual Art, San
Diego, CA

Reinventing the Bra, silent auction for breast cancer research, Flor Y Canto
Gallery, San Diego State University, San Diego, CA

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Gareth Davies-Morris
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(619) 741-0040; dmorris@mail.sdsu.edu

CURRICULUM VITAE

EDUCATION

- 2009 PhD, University of Reading, England, UK
 Thesis: *Fantasies and Possibilities: A Structuralist Narratological Reading of the Victorian and Edwardian H.G. Wells, with Particular Attention Paid to the Scientific Romances and the Fantasies of Possibility*
 Director: Professor Patrick Parrinder
- 1997 MFA in Creative Writing, SDSU. Selected as Outstanding MFA Graduate
 Thesis: *Matrix*, a collection of nine short stories
 Director: Professor Steven-Paul Martin
- 1996 DEA (*Diplôme d'Etudes Approfondies*) in Anglo-Saxon Cultural Studies
 Université de Provence, France
 Graduated "*Mention Très Bien*" (highest ranking)
 Memoire: *Dissolving Views*, a study of neo-Gothic and fantastic elements in H.G. Wells's short stories
 Director: Professor Max Duperray
- 1994 MA in English, San Diego State University
 Thesis: *Worlds in Collision*, a critical reading of H.G. Wells's scientific romances
 Director: Dr. William N. Rogers II
- 1987 BA in English, San Diego State University. Graduated with Distinction

PROFESSIONAL EXPERIENCE

- Since 1997 Instructor, Grossmont Community College
 Blues Culture, Humanities of the Future, European Humanities, Principles of Humanities, college composition, developmental writing
- Since 1997 Lecturer, San Diego State University (SDSU)
 Italian Humanities, The Gothic World, The Baroque World, Humanities in America, Renaissance Culture, Introduction to Humanities, Introduction to Mythology, The Bible As Literature, Science Fiction As Literature, 19th & 20th Century British Literature, British Rock Poetry, Introduction to Literature, college composition, developmental writing.
- 2001-2005 Lecturer, Woodbury University, San Diego campus
 World Civilization, Science Fiction As Literature, British Rock Poetry

- 2001-2005 Instructor, Fashion Institute of Design & Merchandising, San Diego campus
College composition, developmental writing
- 1998-2003 Lecturer, University of San Diego
The Bible As Literature, The Short Story As Literature
19th & 20th Century British Literature, Composition & Literature
- 1997-2002 Instructor & resident advisor
Academic Studies Associates (ASA) *Summer in Nice* Program
French Cultural History, French Popular Culture
- 1997-1999 San Diego Mesa Community College
Introduction to Literature, creative writing, developmental writing
- 1998 Instructor, San Diego City College
Developmental writing
- 1996-1997 Graduate Teaching Assistant, SDSU
Introduction to Literature, creative writing, college composition
- 1993-1996 Instructor, American Business School, Marseille, France
Political science, speech communications
college composition, GMAT preparation course
- 1991-1996 Instructor, Université d'Aix-Marseille, France
English for Specific Purposes, TOEFL preparation course
- 1990-1991 Lecturer, Université de Provence, France
U.S. History, English comprehension
- 1988-1990 Instructor, San Diego City College satellite program
(working with SDSU's Academic Skills program)
Developmental writing
- 1988-1990 Graduate Teaching Assistant, SDSU
Creative writing, college composition

PUBLICATIONS

"The Alien Eye: Imperialism and Otherness in H.G. Wells's *The First Men In the Moon*," in *Science Fiction and the Two Cultures*, ed. Gary Westfahl and George Slusser. Jefferson, North Carolina: McFarland Publishers, 2009.

Short story: "Lady Waters & the Hooded One." Winner, *Dragon Comet Writing Contest*.
First place, adult division; sponsored by LTUE 24, February 2006.

Contributor: photographs in the Andrea Lynn book *Shadow Lovers: the Last Affairs of H.G. Wells*. Boulder, Colorado: Westview Press, 2001.

Contributor: Afterword in republication of *The Sleeper Awakes* by H.G. Wells.
Lincoln & London: University of Nebraska Press, 2000.

Article: "The Transforming Agent in H.G. Wells's Short Stories." *Littérature fantastique en Grande-Bretagne au tournant du siècle*. Ed. Max Duperray. Aix-en-Provence, France: Publications de l'université de Provence, 1997.

Article: "Looking For Lou Pidou." *The Wellsian* n.s. 18 (Winter 1995).

Contributor: H.G. Wells entries in *The Dictionary of British Literary Characters: 20th-Century Novels*. Ed. John R. Greenfield. New York: Facts On File, 1994.

Short story: "Submerging." *Pacific Review*, Spring 1990.

PAPERS & LECTURES

- Paper: "H.G. Wells: The Better To Eat You With, My Dear."
Life, the Universe, & Everything (LTUE) 24: Marion K. "Doc" Smith Symposium of
Science Fiction & Fantasy
Brigham Young University, February 2006. Published in proceedings.
- Paper: "Diocletian's Palace: Ruskin's Stones Preserved."
Third Annual Hawaii International Conference on Arts & Humanities
University of Hawaii, Honolulu, January 2005. Published in proceedings.
- Lecture: "Sex and Gender Politics in the One State: a critical reading of Zamyatin's *We*."
University of San Diego Honors English program, May 3rd, 2002
- Paper: "Byron and Housman: Passion and Darkness." Conference, *Explorations in English
Studies*; CSU Los Angeles, April 1997. Published in proceedings.
- Paper: "A Mere Veil to the Fantastic: Otherness in H.G. Wells's *The Empire of the Ants*."
36th SAES Convention, Université de Nancy II, France, May 1996.
Published in proceedings.
- Paper: "Political Allegory in Golding's *Lord of the Flies*." Conference,
Text & Context: The Play of Literary & Rhetorical Voices in Current Critical Thought;
University of San Diego, February 1990.

CONFERENCES

- Attendee: School of Humanities Interdisciplinary Programs Faculty Form,
UC Irvine, February 29th, 2008.
- Attendee: Faculty Association of California Community Colleges (FACCC) annual conference
Hilton Pasadena, October 20th, 2007.
- Attendee: Henry Sayre Humanities focus group, Westin Pasadena, April 2007.
- Attendee: *Using Science Fiction in the Classroom*: LTUE Educator's Conference
Brigham Young University, February 2006.
- Attendee: Interdisciplinary Colloquium on Education Issues, University of San Diego,
November 2001.
- Attendee: Interdisciplinary Colloquium on Gender Issues, University of San Diego,
October 2001.
- Attendee: The School of Criticism & Theory Annual Senior Fellows' Conference,
UC Irvine, April 2001.
- Attendee: Third Annual EEO 665 Articulation Conference, SDSU, November 1999.
- Attendee: 20th Annual J. Lloyd Eaton Conference on Science Fiction & Fantasy Literature,
UC Riverside, January 1999.
- Attendee: MLA Conference, San Diego, June 1990.

Marion J. de Koning, Ph.D.
3820 Centre Street
San Diego, CA 92104
(619) 400 9178
Curriculum Vitae:

Education:

2010 Webinar attendee for the SB 1440 Transfer Legislation
2010 International TEFL certification in progress
2010 Summer Institute Participant, Grossmont College: Learning and Teaching Strategies
2003 Ph.D. in Art History from USC. Specialty Baroque Art, second area Renaissance Art
1990 M.A. in Art History from SDSU. Major Field: Renaissance Art
1990 Community College Teaching Credential
1989 B.A. in Art History from SDSU. Graduated *summa cum laude*, with distinction in Art.
1982-1985 Studied Art History in The Netherlands at the University of Utrecht
1982 Degree to teach English as a Second Language from Teachers' College, Den Bosch, The Netherlands
1975 M.A. in Multiple Subjects Teaching from Teachers' College, Tilburg, The Netherlands

Professional Experience – Faculty Positions Held

2009-present Advisor for PTK Honor Society for the Two year Colleges
2009 Professor of Art History for the Florence 2009 SDICCCA program
2008 Professor of Art History for UCSD Extension Program (Community Outreach)
2005 Sabbatical Leave Fall Semester: Art in European Art Collections
2005-present Study Abroad Coordinator
2004 Advanced to the Rank of Full Professor of Art History, Grossmont College
2004 Professor of Art History for the Florence 2004 SDICCCA program
2004 Program Review Coordinator/lead Writer for the Art Department
2004-2007 Professor of Art History for the Grossmont in Paris program
1998-present Professor of Art History at Grossmont College
1998-present Public speaker/guest speaker at cultural events
1986-92 Art History Instructor for the Continuing Education Center in Rancho Bernardo and San Diego
1985-86 Cultural guide for Study Abroad Programs in Europe
1983-85 Cultural guide for trips to France, Turkey, Italy, and The Netherlands
1975-1982 Elementary school teacher

Grossmont College Committee Service:

2010 –present General Education Task Force member
2009-2010 Search Committee Member for the Dean of Arts and Communications
2007-2008 Student Affairs Student Disciplinary Hearing Committee Member
2006 Sabbatical Replacement for the Planning and Budget Committee
2005-2007 Student Services Program Review Committee Member
2008-2009 Academic Senate Art Department Representative
2008-2009 Tenure Review Committee Member for Drawing and Painting Instructor
2002-2005 Tenure Review Committee Member for Art History Instructor
2002 Chair of the Hiring Committee for Tenure Track Art History Instructor
1999-2000 General Education Task Force Member

Peer Reviewer: Art History Textbooks:

2009 Kleiner, Fred S. Gardner's Art Through the Ages: The Western Perspective, 13th edition, Chapter on Baroque Art

Honor societies:

1989 Phi Beta Kappa
1989 Phi Kappa Phi

Honors:

2010 Excellence in Teaching Award, Grossmont College

Languages:

Bi-lingual in English and Dutch
Good command of French and German
Conversational Italian

Resume/Vitae
Steve Garcia

7620 Golfcrest Drive
San Diego, California 92119
E-mail: stevegarciaaz@hotmail.com
E-mail steve.garcia@gcccd.edu
(619) 564-4179

Work Experience:

Professor: Fine Arts/Ceramics- Grossmont College-Current 4 1/2 years- Tenured
Adjunct Professor: Ceramics- Paradise Valley Community College-4 1/2years + 3 summer sessions
Instructor: Ceramic Survey and Two Dimensional Design (2 years) – Arizona State University
Owner/Artist/Instructor- Cave Creek Pottery and Clay Gallery
Instructor: Visual Arts/ Ceramics- Shadow Mountain High School- 2 years
Instructor: Visual Arts/ Ceramics-Hamilton High School –1 year
Instructor: Middle School (4 years)- Tempe School District
Instructor: (6 years)- Laveen School District
Professional Performing Musician: Current and ongoing
Professional Member Artist- MARS Gallery-2001-2002
Professional Member Artist- The EyeLounge Contemporary Artspace

Education:

M.F. A. Arizona State University
B.A. (Education) Arizona State University
22 Additional graduate hours in Education and Art Education beyond degrees

Professional Affiliations:

Nceca

Committees:

Academic Senate- 1 semester
World Arts and Culture Committee- 1 year- current
Curriculum Committee- 1 semester –current
Sculpture Technician Committee

Additional Training:

Provisional ESL /ELL certificate
Cooperative Learning
Multiple Intelligences
Teaching the nine traits
Assessments and evaluation
Teaching across the curriculum
Greater Phoenix area writing project
SLO assessment and design

Publications:

500 Plates & Chargers: Innovative Expressions of Function & Style –Lark books
Shadow Boxes and Shrines- Rockport Publishers

Collections:

Ceramics Museum
Ceramics Park-Mino, Japan

Exhibitions:

“8th International Ceramics Competition”2008
Mino, Japan

“Da Yu Xiao Hu 3 Third International Small Teapot Competition” 2008 (Honorable Mention)
Saddleback College Art Gallery
Mission Viejo, California

“National All Media Juried Exhibition” 2008 (Gwen Sandvick Award, third place)
Beckstrand Gallery -Palos Verdes Art Center
Palos Verdes,CA

“Made in California”, Juried Exhibition 2008
City of Brea Art Gallery, Brea Ca

“Grossmont College Faculty Exhibition 2007”
Hyde Gallery, ElCajon CA

“Fine Arts Affair’ 2007
Hyde Gallery,El Cajon Ca

“Grossmont College Faculty Exhibition 2006”
Hyde Gallery, ElCajon CA

“Surface Intrigue” 2006
Tohono Chul Exhibition Gallery, Tucson Arizona

“ Artlink 8th Annual Juried Exhibition” (Jurors Award)
Phoenix City Hall,Phoenix,AZ

“Ceramics Tour” Ceramics Research Center 2004, 2005
Exhibition of top ceramic artist in Arizona

“The Word Made Clay” National Juried Exhibition 2003
The Athenaeum Music and Arts Library, La Jolla, California

“ Artlink 7th Annual Juried Exhibition” 2003
Sixth Avenue Studios, Phoenix, Arizona

“Fish Stories” Group Exhibition 2003
Sky Harbor International Airport, Phoenix, AZ

The International Museum of Clay and Print 2003
International on-line exhibition and membership

“Short Stories”- Solo Exhibition 2002
Harry Wood Gallery, Tempe Arizona

Texas Ceramic Exhibition 2002
University of Texas- Pan American

“Identity” Juried Photographic Exhibition 2002
Arizona State University

“Printed Matter” Juried Exhibition 2002
Arizona State University

Blue Light 2001
The MARS Gallery, Phoenix, Arizona

The Nathan Cumming Travel Exhibition 2001 – Second Place
Arizona State University

Arte Latino en la Ciudad 2001 Juried Exhibition
The Phoenix Center, Phoenix, Arizona

The Mayo Clinic Oasis Juried Exhibition 2000- Second Place
The Mayo Clinic, Scottsdale, Arizona

The National Juried Ceramic Competition 1999
San Angelo State University, San Angelo, Texas

Ceramic Exchange Exhibition 1999
Central Arizona College, Coolidge, Arizona

New Graduate Exhibition 1999
Arizona State University

The Rudy Turk Excellence in Craft Exhibition 1999- Winner the Rudy Turk Excellence in Craft Award
The Harry Wood Gallery, Tempe, Arizona

Juried Undergraduate Exhibition 1998
Arizona State University

“Self Portrait” Juried Exhibition 1997
The Step Gallery, Tempe, Arizona
Juried Undergraduate Exhibition 1997
Arizona State University
Outstanding Arizona University Student Exhibition 1997
Art One Gallery, Scottsdale, Arizona

Awards and Scholarship:

Deans List all semesters from 1997-2002
Accepted to Arizona State Honors College
Graduate Academic Scholarship 2001-2002
The Eirene Peggy Lamb Endowed Scholarship 2001
The Eirene Peggy Lamb Endowed Scholarship 2000
The Rudy Turk Excellence in Craft Scholarship 1999
The Sun Angel Foundation Fine Arts Scholarship 1998-1999

Community Involvement:

City of Phoenix Arts and Culture Commission-Public Art Panelist-2004
Guest Juror- Notre Dame Prep- Fine Arts Show-2005
Youth Demonstrations and workshops
Anderson Junior High School, Chandler, Arizona - Career Day
Mckemy Middle School
Paradise Valley Cub Scouts
East Valley Boys and Girls Club
Many musical performances for charitable organizations
Many Middle and high school tours a demo's- Grossmont College
Hands on demo' and instruction-Grossmont Science Fair
Juror- Fine Arts- Del Mar Fair

Other Awards of Note:

Best of Phoenix- Acoustic Musician 1999,2000
Best Solo Act- Arizona Music Awards 1988

Other Positions of Interest:

Recording Artist, Songwriter, Producer-Sunset Records, NYC- current
CD released internationally August 24 2010- “Steve Garcia- 8 West”

CURRICULUM

Education

M.A., California State University, Fullerton. Fullerton, California, Design-Photography, June. 1976.

B.F.A., University of Southern California, emphasis in photography and printmaking, June. 1973.

Professional Experience

Professor of Art and Photography, Grossmont College, El Cajon, California, from August 1980 to present.

Coordinator of the Digital Media Arts Lab, Fine Arts Synergy Center, Grossmont College, 1999 to 2002.

Art Department Chairperson, Grossmont College, El Cajon, California, from August 1983 to August 1985.
Selected Distinguished Chair, 1985.

Photography Instructor, East Los Angeles College, Los Angeles, CA., September 1979 to June 1980.

Photography Instructor (part-time), Cerritos College, Norwalk, CA., September 1979 to June 1980.

*Los Angeles Southwest College, Los Angeles, CA., September 1977 to August 1979.

*Rio Hondo College, Whittier, CA., February 1977 to August 1977.

Photography Instructor, UCLA Extension, Los Angeles, CA., June 1979 to August 1980.

Production Assistant, J. W. Robinson's and Co., Los Angeles, CA., October 1976 to February 1977.

Color Consultant with Color Center Corporation, Hollywood, CA., May 1975 to February 1976.

Color Design Company, a Division of Photographic Arts, Culver City, CA., March 1974 to September 1974.

3M Company, trainee in the Color-In-Color Project, Los Angeles, CA., August 1973 to October 1973.

Awards

National Endowment of the Arts Emerging Photographer's Fellowship, 1980.

Publications

Books:

Author of "Artistic Photographic Processes," published by Amphoto, an imprint of Watson-Guption Publications, New York. New York, 1981.

"Exploring Color Photography" Robert Hirsch. second edition to be published in 1992. Wm. C. Brown, Boston, Mass.

"San Diego Artists," Artra Publishing, San Diego, California, December 1988.

"The Art of Photography" revised edition. Time-Life Books. Life Library of Photography, 1981.

"Time-Life Photography Annual 1980," Trends Section, 1980.

"Alternative Photographic Processes," Kent Wade--author, Morgan and Morgan Publishers. 1977.

Catalogues:

"Verras jezelf en anderen" Foto Biennale Enschede, Photogalerie Objektief, Enschede, Netherlands, 1998.

"Proof: Los Angeles Art and the Photograph 1960-1980", Charles Desmarais, Laguna Art Museum, Laguna Beach, California, 1992.

"Virtual Reality: Contemporary San Diego Photography," Curator's statement for exhibition checklist, Combined Organizations for the Visual Arts, San Diego, California, 1991.

"Myth/Ritual" SF Camerawork Quarterly, Vol. 14, No. 3, San Francisco, California, Fall 1987.

"Sin Fronteras: SPE SD'87 Conference Catalogue," editor, Society for Photographic Education National Conference, April, 1986.

"A San Diego Exhibition--Forty-Two Emerging Artists," Catalogue, La Jolla Museum of Contemporary Art, La Jolla, California, March 1985.

"The Photographic Magic of William Mortensen," authored introduction for catalogue for the Los Angeles Center for Photographic Studies, Los Angeles, California, 1981.

"Photographer as Printmaker: 140 Years of Photographic Printmaking," Arts Council of Great Britain, Belmont Press, Northampton, England, 1981.

"Electroworks," International Museum of Photography, George Eastman House, Rochester, New York, January, 1980.

"Approaches to Xerography," Catalogue published by the Los Angeles, Municipal Art Gallery, Barnsdall Park, Los Angeles, California, June 1979.

"Ouiver--Uniquely Photographic," Catalogue for the Honolulu Academy of Art, Honolulu, Hawaii," curator William Larson, July 1979.

"Attitudes: Photography in the 1970's," Catalogue for the Santa Barbara Museum of Art! Santa Barbara, California, 1979.

"Alternative Imaging Systems", Catalogue for the exhibition, Everson Museum, Syracuse, New York, January 1979.

"Photographic Directions: Los Angeles, 1979," Catalogue for the exhibition, Security Pacific Bank, Los Angeles, California, 1979.

"Convergence: Six Directions in Photography," collaborative exhibition catalogue self-published for exhibition at Orange Coast College, Costa Mesa, California, 1976.

"untitled 11: Emerging Los Angeles Photographers," Friends of Photography, Carmel, California, August 1976.

"First All California Photography Show," Laguna Beach Museum of Art, exhibition catalogue, Laguna Beach, California, January, 1975.

Reviews and Articles:

"Suda House - Photographs", Zoom Photographic, pgs. 36-41 including color cover photograph, Italian Publication, March/April, 1994.

"Van Mens Tot Mens: Suda House. een fotografe uit San Diego," P/F: Professionele Fotografie, NR 3, 1991, Den Haag, Holland. Full color feature including cover photograph, pgs. 36-39, June, 1991.

"Suda House: Myth and Empowerment, art review by Hobey Echlin, Metro Times, Detroit, Michigan, July, 1991.

"3 X 3 summer exhibition equals a highly eclectic mix," art review by Robert Pincus, San Diego Union, August 18, 1991.

"Art goes underwater," art review by Ann Jarmusch, San Diego Tribune, July 21, 1991.

"A watery world as seen through the camera's eye," art review by Robert Pincus, San Diego Union, July 15, 1991.

"Tiny bubbles," art preview by Mary Lang, San Diego Reader, July 3, 1991.

"Nine for the Nineties" a feature article by Robert Pincus, San Diego Union, October, 1990.

"Three artists journey to inner worlds in Del Mar exhibit," art review by Robert Pincus, San Diego Union, August 10, 1989.

"A Photography Showcase", art review by Leah Ollman, Los Angeles Times--San Diego Edition, September 11, 1987.

"Aqueous Myths: Suda House," art review by Mark Elliot Lugo, San Diego Tribune, May 8, 1986.

"Review: MacConnel and House" by Robert Pincus," San Diego Union, May 8, 1986.

"Two for the Show: Kim MacConnel and Suda House," art review by Orlando Ramirez, San Diego Reader, April 24, 1986.

"At the galleries--review" art review by Robert McDonald, Los Angeles Times--San Diego Edition, January 17, 1986.

"The Fluid Fantasy" a feature article by David Lewinson, San Diego Magazine, San Diego, California, September, 1985.

"Artists Emerging in San Diego," art review by Robert McDonald, Artweek, April 20, 1985.

"A San Diego Show' has its strong points," art review by Robert Pincus, San Diego Union, March 31, 1985.

"More Emerged," an art preview by Dinah McNichols, San Diego Reader, March 21, 1985.

"Varying, existing styles makes them mannered" art review by Robert Pincus, San Diego Union, March 7, 1985.

"Bodies in the Water: John Ganis and Suda House," art review by Lance Carlson, Artweek, January 12, 1985.

"Photo exhibit shines at Mesa," art review by David Lewinson, San Diego Union, September 6, 1984.

"The One Minute Masterpiece," article on Polaroid 20x24, including works and interviews with Kenda North, Suda House, Robert Heineken, Patrick Nagatani and Andree Tracey by Noel James, California Living, August 26, 1984.

"Ocean photographs" art review by David Lewinson, San Diego Union, July 26, 1984.

"Ocean" art review by Mark-Elliot Lugo, San Diego Tribune, July 13, 1984.

"Beyond the Strand," art preview by Whit Roberts, San Diego Reader, July 5, 1984.

"Ooparts, not 'oops'," art review by Linda Bellon, Artweek, May, 1983.

"The Photographic Magic of William Mortensen: An Exhibition Journal by Deborah Irmas and Suda House," article describing the events leading up to the opening of the William Mortensen retrospective, Obscura, Vol. 1, No. 2, November-December, 1980.

"Photographic Foundations," art review by Stephen Axelrad, Artweek, November 15, 1978.

"Light II Competition" art review by Peter Iverson, Artweek, May 7, 1977.

"Exploratory Photographic Visions" art review by Suzanne Muchnic, Artweek, November 20, 1976.

"Restless, Adventuresome Images by L. A. Photographers," art review by Joan Murray, Artweek, November 13, 1976.

"Photography: Looking for Itself through the Lens", art review by William Wilson, Los Angeles Times, Calendar magazine, November 7, 1976.

Exhibition Record

"BC Space: 35 Year Exhibition", Grand Central Art Center, Main Gallery, California State University Fullerton, February - April 2010.

"Movers & Shakers" San Diego Visual Arts Network, Art Expressions Gallery, January-February, 2010.

"Defining a Vision: Arthur Ollman Collection - Museum of Photographic Arts", November 2006.

"Selections from Under the Skin of Grace". San Diego Public Library, Rolando Branch, San Diego, California. 2005 to 2009. Curated by Mark Elliot Lugo for the opening of the library.

"Under the Skin of Grace". One-person exhibition, Photo Gallery, Cypress College, Cypress, California. 2004.

"Under the Skin of Grace". Two-person exhibit, Mesa College, San Diego, California. 2003.

"Under the Skin of Grace". One-woman exhibition, Bohemn Gallery, Palomar College, Oceanside, California. 2003.

"Beneath the Surface: Joan Austin and Suda House". Two person exhibition, Kruglak Gallery, MiraCosta College, Oceanside, California, 1998.

"BC XXIII: Committed to the Light" Group exhibition, BC Space, Laguna Beach, California, 1996.

"Verras Jexelf en Anderen", International Group Exhibition as part of the Foto Biennale, Enschede, Netherlands, Fotogaleria Objektief, 1994.

"Proof: Los Angeles Art and the Photograph 1960-1980." Group retrospective of photographic artists working in Los Angeles from 1960-1980. Charles Desmarais, Curator, Laguna Art Museum, Laguna Beach, California, 1992.

"3 X 3", Group Show, David Lewinson Gallery, Del Mar, California, July, 1991.

"Aqueous Myths and Swimmers: Suda House," One Woman Exhibition, Foto Galerie Objektief, Enschede, Holland, June, 1991.

"Women Photograph Myths," Two Woman Exhibit with Nina Glaser, Book Beat Gallery, Oak Park, Michigan, June, 1991.

"Academic Artists," Group Exhibition, Signature Gallery, Hillcrest, California, May, 1991.

Gallery Opening--Group Show, David Lewinson Gallery, Del Mar, California, December, 1990.

"Acquerella Series," One Woman Exhibition, Cypress College Photography Gallery, Cypress, California, November, 1990.

"Auction," San Francisco Camerawork Gallery, San Francisco, California, November, 1990.

"Auction," Los Angeles Center for Photographic Studies, Los Angeles, California, October, 1990.

"Infusoria: Wall of Water," One Woman Exhibition, Taboo Gallery, San Diego, California, March, 1990.

"150 Years of Photography" University Art Gallery, University of Michigan, Detroit, Michigan, October 1989.

"Flash '89," Museum of Photographic Arts/San Diego Design Center, September, 1989.

"Myths, Symbols and Mysteries," Artist's Space, Del Mar, California, June-Aug. 1989.

"Auction," Eye Gallery, San Francisco, California, May, 1989.

"Auction-89," Friends of Photography, San Francisco, California, March 1989.

"Auction," Los Angeles Center for Photographic Studies, October, 1988.

"Swimmers", Shirley Burden Gallery, New York, New York, June, 1988. A traveling group exhibition organized by Aperture Publishing.

One Woman Exhibition, PhotoSpace, Swen Parson Gallery, Northern Illinois University, December, 1987.

"Myth/Ritual" Group Exhibition, SF Camerawork Gallery, San Francisco, CA., October - November, 1987.

"Six Women Artists", Wita Gardiner Gallery, San Diego, California, September - October, 1987.

"Three San Diego Photographers in Beijing, China," University Art Gallery, Beijing, China, September, 1987.

"Women Artists of California - Photographers," Fresno Museum of Art, Fresno, California, August, 1987.

"Alumni of California State University, Fullerton," University Art Gallery, Fullerton, CA., April, 1987.

One Woman Exhibition, Palomar College, San Marcos, California, September, 1986.

"New Work," One Woman Exhibition, Quint Gallery, San Diego, California. April, 1986.

"A San Diego Exhibition--Forty Two Emerging Artists," La Jolla Museum of Contemporary Art, La Jolla, CA., March-April 1985.

"San Diego Artist's Guild Juried Exhibition," San Diego Museum of Art, Award Winner, February, 1985.

One Woman Exhibition, BC Space, Laguna Beach, CA., November, 1984.

"Four from San Diego," Allan Hancock Junior College, Santa Maria, CA., October, 1984.

"Ocean," a group exhibition. The Photography Gallery, La Jolla, CA., June-August, 1984.

"Photography--New Work," a group exhibition for the National SPE Conference at the University of California at Riverside, Rex W. Wignall Museum and Gallery, Chaffey College, Alta Loma, California, March-April, 1984.

"Polaroid: The Big Picture," Museum of Photographic Arts, San Diego, CA., selected as one of six California artists to work with the Polaroid 20x24 camera during the run of the exhibition, August-October, 1983.

"Ten California Photographers," Sarkis Galleries, Yamasaki Gallery, Center for Creative Studies, Detroit, Michigan, February, 1983.

"LA ISSUE Update 1983," Montgomery Gallery, Pomona College, Claremont, CA., March, 1983.

"Ooparts," a group exhibition, BC Space, Laguna Beach, California, May, 1983.

"Eight from San Diego: Current Trends in Photography," San Diego Museum of Art, May-July, 1982.

One Woman Exhibition, Gallery Graphics, Hillcrest, California, May, 1982.

"A Variety of Directions / A Photographic Exhibition", Los Angeles City College Art Gallery, Los Angeles, CA., March, 1982.

"Altered States / A Photographic Exhibition," University of Illinois, Urbana-Champaign, January, 1982.

"Photographer as Printmaker: 140 Years of Photographic Printmaking," Arts Council of Great Britain, London, England, a traveling exhibition, August 1981 to April 1982.

"Electroworks," George Eastman House / International Museum of Photography, Rochester, New York, traveling exhibition, November 1979 to August 1981.

One Woman Exhibition, BC Space, Laguna Beach, California, September, 1980.

"Sequences", Santa Barbara Museum of Art, Santa Barbara, California, May, 1980.

"Astoria," a group exhibition, University of Maryland, Baltimore County, Maryland, February, 1980.

"Color in Question," Catskill Center for Photography, Woodstock, NY, September 1979.

"Uniquely Photographic," Honolulu Academy of Art, Honolulu, Hawaii, July-August, 1979.

"Alternative Visions," Santa Fe Gallery of Photography, Santa Fe, New Mexico, May 1979.

"Attitudes: Photography in the 1970's," Santa Barbara Museum of Art, Santa Barbara, CA., May 1979.

"Approaches to Xerography," Barnsdall Municipal Art Gallery, Los Angeles, CA., May 1979.

"Alternative Images," Everson Museum of Art, Syracuse, New York, February-April 1979.

"Photographic Directions: Los Angeles 1979," Security Pacific Bank, Los Angeles, CA., January 1979.

"Intimate Statements," The University of New Mexico, Albuquerque, New Mexico, February, 1979.

"Xerography Show', Elkins Hall Gallery, Tyler School of Art, Temple University. Elkins Park, PA., November 1978.

"Beyond the Photograph," Sylmar Cultural Center for the Arts, Sylmar, California, November-December, 1978.

"The Los Angeles Center for Photographic Studies Membership Show", Downey Museum of Art, Downey, California, November, 1978.

Exhibition-Auction, George Eastman House/International Museum of Photography, Rochester, NY, June 1978.

"Photography: Eight from L.A.," El Camino College Art Gallery, Los Angeles, California, March-April, 1978.

"Photo-Sculpture." SF Cameraworks Gallery, San Francisco, CA., October 1977.

"New Photographics/77," Central Washington State College, Ellensburg, Washington, April-May, 1977.

"Photo-Erotica," SF Cameraworks Gallery, San Francisco, CA., February 1977.

"Exposing Photographic Definitions," Los Angeles Institute of Contemporary Art, Los Angeles, CA., October-December 1976.

"Los Angeles Emerging Photographers," two-year traveling exhibition co-sponsored by NEA and Friends of Photography, Carmel, CA., October 1976 to August 1980.

"Convergence: Six Directions in Photography," Orange Coast College, Costa Mesa, CA., June 1976.

"New Photographics/76" Central Washington State College, Ellensburg, Washington, April, 1976.

"Photo Visionaries," Floating Wall Gallery, Santa Ana, California, February-March, 1976.

"Refocus," University of Iowa, Iowa, City, Iowa, October, 1975.

"New Photographics/75," Central Washington State University, Ellensburg, Washington, April, 1975.

"First All-California Photography Show," Laguna Beach Museum of Art, Laguna Beach, California, February, 1975.

"California College Photo Competition," California State University, Northridge, Gallery 37, Northridge, CA., First Place Award Recipient, December, 1974.

"New Photographics/74," Central Washington State College, Ellensburg, Washington, May, 1974.

Curatorial Experience

"Imparting Grace: The Feminine in Form and Nature". Group exhibition, Bohemn Gallery, Palomar College, Oceanside, California, 2003.

"Once Through the Lens" . Two person exhibition of the works by James Nocito and George Jezek, Grossmont College, Hyde Gallery, El Cajon, California, April 2002.

"Archelologies", Faiya Fredman, Hyde Gallery, Grossmont College, El Cajon, California, February, 2001.

"Photropolis", City of San Diego, Port Exhibition. Co-curated with Richard Lou and Diana Gaston, March, 1995.

"Virtual Reality: Contemporary San Diego Photography," Grove Gallery and COVA "Combined Organizations for the Visual Arts), San Diego, California, November-December, 1991.

"Jerry Burchfield", Grossmont College Hyde Gallery, El Cajon, California, 1990.

"Marsha Red Bailey," Grossmont College Hyde Gallery, El Cajon, California, 1986.

"Craig Fuller," Grossmont College Hyde Gallery, El Cajon, California, 1985.

"Sara Water" and Colleen Hayward', Grossmont College Hyde Gallery, El Cajon, California, 1984.

"Darryl Curran," Grossmont College Hyde Gallery, El Cajon, California, 1983.

"Color Photographs: Jo Ann Callis and Elleen Cowin," Grossmont College Art Gallery in conjunction with the Western Regional SPE Conference, El Cajon, California, October, 1981.

"Verbatim: Light Dialogues," Jerry Burchfield, Barbara Kasten, Patrick Nagatani, Susan Rankaitis, and Ardon Alger, Grossmont College Art Gallery, El Cajon, California, January, 1981.

"First Person Plural," Ardon Alger, Barbara Pearlman-Ross, Patrick Nagatani, Joan Salinger, Lance Carlson, Joan Meyers, Marsha Bailey. Co-curated with Jeff Gates, Los Angeles Harbor College, Los Angeles, California, February, 1980.

Collections

Museum of Contemporary Art, San Diego, California.

Museum of Photographic Arts, San Diego, California.

Los Angeles County Museum of Art, Los Angeles, California.

Creative Center of Photography, Tucson, Arizona.

Santa Barbara Museum of Art, Santa Barbara, California.

Minneapolis Institute of the Arts, Minneapolis, Minnesota.

Frederick S. Wight Gallery, University of California at Los Angeles, CA.

University of Southern California, Los Angeles, California.

California State University, Fullerton, Fullerton, California.

Corporate Collections:

Polaroid Corporation, Cambridge, Mass.

Douglas Manchester Collection, Hotel Marriott, San Diego, California.

Key Corporation, Seattle, Washington.

Private Collections

Kip Howland, La Jolla, California.

Dr. and Mrs. Scott Wilson, La Jolla, California.

Adele Singer, La Jolla, California.

Dr. Arnold Berlin, La Mesa, California.

Sandra Berlin, La Mesa, California.

Mr. Douglas McClure, Del Mar, California.

Robert and Leah Temkin, San Diego, California.

Drs. Alexander and Lena Astin, West Los Angeles, California.

Gary R. Payne, San Diego, California.

Dr. Anna Walden, San Diego, California.

Mr. and Mrs. Robert Haskill, Portland, Oregon.

Mr. and Mrs. Walter Drucker, San Diego, California.

Mr. and Mrs. Richard Dearden, Whittier, California.

Jerry and Barbara Burchfield, Irvine, California.

Drs. Russell Pierce and Miriam Rothman, San Diego, California.

Fay Rothmill, Whittier, California.

Mark Chamberlain, Laguna Beach, California.

Mr. and Mrs. Donald Hughes, Carmel, California.

Louise Kirtland, La Jolla, California.

Shirley Burden, New York, New York.

Ms. Barbara Pearlman, Santa Fe, New Mexico.

Michael Krichman, San Diego, California.

Robert Walker and Frances Mooney, San Diego, California.

Mr. Tom Jacobsen, San Diego, California.

Ms. Jo Whaley, Oakland, California.

Mr. Cary Loren, Oak Park, Michigan.

Mr. and Mrs. Philip Melnick, DeKalb, Illinois.

Mr. Todd Trigiani, Los Angeles, California.

Mr. Henry Brimmer, San Francisco, California.

Mr. and Mrs. William Miller, La Jolla, California.

Mr. and Mrs. Gary Pike, San Carlos, California.

Mr. Louis Goldich, San Diego, California.

Craig Fuller, San Diego, California.

Dr. Marion de Koning, San Diego, California.

Carole Jones Baker, La Mesa, California.

Mr. and Mrs. William Pierce, Poway, California.
Mr. and Mrs. Gary Scott, Ramona, California.
Diane Pierce, Poway, California.

Portfolios

"LA ISSUE" Twenty-one photographers" from Los Angeles; limited edition portfolio, Los Angeles Center for Photographic Studies, 1979.

Professional Memberships

Member of the American Society of Media Photographers, San Diego Chapter, 2000 to present.

Member, Society for Photographic Education 1974 to present.
Site coordinator for the Western Region, Fall 2000.
Conference Chairperson for National Conference--April 1987.
Former Chairperson, Western Region, 1981-1982.

Member, Museum of Photographic Arts, San Diego, California, 1983 to present.
Workshop Coordinator with MoPA for the MoPA/Grossmont College Summer Artist-in-Residence Workshops from 1993 to the present.
Educational Consultant. Manuel Alvarez Bravo---educational packet created for college and high school educators to assist in their viewing and instructing students on the images of Alvarez Bravo. June-July, 1990.

Member, Museum of Contemporary Art, Los Angeles, California, 1992 until the present.

Member, California Museum of Photography, Riverside, California until 1993.
Member, Los Angeles County Museum of Art, Los Angeles, California until 2003.

Member, Los Angeles Center for Photographic Studies, Los Angeles, CA from 1974 until its closure.
Former Trustee, 1974-1981.
Former President, 1976-1978.
Former Project Director, William Mortensen Exhibition, 1979-1981.

Member, Friends of Photography, San Francisco, California, 1973 to 1993.
Member of Peer Selection Committee for Distinguished Photographer.
1987 to 1990.

JEFF IRWIN
(619) 294-4075

1760 W. Arbor Dr.
San Diego, CA 92103

E-Mail: jeff.irwin@gcccd.net
Web Site: www.grossmont.net/jeffirwin

Born 1954, Long Beach CA

EDUCATION

1987 MFA, San Diego State University, San Diego, CA
1984 BA, Humboldt State University, Arcata, CA
1976 AA, Orange Coast College, Costa Mesa, CA

TEACHING
EXPERIENCE

Grossmont College, El Cajon, CA, 1989-1999 Adjunct, Ceramics
Fall 1999- present, Full time, Ceramics

SELECTED
EXHIBITIONS

- 2010 "Here Not There", Museum of Contemporary Art San Diego, La Jolla, CA
"Selected Works of Allied Craftsmen", Escondido Center for the Arts, Escondido, CA
"Animal Art", New Childrens Museum, San Diego, CA
"The White Show", Cross Mackenzie Gallery, Wash. DC
"Cups", Santa Fe Clay, Santa Fe, NM
"Decalomania", Santa Fe Clay, Santa Fe, NM
"SOFA Santa Fe", Clark+Del Vecchio, Santa Fe, NM
"SOFA NY", Cross Mackenzie Gallery, New York City, NY
- 2009 "65th Scripps College Ceramic Annual Invitational", Claremont, CA
"Hot TEA", Del Mano Gallery, Los Angeles, CA
"Nature as Trophy", Pacific Beach Library, Pacific Beach, CA, **One person**
"Functional and Sculptural Teapots", JRB ART at the ELMS Gallery, Oklahoma City, OK
"Teapots: Object to Subject", William D. Cannon Gallery, Carlsbad, CA
"Allied Craftsmen of San Diego", Mission Valley Library, San Diego, CA
- 2008 "Dust to Decadence", Palomar College, San Marcos, CA
"Clay and Print", Artist Image Resource Gallery, Pittsburgh, PA
"Feats of Clay XXI" Lincoln, CA, **Tile Heritage Prize**
"California Clay Competition", Davis, CA
"Nature or Nurture", Bread and CEI, San Diego, CA, **One person**
"Ceramics Invitational", McGroarty Arts Center, Tujunga, CA
"Sip, Slurp, Gulp", Santa Fe Clay, Santa Fe, New Mexico
- 2007 "Clay and the Transferred Image", Indiana University Southeast, New Albany, IN
"Agape", Santa Fe Clay, Santa Fe, NM
"Feats of Clay XX, Lincoln Arts Center, Lincoln, CA, juried
"Hot Clay", Idyllwild Center for the Arts, Idyllwild, CA
- 2006 "Al Fresco", Racine Art Museum, Racine, WI
"New Work of Allied Craftsmen", Oceanside Museum of Art, Oceanside, CA
"The Yxing Effect", Holter Museum of Art. Helena, Montana
"Teapot", Lowe Art Museum, University of Miami, Miami, FL
"Beatrice Wood Ceramic Annual", Beatrice Wood Center for the Arts, Ojai, CA
- 2005 "NCECA Invitational Exhibition", Taipei County Yingge Ceramics Museum, Taiwan
"Clay and Print 1", Charlie Cummings Clay Studio, Fort Wayne, IN
"Cups, Cups, Cups", Santa Fe Clay, Santa Fe, NM
"The White Show", Santa Fe Clay, Santa Fe, NM
"Drawing Invitational", Pacific Beach Library Gallery, Pacific Beach, CA
"California Clay Competition", Artery Gallery, Davis, CA, **Laguna Clay Award**
- 2004 "Celebrating Nature", Craft and Folk Art Museum, Los Angeles, CA
"Summer Group Exhibition", Scott White Contemporary Art, La Jolla, CA,
"The Art of Tea", Rockville Arts Place, Gaithersburg, MD
"New Work", Allied Craftsmen of San Diego, Grove Gallery, La Jolla
"Artists Works", Point Loma Library, Point Loma, CA

PUBLICATIONS

- 2010 Ollmen, Leah, "Jeff Irwin: Nature as Trophy", **American Craft**, Vol. 70, No. 1, pg. 36,37

AND REVIEWS

- Pincus, Robert, "A Boisterous Exhibit Shines Spotlight on S.D.", **San Diego Union-Tribune**, June 13, 2010
Ollmen, Leah, "Here Not There: San Diego Art Now' at the Museum of Contemporary Art", **Los Angeles Times**, July 15, 2010
Judith Beermann, "Whites It All About", **The Georgetown Dish**, January 16, 2010
Dayton, Linnea, **The Photoshop Book**, Illus. pg 96,97
- 2009 "Jeff Irwin", **DVD produced by the National Council on the Education of the Ceramic Arts**, demonstration, lecture and interview.
Pincus, Robert, Art Review, "Big Game Hunter", **San Diego Union-Tribune**, Oct. 15, 2009
Pincus, Robert, "Solace and Light-and low cost", **San Diego Union-Tribune**, Dec. 27, 2009
- 2008 Dayton, Linnea, **Photoshop User Magazine**, March, Illus. pg 76,77
Lark Books, **500 Platters, Plates & chargers**, Sterling Publishing, NY, Illus. pg. 351
- 2006 Andrew Wandless, Paul, **Image Transfer on Clay**, Lark Books, NY Illus. pg. 13,48
Beard, Peter, **Resist and Masking Techniques**, Pennsylvania Press, PA, pg. 25,36,37
Sweet Marvin, **The Yixing Effect**, Foreign Languages Press, China, Illus. pg. 122,123
Launer, Pat, "**Around San Diego**", **San Diego Home and Garden**, Illus. & review pg. 3
Lark Books, **500 Animals**, Sterling Publishing, NY, Illus. pg. 402,416
- 2004 Chung, Dong-Hun, "**American Contemporary Ceramics**", Korean Craft Publications
"**500 Cups**", Lark Books, Sterling Publishing, NY

COLLECTIONS

World Ceramic Center, Ichon, South Korea
Wustum Museum of Fine Art, Racine, WI
California Museum of Art, Oakland, CA
San Angelo Museum of Art, San Angelo, TX
Taipei County Yingge Ceramics Museum, Taiwan
Garth Clark and Mark Del Vecchio, Santa Fe, NM
Sandy Besser, Santa Fe, NM

WORKSHOPS &
LECTURES

- 2009 Pacific Beach Library, Pacific Beach, California, Lecture
2007 Idyllwild Summer Arts, Workshop and Lecture
Ceramic Artists of San Diego, Grossmont College, Demonstration & Lecture
2004 NCECA Conference 2004, Indianapolis, IN, Demonstration & Lecture
2003 San Diego Museum Arts Council, Lecture

JUROR

- 2006 San Diego Art Institute, San Diego, CA

G W E N Y T H M A P E S
4245 Bernadine Place
San Diego CA 92115
home: (619) 265-2640
gwenythmapes@earthlink.net

EDUCATION:

M.F.A., 1989, University of Montana,
Creative Writing/Department of English.
4.0 G.P.A.
Honors: Erasmus Scholarship.

B.A., 1984, Hollins University
Double Major: English and Religion, Concentration in Creative Writing. 3.7 G.P.A.
Honors: Phi Beta Kappa; Merit Scholar; awarded Honors for English thesis; Department Honors in both English and Religion; Hollins Writing Award for Fiction; and Omicron Delta Kappa (national leadership society).

EXPERIENCE:

Professor of Humanities
Grossmont College
El Cajon CA
Aug 1999 to present
tenured: Aug 2003
Professor rank as of fall 2009

Assistant Visiting Professor
Liberal Studies Program
The University of Montana
Missoula MT
Sept 1989-Sept 1993 and
Sept 94–Aug 1999

Assistant Visiting Professor
UM Liberal Studies at
Flathead Valley Community College
Kalispell MT
Sept 1997-Aug 1999

Adjunct Faculty/Visiting Instructor
UM Extension Courses: Women's Prison Writing
& Women's Spirituality via UM Continuing Ed.
Montana Women's Correctional Center
Warm Springs MT
Summer 1994,
Spring 1994 &
Fall 1992

Annually: Coordinator and Visiting Instructor:
University Transition/Writing Class
Continuing Education Department
The University of Montana
Missoula MT
Sept 1988-Sept 1994
Coordinator: Sept 1992-Sept 1994

Concurrently: Interim Director
Blue Mountain Women's Clinic
Missoula MT
May 1993-Oct 1993

Instructor/Graduate Assistant
English Composition & Creative Writing
Department of English
The University of Montana
Missoula MT

Sept 1987- June 1989

FILM/THEATER:

story "Elaine and Me" (adapted and performed)
at The Loft theater
Los Angeles CA

Jan 1992

co-wrote screenplay for Tri-Star pictures
(Dancing Bear/draft)

June 1991-June 1992

co-wrote screenplay for Chestnut Hill
Productions and MGM
(untitled: "Three Women"/draft)

July-Sept 1988

Residency at Ragdale Artist Colony
Lake Forest IL

Oct 1986

CONFERENCE/PAPERS:

California Learning Communities
Presentation on Linked Classes
San Diego CA

April 10-12, 2008

Teaching Gender & Islam
Whittier College
One of 25 selected participants (nationally)
Whittier CA

March 1, 2008

Oxford Round Table Conference
Women & Gender
Primary Discussant on two papers
Oxford, England

Aug 8-13, 2004

For use in "Freshman Seminar" course
My essay on Norman Maclean's Piscatorial
Theology in *A River Runs Through It*
requested by Ken Egan Jr., English Chair & Prof.
Drury University
Springfield MO

Jan 2003

"Race, Class, Gender Conference"
Claremont Graduate University
Claremont CA

Nov 10, 2000

Visiting Scholar/Guest
Public Radio's Call-in Literature Discussion: "Storylines"

Nov 1997

Broadcast to Montana, Idaho, Wyoming, Washington and Oregon

"Private and Public Art: The Politics of Democratic Socialism in Frida Kahlo and Tina Modotti"
Business and Professional Women Regional Conference
Great Falls, Montana Oct 1997

"Feminist Theology"
lecture for the Jeannette Rankin Chapter
Business and Professional Women (BPW)
Great Falls MT March 1997

"Marguerite Porete and Margery Kempe:
Asceticism, Excess and the Disdain of Reason"
Conference: The Middle Ages and Beyond
Montana State University
Bozeman MT Sept 1996

Lecture: "Religion's Hidden Women"
Unitarian Church Fellowship
Missoula MT March 1996

Celebrating 75 Years of Women's Suffrage
Workshop Talks: "Power Feminism vs. Victim Feminism," and
"Reclaiming Political Language: an Historical Perspective"
Montana Women's Lobby Conference
Helena MT Sept 1995

Interview for Montana Public Radio
"Teaching at Montana's Women's Correctional Center"
Missoula MT Dec 1994

Montana State NOW Conference
Talk: "Women's Prison Stories"
KwaTaqNuk Resort, Polson MT June 1994

Mankato State University
12th Annual Women's Spirituality Conference
Paper: "Hebrew Women's Spirituality: Mixed Messages"
Mankato MN Oct 1993

National Women's Studies Association Conf.
Papers: "Feminist Theology: Hearing Old Stories into New Speech," &
"Prison Pedagogy: An Issue of Trust and Feminism"
Washington DC June 1993

YWCA
Regional Domestic and Sexual Violence Conf.
Paper: "Biblical Violence Against Women" June 1992

Missoula, MT

Northwest Women's Studies Association April 1991
Regional Conf. Paper: "Childhoods in Fiction: How
Class and Race Inform the Choices of Three Young Women"
Washington State University
Pullman, WA

PUBLISHED:

Edited and w/ an Introduction, *The Other Side:* March 1995
Writings from Women in Montana's Prison at
Warm Springs, MT (grant written by Gwenyth Mapes,
monies received from Open Meadows Foundation)

Short Story "Against the Future" 1992
Bluestone Press

Short Story "Bread Day" runner-up 1989
STAND Magazine's short story competition
(London, England)

Poem "Return," American Poetry Anthology 1984

Book Review, *Hollins* 1984

Poem "Morning" and poem "Fall," *Cargoes* 1984

Poem "Rockin'," *American Poetry Anthology* 1983

PROFESSIONAL MEMBERSHIPS:

American Association of University Women (AAUW)~1990 – present
Phi Beta Kappa 1984 - present
Board member, Epsilon Chapter of Phi Beta Kappa 2004 – present
Screenwriter's Guild of America (WGA) 1990-present

REFERENCES:

Available upon request.

Bill Mosley

WWW.StudioMosley.com

EDUCATION

B.A. Visual Arts University of California, San Diego

M.F.A. Painting University of California, San Diego

SELECTED EXHIBITIONS

2010 Fall 2010/Spr2011 One Man Show CCDC Headquarters, San Diego CA

2009 Divan, La Jolla, California

Plein Air Painting exhibition at San Fedele, Tuscany Italy

Installation at CCDC headquarters, San Diego Ca

2008 Created animation for Specialized Bike Corp, with Jay Martinez of San Francisco

Ocean Gala 2008, Hotel Del Coronado, Coronado Ca

Art Faculty Show, Hyde Gallery, Grossmont College, El Cajon Ca

2007 San Diego in Perspective, one man show, Kruglak Gallery, Mira Costa College, Oceanside Ca

Ocean Gala 2007, San Diego Coastkeeper, Coronado Ca

Faculty Show, Grossmont College, El Cajon Ca

Group Show CJ Gallery 343 Fourth Avenue, San Diego Ca

2006 Sixth Annual Invitational Drawing Show

Earl & Birdie Taylor Library, Pacific Beach Branch

Faculty Show, Grossmont College, El Cajon Ca

2005 "Faculty Show" Grossmont College

New Grossmont College Library (purchase 6 works for permanent display)

2004 "Bill Mosley @ the Federal Bldg. 880 Front St. San Diego Ca

"Faculty Show", Grossmont College, El Cajon Ca

"Bill Mosley, Downtown II" One person show at 401 West "A" Street, First National Bank Center

"Bill Mosley, Downtown" One person show at 701 "B" Street

2003 "Bill Mosley & Bob Goldman" Two person show, Pratt Gallery, San Diego, California

"Art Walk" Group show, Pratt Gallery, San Diego, California

"Surfrider Foundation 3rd Annual Art Gala" Del Mar, California

"Bill Mosley" One man show, Florida A & M University School of Architecture Gallery, Tallahassee, Florida

- 2002** "Annual Art Fundraiser" Grossmont College, San Diego, California
- "Mixed Media" Faculty Show, Hyde Gallery, Grossmont College, San Diego California
- "Quartet" Four Person show, Pratt Gallery, San Diego, California
- "Summer Group Show" Pratt Gallery, San Diego, California
- "Surfrider Foundation 2nd Annual Art Gala" La Jolla, California
- 2001** "Annual Art Fundraiser" Grossmont College, San Diego California
- "Recent Work" One man show, Pratt Gallery, San Diego California
- "Surfrider Foundation First Annual Art Gala" La Jolla, California
- 2000** "Third Annual Fund Raising Exhibit" Grossmont College, San Diego, California
- "Works: Faculty 2000" Grossmont College, San Diego, California
- "UCSD Open House Exhibition" University of California at San Diego, California
- "Art Alive" Group Show, San Diego Museum of Art, San Diego, California
- 1999** "Works" Faculty Exhibition, Grossmont College, San Diego, California
- "Faculty 2000" Faculty Exhibition, Southwestern College, San Diego, California
- "Open Studios 99" COVA, California Center for the Arts Museum, Escondido, California
- "Second Annual Fund Raising Exhibit" Grossmont College, San Diego, California
- "Sony Art walk" Pratt Gallery, San Diego, California
- "Urban/Suburban" Bill Mosley and Michael Wheelden, Kruglak Gallery, MiraCosta College, Oceanside, California

SELECTED COLLECTIONS

- 2009** ResMed Corp. San Diego, CA 92123
- 2008** Bio-Med Realty – Rancho Bernardo, Ca

2007 Casey Gerry Law Firm – San Diego, Ca
 Neurocrine, Biosciences, Del Mar, California
 2006 Sheppard, Mullin, Richter, & Hampton LLP, Del Mar California
 Domain & Associates, Del Mar California
 2005 Grossmont College Library, El Cajon California
 2004 Pacific Science Engineering
 2003 Solvak, Barin & Eypey
 Nicolis Applegate

 2002 H. G. Fenton Corporation

 2001 Mortgage Choice, Camino del Rio South, San Diego, California
 California Bank & Trust, 525 B Street, San Diego California
 Nierman Perlman, Hillcrest, California
 Anderson & Kriger, PLC, La Mesa, California

 2000 Nokia Corp. San Diego, California
 Informatica Corp. San Diego, California
 Highland Corp. Chula Vista Headquarters building, San Diego California
 California Bank & Trust, Costa Mesa, California
 California National Bank, West Coast Headquarters, Los Angeles
 California
 Neal Electric, San Diego, California
 John J. O'Neill II, D.D.S. , Chula Vista, California
 Premier Health Headquarters, San Diego California

 1999 Farrell Capital, Symphony Towers
 Kaiser Permanente, Chula Vista, California
 First American Cred-Co, Rancho Bernardo, California
 Marriott Hotel, Venice, California
 Post, Kirby, Noonan, & Sweat, San Diego, California

 1998 Union Bank, Hillcrest, California
 Carlsbad Retirement Community, Carlsbad, California
 Kaiser Permanente, Chula Vista, California
 Braille Institute, La Jolla, California
 Sullivan, Wertz, McDade, & Wallace, San Diego, California

 1997 Dura Pharmaceuticals, San Diego, California
 Foley, Ladner, Weissberg & Aronson, San Diego, California
 Doug Allred & Co, Carmel Valley, California

 1996 Fox & Majors, San Diego, California
 Grossmont College Foundation, El Cajon, California
 Doug Allred & Co, Carmel Valley, California

 1995 Union Bank, Headquarters, San Diego, California
 Seltzer Chemicals, Carlsbad, California

Selected Lectures

- 2007** San Diego in Perspective, lectures, November 15th 11a.m. & 1 p.m.
- 2006** Photography as painting, lecture W Drucker Spring seminar
Grossmont College, San Diego Ca
- 2005** Photography and painting, lecture to David Wings Seminar in
Photography class Grossmont College, San Diego Ca
- 2003** Cityscape of San Diego, Four lectures and workshops, Florida A&M
School of Architecture

EDUCATION

Pete Schmidt

Ph.D. HISTORY OF SCIENCE

University of Minnesota, Minneapolis, Minnesota

Spring 2010

Dissertation: *Terraforming: An Investigation of the Boundaries Between Science and Hard Science Fiction*

M.A., HUMANITIES *Summa Cum Laude*

Arizona State University, Tempe, Arizona

May, 2002

Thesis: *The History of Atomic Power and the Rise of the American Comic Book Superhero*

B.A., HUMANITIES *Magna Cum Laude*

Arizona State University, Tempe, Arizona

December, 1999

A.A., FILM AND VIDEO PRODUCTION

Scottsdale Community College, Scottsdale, Arizona

Spring, 1995

Preparing Future Faculty Certification

University of Minnesota, Minneapolis, Minnesota

May, 2005

PRESENTATIONS AND PUBLICATIONS

- C.H. Waddington and J.W.S. Pringle, *Dictionary of Twentieth Century British Philosophers*, Thoemmes Press, Bristol, 2005.
- John William Colenso and Julian Tension Woods, *Dictionary of Nineteenth-Century British Scientists*, Thoemmes Press, Bristol, 2004.
- “The Biological Art of Edward Steichen and Eduardo Kac.” Presented April 2004 at Midwest Junto, Kansas City Kansas.
- “Atomic Comics; Spiderman as an Atomic Symbol.” Presented April 2004 at the Southwest Popular Culture Association Conference, San Antonio, Texas.
- “Radioactivity and Human Modification in Comic Books: 1950-1960.” Presented April 2003 at Midwest Junto, Minneapolis, Minnesota.
- “Future Representations of the Panopticon in Science Fiction Films.” Presented May 2002 at Science Fiction Research Association, Schenectady, New York.
- “Starship Togas: The Use and Abuse of Classical Antiquity in *Star Trek*.” Presented March 2001 at the Southwest Literature Conference, Tempe, Arizona.

TEACHING EXPERIENCE

Fall 2006-Present: Full-time Instructor of the Humanities at Grossmont College.

Summer 2006: Instructor of Intro to World History, Mesa College.

Spring 2005: Teaching Assistant, HSCI 3401: Ethics in Science and Technology, University of Minnesota.

Fall 2004: Head Teaching Assistant, HSCI 1715: Technology and Western Civilization: Since the Industrial Revolution, University of Minnesota

Spring 2004: Teaching Assistant, HSCI 3401: Ethics in Science and Technology, University of Minnesota.

Fall 2002 – Fall 2003: Teaching Assistant, HSCI 1814 and 1815: Introduction to the History of Science, University of Minnesota,

Fall 2000 - Spring 2002: Teaching Assistant, HUM 301 and 302: Introduction to the Humanities, Arizona State University

AWARDS AND HONORS

Spring 2010, Awarded Tenure at Grossmont College

May 2005, Doctoral Dissertation Fellowship for 2005-2006, University of Minnesota

- One year stipend to fund the research and writing of the dissertation

April 2005, Edwin T. Layton Teaching Award for best teaching assistant in History of Science and Technology, University of Minnesota

March 2005, Ten Week Paid Research Internship for Minnesota Science Museum

- Research and assist the development of nationally funded exhibit on biomusic

May- August 2003, Summer Research Fellowship 2003 for Bakken Museum of Electricity and Life

- Researcher and assistant curator for exhibit on mad scientists open from Oct 2003- Nov 2004

PROFESSIONAL MEMBERSHIPS

- History of Science Society
- Society for the History of Technology
- Popular Culture Association

INSTITUTIONAL AND DEPARTMENTAL SERVICE AT GROSSMONT

2006

- * Completed courses in Black Board and Front Page
- * Developed and published personal website for 110/120 courses
- * Collaborated with June in making changes to department website and assumed role of Webmaster for Department website.
- * Preliminary research into designing new HUM course on Science, Technology and Culture

2007

- * Designed online version of HUM 110 course for Blackboard for Spring 2008 including:
 - Designing and uploading course content appropriate for the online environment

- Devising new assessment techniques for the course
- Designing online activities and assignments that meet both rigorous academic standards and achieve the goals of the HUM 110 course outline.

*Reviewed chapters from two different professional academic textbooks: *Humanities and the Spirit of the Times* by Oxford University Press and *The Humanities: Culture, Continuity, and Change* by Prentice Hall Publishing.

2008

- * Worked with colleagues to design and grade SLO assessments for HUM 110 and 120
- * Worked with English faculty to design a science and literature booth for the upcoming San Diego Science Festival
- * Presented on my course outlines and designs for a Cal Pass meeting in efforts to better prepare high school students for the transition to Community College.
- * Became involved in planning and designing exhibits and activities for Grossmont College's involvement in the San Diego Science Festival.

2009

- * Worked with colleagues to design, grade, and revise SLO assessments for HUM 110 and 120
- * Worked with colleagues to revise minimum requirements standards for Humanities instructors.
- * Worked with colleagues to design a six-year plan for the Humanities Program.
- * Worked with colleagues on a proposal for an inter-departmental media and tutoring lab.
- * Attended sessions and participated in the week-long Grossmont Summer Institute, June of 09.
- * Aided in the planning of exhibits and activities for Grossmont College's Science Festival and worked with English and Humanities colleagues to design an exhibit on Mad Scientists
- * Attended the Fall 2009 History of Science Conference in Phoenix Arizona.

2010

- *Completed dissertation, passed defense and earned doctoral degree in the History of Science and Technology from the University of Minnesota.
- *Awarded tenure in Humanities department at Grossmont College.
- *Worked with colleagues to integrate the Humanities Program into the new Visual Arts and Humanities Program
- *Worked with colleagues to develop and implement an AA degree in Humanities
- *Worked with colleagues to write a proposal for a challenge grant from the NEH for the promotion of the Humanities at the Community College level.

Malia E.F. Serrano

Curriculum Vitae

Professor of Art History
Chair, Visual Arts & Humanities Department

Grossmont College
8800 Grossmont College Dr.
El Cajon, CA 92020
619.644.7470
malia.serrano@gcccd.edu

Biography

Born Malia Elizabeth Finnegan in Maryland and raised in historic Annapolis. Resided in Washington, DC, and Hawai'i with extended stays in Florence, Chicago, and Paris. Married to musician José Molina Serrano. Currently lives in La Mesa, California.

Education

- 1991 Master of Arts in Art History, Department of Art History and Archaeology
University of Maryland College Park
Focus: François Balthazar Solvyns; Orientalism in India
Advisor: William Pressly, Ph.D.
- 1988 Bachelor of Arts in Art History, Department of Art History and Archaeology
University of Maryland College Park
- 1987 Italian Studies, Syracuse University in Florence, Italy
- 1984 George Washington University, Washington, DC

Professional Experience – Faculty Positions Held

- 2010-11 Chair, Visual Arts & Humanities Department, Grossmont College
Professor of Art History, Grossmont College
Course taught on regular basis include: Western Art Survey Prehistoric to Gothic; Western Art Survey Renaissance to Modern; Asian Art Survey; Arts of Africa, Oceania, and the Americas; Modern Art; and, Art Appreciation.
- 2010-11 State of California Faculty Discipline Review Group Appointee for SB-1440
Associates Degree in Art History for Transfer
- 2010-11 Program Review Coordinator/Lead Writer for Visual Arts & Humanities
Department, Grossmont College
- 2009 Professor for Paris Study-Abroad Program, Fall Semester
San Diego Imperial Counties Community College Association [SDICCA]

- 2009 Acting Study-Abroad Coordinator, Grossmont College, Spring Semester
- 2008 Sabbatical Leave Spring Semester – Art in American Museum Collections
Advanced to the Rank of Full-Professor of Art History, Grossmont College
- 2006 Advanced to the Rank of Associate Professor, Grossmont College
- 2005 Tenure Conferred Fall Semester, Grossmont College
- 2001 Tenure-track Instructor of Art History Fall Semester, Grossmont College
- 2000-2001 Adjunct Instructor in Art History, MiraCosta College, Oceanside, CA
- 1997 Adjunct Instructor in Art History, Advertising Arts College, Miramar, CA

Grossmont College Committee Service

- 2010-11 Department Representative for the Grossmont College Academic Senate
- 2010-11 Enrollment Strategies & Management Committee Member
- 2010 Room-Utilization Committee Member, Spring Semester
- 2010 SB 1440 Transfer Degree in Art History, Task Force Member
- 2008 & 2009 Tenure-Review Committee Member for Drawing and Painting Instructor
- 2008 Architectural Firm Selection-Committee Member, Arts Complex Remodel
- 2005 to 2008 Tenure-Review Committee Member for Photography Instructor
- 2006 Hiring-Committee Member for Tenure-Track Photography Instructor
- 2006 Hiring-Committee Member for Tenure-Track Drawing and Painting Instructor
- 2004 to 2007 WASC Accreditation Committee Member for Standard IIA: Instructional Programs
- 2002 to 2004 Facilities Sub-Committee Member, Arts Complex Remodel and Planning Group
- 2004 Grossmont College Strategic Plan Committee Member

Peer Reviewer: Art History and Art Appreciation Textbooks & Digital Resources

- 2009 Kleiner, Fred S. Gardner's Art through the Ages: Non-Western Perspectives. 13th ed. Belmont, CA: Wadsworth, Cengage Learning, 2010. Peer Reviewer for "Chapter 2: South and Southeast Asia after 1200."
- 2009 Thomas Wadsworth Art History Faculty Focus Group for Web Resources
- 2007 OWL website owl.oit.umass.edu, Art History Segment, University of Massachusetts, Amherst in conjunction with Thomson Higher Learning

Malia E.F. Serrano

Curriculum Vitae

- 2007 Sharon Hill, James Farmer, Babtunde Lawal, and Rosemary Smith. Vistas: The Arts of Africa, Asia, Oceania, and the Americas. McGraw Hill: 2007
- 2005 Kleiner, Fred S., and Christin J. Mamiya. Gardner's Art through the Ages. 12th ed. Vol. II. Belmont, CA: Thomson Wadsworth, 2005.
- 2005 O'Riley, Michael Kampen. Art Beyond the West. Upper Saddle River: Prentice Hall, 2001.
- 2003 Lazarri, Margaret, and Dona Schlesier. Exploring Art: A Global, Thematic Approach. Belmont, CA: Thomson Wadsworth, 2003

Papers, Lectures, Symposia and Conferences

- 2010 Student Success: Summer Institute Attendee, Week-long professional development workshops focused on student-centered learning and teaching. Grossmont College, El Cajon, CA
- 2009 "Unintended Consequences: the Stylistic Influence of François-Balthazar Solvyns on Company School Painting in India" paper delivered at College Art Association 97th Annual Conference Los Angeles, CA
- 2008 Art Historians of Southern California Annual Conference Attendee, California State Long Beach, Long Beach, CA
- 2008 "European Images of Sati in Colonial India: Fact or Fiction? An Analysis of 18th-Century Paintings and Engravings" Session chair and paper delivered at Hawaii International Conference on Arts & Humanities Honolulu, HI
- 2005 American Council for Southern Asian Art Symposium Attendee, San Diego Museum of Art, San Diego, CA
- 2004 "Themes and Variations: Western Music & its Correlations in Art" Lecture given at the San Diego Museum of Art, San Diego, CA
- 2004 "South Asian Painting: Proposed Curriculum" Presentation given to fellow participants of East-West Center's Summer Institute on India, University of Hawai'i, Manoa
- 2004 "Religion and Politics in India: Culture, History and the Contemporary Experience" Summer Institute Attendee, Five-week program sponsored by East West Center and University of Hawai'i, Manoa
- 2003 "Understanding the Natural World" Academic Decathlon Art History Lecture, San Diego County Office of Education, San Diego, CA
- 2002 "Understanding Others" Academic Decathlon Art History Lecture, San Diego County Office of Education, San Diego, CA

- 2001 "The Healing Difference: the Importance of Arts in Healthcare" talk delivered with former Rady Children's Hospital CEO, Annual Conference Society for Arts in Healthcare, Seattle, WA
- 2001 "Understanding the Self" Academic Decathlon Art History Lecture, San Diego County Office of Education, San Diego, CA
- 2000 "Looking Forward: Creating the Future" Academic Decathlon Art History Lecture, San Diego County Office of Education, San Diego, CA
- 1999 "Looking Inward: Developing a Sense of Meaning" Academic Decathlon Art History Lecture, San Diego County Office of Education, San Diego, CA
- 1998 "Looking Outward: Forces Shaping Society" Academic Decathlon Art History Lecture, San Diego County Office of Education, San Diego, CA
- 1997 "Looking Outward: Forces Shaping Society" Academic Decathlon Art History Lecture, San Diego County Office of Education, San Diego, CA
- 1996 "Balthazar Solvyns: European Orientalism in India" Guest lecturer for Dr. Derrick Cartwright's Colonialism and Art History Seminar, University of San Diego, CA
- 1995 "Competition and Cooperation" Academic Decathlon Art History Lecture, San Diego County Office of Education, San Diego, CA
- 1995 "Art of the Sublime: Buddha's and Bodhisattvas in Tibetan Painting" Lecture for the Asian Arts Committee Symposia, San Diego Museum of Art, San Diego, CA
- 1994 "Health, Wellness, and Biotechnology" Academic Decathlon Art History Lecture, San Diego County Office of Education, San Diego, CA
- 1994 "An Educator Evening with Baroque Art" Gallery Talk San Diego Museum of Art, CA
- 1994 "Ready to Read: Visual Analysis and the Language of Art" Talk for Teacher's Conference, San Diego County Office of Education, San Diego, CA
- 1994 "Introduction to American Art, East Asian Art, and Renaissance Art" Multi-part lecture series and gallery talks, San Diego Museum of Art, San Diego, CA
- 1994 "Gold and Grandeur: Baroque Art in Portugal" Lecture for University of San Diego Extension Programs
- 1994 "Modernism and the Paintings of Georgia O'Keeffe" Gallery talk, San Diego Museum of Art, San Diego, CA
- 1993 "Iconography in Italian Renaissance Painting" Gallery talk, San Diego Museum of Art, San Diego, CA
- 1993 "Introduction to American Art, East Asian Art, and Renaissance Art" Multi-part lecture series and gallery talks, San Diego Museum of Art, San Diego, CA
- 1992 "19th-Century Art & the William S. Paley Collection" Four-part lecture series, San Diego Museum of Art, San Diego, CA

Malia E.F. Serrano

Curriculum Vitae

- 1992 "Explorers and Mariners: Portraiture of the Great Age of Sail", Gallery talk, San Diego Museum of Art, San Diego, CA
- 1990 College Art Association Annual Conference Attendee, Washington, DC

Select Papers and Publications

- 2004 Hardgrave, Robert. Portrait of the Hindus. New York: Oxford University of Press. University of Maryland Master's thesis referenced and quoted.
- 2003 Wilsterman, Jim, with Malia Serrano, ed. Manual for Public Art: Acquisitions and Care. Grossmont-Cuyamaca Community College District: El Cajon, CA.
- 1995 Finnegan, Malia, and Brian Keliher. 19th- & 20th-Century European Art: Educator's Guide to the Permanent Collection. San Diego Museum of Art Education Department.
- 1994 ——. Italian & Northern Renaissance Art: Educator's Guide to the Permanent Collection. San Diego Museum of Art Education Department.
- 1993 Finnegan, Malia. People & Cultures: Highlights of the Permanent Collection: Educator's Curriculum Guide. San Diego Museum of Art Education Department. Honorable Mention from American Association of Museums in Curriculum Design.
- 1991 Finnegan, Malia E. "François-Balthazar Solvyns: Artist and Ethnographer of India, Between the Years 1790 to 1812." University of Maryland College Park Master's Thesis. Advisor: Dr. William Pressly.

Other Professional & Committee Experience

- 2007 Adjunct Art History Instructor, University of California San Diego Extension Program
- 1998 to 2001 Arts Administrator, Rady Children's Hospital, San Diego, CA
Supported and facilitated visual and performing arts initiatives for patients, families and staff. Assisted design projects for interiors and the built environment. Conducted tours for visiting architects, artists, administrators, and community VIPs. Supported and facilitated community relations and special events. Served as member of:
Employee Leadership Council
Facilities Design & Healing Arts Committee
Volunteer and Employee Recognition Committee
- 1997 to 1998 ESL Instructor, United Education Institute, San Diego, CA

- 1992 to 1995 Museum Educator/Coordinator for Educator Programs, San Diego Museum of Art, San Diego, CA
Coordinated and taught programs primarily for educators and adults under the direction of Education Manager. Developed curriculum, managed faculty and interns, wrote promotional materials, produced curriculum guides and classroom materials. Taught art history courses and workshops in partnership with University of San Diego College of Extended Studies. Assisted in the development of educator's certificate program in partnership with USD. Served as co-chair of Educator Advisory Committee
- 1988 to 1991 Graduate Assistant, College of Arts & Humanities Dean's Office, University of Maryland College Park

Grants Awarded

- 2004 National Endowment for the Humanities Grant Recipient, "Religion and Politics in India: Culture, History and the Contemporary Experience" Summer Institute, East-West Center at the University of Hawai'i, Manoa
- 2001 Educational Development and Innovation Committee (EDIC) Grant Recipient, "Integrating Hands-on Arts and Art Appreciation" Grossmont College
- 1998 to 1990 Graduate Assistantship, Stipend and Tuition, College of Arts & Humanities Dean's Office, University of Maryland College Park

Grant Stewardship

- 1998 to 2001 Coordinated and/or contributed to the stewardship and funding of programs supported by Wells Fargo, French & Masserini Trusts, Geisel Foundation, Weaver Fund, San Diego Community Foundation, among others, at Rady Children's Hospital, San Diego, CA.
- 1992 to 1995 Coordinated and/or contributed to the stewardship and funding of programs supported by California Arts Council, SDG&E, Dayton-Hudson, First Interstate Bank, Maxwell Gluck Foundation, among others, at the San Diego Museum of Art, San Diego, CA.

Volunteer Community Service

- 2007 to 2009 Lector, St. Martins of Tours Catholic Church, La Mesa, California
- 2002 to 2004 San Diego Humane Society Fur Ball Committee, San Diego, CA
- 2002 to 2004 Co-Chair, Grossmont College Arts Council Board
- 2001 to Present Grossmont College Arts Council Member
- 1989 to 1991 ESL Instructor, Casa del Pueblo, Washington, DC
- 1989 Higher Achievement Learning Program After-school Tutor, Washington, DC

Professional Memberships

College Art Association; Art Historians of Southern California;
American Council for Southern Asian Art; Pacific Arts Association; East West Center
Asian Studies Alumni; Historians of 18th-Century Art

Education

- 1995 Yale University School of Art | MFA Photography
1985 San Jose State University | BA Journalism/Advertising

Teaching Experience

- 2005 - Present Associate Professor of Art and Photography | Tenure – Spring 2009
Grossmont College, El Cajon, CA
- 2000 - 2005 Adjunct Assistant Professor of Art
University of San Diego, San Diego, CA
- 2002 - 2004 Adjunct Instructor of Photography
Grossmont College, El Cajon, CA
- 2003 - 2010 Visiting Instructor of Photography
Instituto Tecnológico y de Estudios Superiores de Occidente, Guadalajara, Jalisco,
Mexico for the University of San Diego Guadalajara Summer Program

Courses Developed and Taught

Introduction to Photography
Intermediate Photography
Digital Photography and Advanced Digital Photography
Large - Format and Advanced Large - Format Photography
Color Photography and Advanced Color Photography
Lens Culture in the Public Eye
Documentary Photography
The Photographic Book
Advanced Photography
History of Photography
History of Latin American Photography
Junior Review and Senior Thesis Advisor

All course and curriculum information can be found at: <http://aphototeacher.com>

Academic Accomplishments and Service | Grossmont College

- Created academic website, <http://aphototeacher.com>, to supplement in-class instruction. Website is visited by approximately 8,000 unique visitors per month and is used by instructors in photography programs in the U.S., the U.K., and Australia.
- Responsible for curriculum development, course | lab instruction, student advising, course scheduling, and overseeing general operation of Photography Area facilities and budget.
- Created new AA in Photography degree, including developing and rewriting curriculum to reflect traditional and contemporary critical thought and practices in photography.
- Facilitated capital budget of nearly \$200,000 towards purchase of analog, digital and studio lighting equipment for transition into new 5,000 square foot Photography Area facility in Spring 2007.
- Art Department Representative in Academic Senate from 2005 - 2007.
- Co-Chair for Art Department Fund Raiser, facilitating the raising of nearly \$21,000 in 2006 and 2007.
- Co-Advisor to Grossmont College Photography Trust, facilitating club activities, including field trips, guest speakers and fund-raising efforts from 2005 to present.

Paul Turounet |

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WEBSITE
www.paulturounet.com

ACADEMIC WEBSITE
aphototeacher.com

Academic Accomplishments and Service | University of San Diego

- Junior Review and Senior Thesis Advisor for art students studying photography, painting and drawing, graphic design, sculpture and public installation.
- Curriculum development and delivery of photography courses for the USD – Guadalajara Summer Program, including Introduction to Photography and Color Photography
- Full - time sabbatical replacement during 2004 | 05 academic year.

Solo Exhibitions

- 2009 *Estamos Buscando A - We're Looking For*, West Chester University, West Chester, PA
- 2006 *Estamos Buscando A - We're Looking For*, University of San Diego, San Diego, CA
- 2004 *Cancer Alley - New York and Louisiana*, Axis Mundi Gallery, San Diego, CA
- 2003 *Más allá – the Retablos of Migrants along the U.S. - Mexico Border* (site-specific installation of photographic steel plates at various locations along the U.S. - Mexico border in Tijuana, Baja California Norte, Mexico)
- 2002 *Los Vendimiadores - The Grapepickers*, University of San Diego, San Diego, CA
- 2000 *Un Extraño Aquí - A Stranger Here*, University of San Diego, San Diego, CA
- 1999 *Un Extraño Aquí - A Stranger Here*, University of Texas at Brownsville, Brownsville, TX
- 1998 *Un Extraño Aquí - A Stranger Here*, Centro Cultural Tijuana (CECUT), Tijuana, Mexico
- New Country (Un Extraño Aquí - A Stranger Here)*, University of Texas at El Paso, El Paso, TX
- Un Extraño Aquí - A Stranger Here*, Museo de Arte El Chamizal, Ciudad Juarez, Mexico
- 1991 *Los Vendimiadores - The Grapepickers*, Center for Photography, UC-Berkeley, Berkeley, CA

Group Exhibitions

- 2007 *Cultural Fusion: Exploring the Multi-Cultural Influences on the Arts of this Region* (video of *Más allá – the Retablos of Migrants along the U.S. - Mexico Border*)
California Center for the Arts, Escondido, CA
- Field Work - Documenting California's Migrant Farm Labor Experience 1935 - 2003* (Work from *Los Vendimiadores - The Grapepickers*), San Diego State University, San Diego, CA
- 2004 *FRONTerá – Work by Artists along the Mexican – American Border*, Culy Building, San Diego, CA

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Fellowships | Grants

- 2003 Trans-Border Institute Grant
- 2002 Trans-Border Institute Grant
- 1997 Fulbright Fellowship | Mexico

Publications

- 2006 *Photography Now - One Hundred Portfolios*
(work from *Estamos Buscando A - We're Looking For*)
DVD published by Wright State University, Dayton, OH
- 2000 *FotoSeptiembre 2000*, exhibition catalog, Centro de la Imagen, Mexico City, MX
- 1998 *FotoSeptiembre 1998*, exhibition catalog, Centro de la Imagen, Mexico City, MX

Lectures | Artist Talks | Panel Discussions

- 2010 Society of Photographic Education West Regional Conference, San Diego, CA (Panel)
- 2009 West Chester University, West Chester, PA
- 2008 National Communication Association Annual Convention, San Diego, CA
- 2006 Joan B. Kroc Institute of Peace and Justice, University of San Diego, San Diego, CA
- 2005 Society for Photographic Education Annual Conference, Portland, OR
- 2004 Association for Borderland Studies Annual Conference, Salt Lake City, UT
- 2003 Instituto Tecnológico y de Estudios Superiores de Occidente, Guadalajara, Jalisco, Mexico
- 1999 University of San Diego, San Diego, CA
- 1999 University of Texas at Brownsville, Brownsville, TX
- 1998 University of Texas at El Paso, El Paso, TX

Professional Associations

- College Arts Association
- Society for Photographic Education

JIM WILSTERMAN Public Artist & Sculptor

EDUCATION & CREDENTIALS

- 1986 M.F.A. Plastic Arts (Sculpture) San Jose State University
- 1983 M.A. Art, Emphasis in Sculpture San Diego State University
- 1981 B.A. Sculpture San Diego State University
- 1988 California Community College Lifetime Instructor Credential -
Fine and Applied Arts & related Technologies

PROFESSIONAL ACTIVITIES

- 1995 Present Tenured Professor – Sculpture & Public Art Studies Grossmont College
- 1985 Present Public Artist and Public Arts Advocate
- 2003 - 2010 Chair of Art & Humanities Department, Grossmont College, El Cajon, CA
- 1999 Present Outside Member of Graduate Committee at School of Public Art Studies, USC
- 1988-1995 Sculpture Fabrication, Contract Sculpture & Public Art Fabrication, Wilsterman Studios, El Cajon, CA
- 1989-1995 Instructor, Sculpture, 3-D Design, Metal & Sculpture Fabrication, Grossmont College, El Cajon, CA
- 1992-1995 Adj. Professor, Foundry, Welding & Metal Sculpture Fabrication, Palomar College, San Marcos, CA
- 1992-1996 Gallery Curator, Grossmont College Art Gallery, El Cajon, CA
- 1990-1993 Public Art Coordinator, City of Carlsbad, Carlsbad, CA
- 1992 Instructor, Sculpture and 3-D Design, (sabbatical leave replacement) Mira Costa College, Oceanside, CA
- 1988-1989 Full-Time Instructor, Sculpture and 3-Design, (sabbatical leave replacement) Grossmont College, El Cajon, CA

SELECTED SOLO EXHIBITIONS

- 2011 Rain Events – El Nino Hyde Gallery, Grossmont Coll. El Cajon CA
- 1998 SDMA Artist's Guild Presents: Jim Wilsterman San Diego Museum of Art, Weisman Gallery San Diego, CA
- 1996 Solo Exhibition L'auberge Hotel, Del Mar, CA
- 1994 Solo Exhibition Tiffany's, San Diego, CA
- 1992 Contemporary Art Committee Exhibit San Diego Museum of Art Walbridge Residence, La Jolla, CA
- 1991 Desert Scenario San Diego State University, I.V. Campus, Calexico, CA
- 1990 Urban Microcosms Kruglak Gallery, Mira Costa College, Oceanside, CA
- 1990 Recent Site Proposals City Architects Office, San Diego City Hall
- 1990 Sculpture-Small Environments Hyde Gallery, Grossmont Coll. El Cajon CA
- 1986 3-Com Corporation Invitational 3-Com Corporation, Mountain View, CA
- 1983 Necropolimanita Multicultural Arts Institute Gallery, San Diego, CA

SELECTED PROFESSIONAL ACTIVITIES

- 2005-2007 Digital Arts and Sculpture Complex:
Chair of the committee for design and construction of the Grossmont College Digital Arts and Sculpture Complex. This Complex includes a 6,483 square foot Sculpture and Public Art fabrication facility (12,000 Sq. foot fabrication yard) designed to support public art education. The Sculpture building complex achieves a long-standing goal of facilitating collaboration between public artists, commissioning agencies, and the education process. The facility is designed to offer a comprehensive range of design, materials and fabrication processes, and to host fabrication of Public Art commissions by qualified Artists and Projects. Public Art is included in the design of the facility This award-winning project was dedicated in January 2007.
- 2003-2005 Grossmont College Child Development Center Garden:
Commissioned to design and develop the children's garden play area at Grossmont College's child development center. The work includes inlaid Granite pathways, Stone carvings and cast bronze elements, Shade elements, and native plantings designed to attract migrating butterflies and humming birds into the center. This project will be in collaboration between community members, college students and Child Development Staff. The project is currently completed, but additional elements to be added as funding permits.

1997-2001 San Diego Cultural Arts Alliance San Diego Naval Training Center Conversion:

Served as the lead Public Artist in a core group of four Founding members of the *San Diego Cultural Arts Alliance* (S.D.C.A.A.) that initiated this project. The S.D.C.A.A. is a non - profit group whose mission is to involve artists to plan, implement, preserve and interpret the former *San Diego Naval Training Center* (N.T.C.) site. The S.D.C.A.A. worked with the City to convert the N.T.C. into North America's largest integrated studio arts and culture complex for the Performing and Fine Arts. This project involved working in collaboration with the *National Trust for Historic Preservation*, the *San Diego Foundation*, all of San Diego's major cultural institutions including art museums, theater groups, dance companies; and individual visual and performing artists; as well as the majority of San Diego's political leaders and diverse cultural groups. Navy conveyance of the site to the City, including 650,000 Square foot within 52 buildings that constitute the Ninety Acre Historic Core was completed in the Fall of 1999. The San Diego City Council has adopted S.D.C.A.A.'s plan for an Arts and Cultural Center as a part of the City's redevelopment plan for the N.T.C. The city successfully negotiated an agreement with Developer Corky McMillan to development and manages the N.T.C. as the nation's Premier Arts and Cultural Center. The project is currently under construction, and has been renamed Liberty Station San Diego.

JIM WILSTERMAN Public Artist & Sculptor

1996-97 La Tesora De La Bahia Falsa: City of San Diego Public Library--collaborative project. Designed, fabricated and installed an environmental and contextual children's playground for the Earl & Birdie Taylor Branch library. This site-specific work uses local lore, mythology and images of the sea life to teach children about San Diego's former *Bahia Falsa* or False Bay Estuary, at one time Southern California's largest viable wetland (this area was dredged by the Army Corps of Engineers from 1946 to 1959 to create San Diego's Mission Bay). The work represents native inter-tidal zone marine mollusks unique to the San Diego Area. The project budget was \$25,000.00 and was completed in 1996 (future post-project plans include a children's curriculum and interpretive book for the adjacent library).

1995-96 Helix/Padre Dam Municipal Water Districts Cloud Project: Served as a public artist design team member for the water tank and then as the artist and fabricator for a public sculpture and community project. This site-specific environmental sculpture was commissioned by *Helix and Padre Dam Municipal Water Districts*, and was funded by *Caltrans* and the *San Diego Association of Governments* in a Five Agency artist initiated agreement. The sculpture was constructed at Grossmont College by community members and students working in collaboration with the artist. This commission consisted of a large scale environmental work attached to a new water tank constructed as part of the new Interstate 125 Freeway alignment. As a part of this project, a Public/Private Partnership between the two Water Districts, the State and the College was formed that included 3 years of extensive community outreach and involvement by the artist. The artist worked with Pitts-Des Moines (fabricators of A. Saarinen's *Saint Louis Gateway Arch*) steel mill and fabrication unit and John Powell and Associates civil engineers to facilitate the design and installation of the work. The project was partially facilitated through community donations & a \$92,000 grant to the College from Caltrans. This project was completed in July 1996 at a cost of \$168,000.00 *not* including non-art related costs (\$550,000.00 appraised value). The Artist's portion of the project was completed at below cost and nearly \$20,000 was refunded to the state due to community donations.

1990 10,000-Year Trail: City of Carlsbad, CA. Collaborative artwork with Artist Machi Uchida. "This Environmental Site-Specific Artwork was originally designed as a temporary installation and was purchased in response to a high level of community interest. The work covers Approx. 3.5 Acres and consists of Trail markers that identify each cultural group that used an historic adjacent spring that is the area's only dependable natural water source. This site has been identified as being of significant historical importance to every major group that settled this area over the past 10,000 years. The work identifies the now obliterated historic watercourse in Stage Coach Park with Carved Stone petroglyphs representing each culture's symbol for water. These carvings mark the stream's path (the stream is now relocated in a underground pipe to protect the water from contamination as it feeds into nearby Batiquitos lagoon in La Costa) leading to the riparian area surrounding the spring area. This project was purchased by the City of Carlsbad in 1990.

COMMISSIONED TEMPORARY PUBLIC INSTALLATIONS

1995-96 The Hundred Year Road: Japan to San Diego - A Japanese American Journey: Installation Artist and Co-curator, commissioned by the *Japanese American Historical Society of San Diego* (J.A.H.S.S.D.). Designed and installed a one year exhibit in the *Museum of San Diego History* for the J.A.H.S.S.D. This exhibit traces the history and contributions of Japanese Americans in the San Diego Area over the last one hundred years, including the fishing and tuna canning industries, farming and the development of drip irrigation, regional contributions to culture and commerce, and the interment of the community in Poston, Arizona during World War II.

1995 Eden of the Desert-San Diego's Quest for Water: Commissioned By the San Diego Historical Society and the *Museum of San Diego History*, San Diego, CA. This work consisted of an interactive installation addressing water conservation. Designed for children's use, this portion of the exhibit physically demonstrated the significance of water conservation over time.

1990 Temporary Exhibition: City of Carlsbad, CA Collaborative artwork with Artist Machi Uchida. Environmental Site-Specific Artwork. 3.5 Acres (Carved Stone & Trail - See listing above).

1989 Sculpture Times Seven: *City of La Mesa* large-scale public art exhibition. A Site Specific Sculpture identifying a Native American site in the City. Commissioned by the City of La Mesa for a one-year temporary art exhibition. Project completed in 1990.

SELECTED PRIVATE COMMISSIONS/PUBLIC COLLECTIONS

1997 Hewlett Packard - Rancho Bernardo Collection: Hewlett Packard purchased a carved stone environmental work entitled "California Estates". Purchased by Hewlett Packard of Calif. through Susan Street Gallery, Solana Beach, Ca.

1985 Tior Building Sculpture: A collaboration with artist Louis Colosimo. Designed, constructed and installed a 15'x12" sculpture constructed of bronze and blown glass. Project budget: \$12,000. Project completed and installed in 1985.

1980 California State University, Pomona, CA

1978 Monterey Peninsula Museum of Art, Monterey, CA

1977 Boehm Gallery Palomar College San Marcos, CA

FEATURED PUBLICATIONS

A Great Public Space: Identifying Public Art Opportunities at San Diego's Naval Training Center USC Graduate Thesis by Sarah Welch (Cifarrelli) Chronicles the San Diego Cultural Arts Alliance efforts to plan and

JIM WILSTERMAN Public Artist & Sculptor

advocate for the conversion of the San Diego N.T.C. into North America's largest integrated studio arts and culture complex for the Performing and Fine Arts. Published by USC Roski School of Fine Arts Public - Art Studies Program, Los Angeles, May 1999

1993 Artist Equity Public Art Workshop: Sponsored by San Diego Chapter of Artist's Equity
1993 Public Art, Ethics & the Law: San Diego State University, San Diego, CA
1993 Public Art Master Plan/C.I.P. Review: City of San Diego Commission for Arts and Culture
(150 Group Exhibitions not listed - details available by request)

Created Controversy: A Study of Two Public Art Projects: USC Graduate Thesis by Linnea P. Hemenez. This study examines the contrast between the City of Carlsbad's Split Pavilion Project by Andrea Bloom versus the Helix/Padre Dam Water District's Cloud Project by Jim Wilsterman. Published by USC Roski School of Fine Arts Public - Art Studies Program, Los Angeles, April 1998

Elucidation & Resolution - Artists as Emissaries for Metamorphosis: by Jim Wilsterman Grossmont College Hyde Gallery featuring work by Public Artists Lucy Blake-Elahi, Douglas Hollis, Jan Sanchez and Cindy Zimmerman; and writings by Judith Christensen and Jim Wilsterman. Published by Grossmont-Cuyamaca Community College District, El Cajon, CA November 1998

SELECTED PUBLIC ART BOARDS, PANELS & PROFESSIONAL CONSULTANCIES

2004-Present Grossmont College Campus Art Review Committee: Co-Chair Considers the artistic merit, relation to the college mission and programs, site installation concerns, and policy/legal/risk management ramifications regarding proposed artworks to be installed, permanently or on long term loan, either on the campus grounds or indoors within common access areas.

2002-2003 Grossmont-Cuyamaca Community College District: Public Art Consultant Wrote District Draft Public Art Policy and Program Manual under contract from the Vice Chancellor

1998-2002 Graduate Thesis Committee Member (2 committees): USC School of Public Art Studies

1997-2001 San Diego Cultural Arts Alliance: Co-Founder and Lobbyist of non-profit advocacy group S.D.C.A.A. convinced the City to convert the N.T.C. into North America's largest integrated studio arts and culture complex for the Performing and Fine Arts.

1998 The Art of Marketing/Promotion for the Working Artist: U.C.S.D., San Diego, CA. Presented by C.O.V.A. & the Woman's Caucus for the Arts and Visual Arts Department

1995 Public Art Policy Evaluation Panel: Panelist for the City of San Diego's Public Art Master Plan Cultural Equity Review - San Diego Comm. for Arts and Culture

1994 Public Art & Controversy Lecture: San Diego State University, San Diego, CA

1990-1993

Public Art Administration: - City of Carlsbad, CA.: As The City's Public Art Co-ordinator, I wrote the city's Master Plan for their art in public places program and authored the program manual. Responsible for all aspects of administration including mission statement, goals & objectives, planning selection processes, public review, and implementation; followed by budgeting, contracts, site selection guidelines, conservation, education & outreach, collection management & maintenance; Coordinated temporary exhibitions; wrote public art guidelines and policies for program; administrative collection; liaison with city department and other government agencies; worked with artists, architects, engineers and contractors; wrote contracts, prospectus; supervise installation and construction of public art works; made presentations to public officials, committees and the public (N.E.A. grant funded position for 2 years, City funded for 1 year).
1992 Public Art Forum/Lecture: California State University, San Marcos, San Marcos, CA
1992 Public Sculpture Lecture: San Diego Sculptors Guild, San Diego, CA
1991 San Diego Port District Public Art Master Plan Forum: Panelist and Advisor to San Diego Port District
1991 Public Arts Master Plan Review: City of San Diego Comm. for Arts and Culture

SELECTED PUBLIC ART AWARDS

Innovator Of The Year 2007 For design and implementation of the Grossmont College Sculpture and Public Art Complex - Grossmont Community College

Outstanding Civil Engineering Project 1997 (National Buildings and Structures Category), *American Society of Civil Engineers* Helix-Padre Dam Water Districts' Fletcher Hills Water Tank and Public Artwork, May 1997

Project Of The Year-1997: *Steel Fabricators of America* Helix-Padre Dam Water Districts' Fletcher Hills Water Tank (inclusive of Cloud Sculptures), Helix Cloud Project, March 1997

First Prize For Sculpture: Public Art Proposal - *Artists Guild, San Diego Museum of Art* (Cash Prize), 1992, San Diego, CA

JIM WILSTERMAN Public Artist & Sculptor

Discovery Award 1991 *Art of California Magazine* For Continuum - Sculpture Times Seven: *City of La Mesa* large-scale public art exhibition (Gold Medal, Publication and Exhibit in & Los Angeles) Napa, CA

First Prize For Sculpture New Sculpture--San Diego/Tijuana '90, Proposal for Public Art Project *Maguidadora* (cash award): Lyceum Theater, San Diego, CA

Quay Gallery Award 5th Annual Competitive Exhibit, Triton Museum of Art, Public Art Proposal ANNUIT CCEPTIS NOVUS ORDO SECLORUM (cash award) Santa Clara, CA

SELECTED ARTICLES AND REVIEWS

(Note: the following selections are excerpted from over 200 Public Art reviews & media appearances)

- Art Week - Previews*, Dec.2008 -Jan 2009, *Forms in Metal*, by Debra Kopman: See <http://www.artweek.com/previews.shtml>
- Fox News in the Morning*, May 20th, 2007, *XETV Channel 6, San Diego/Tijuana*, 3 hour live broadcast segments from Grossmont College with Terry Burhans
- Eight Annual College Recognition Awards Honor Teaching Excellence, Career Milestones, and Achievements*, May/June 2007, *Grossmont College Campus Scene*, Staff Report: See http://www.grossmont.edu/campus_scene/archive/may_june07/commAwards.htm#awards
- Three new Buildings Open at Grossmont College, 3 Projects for Cuyamaca*, February 26th, 2007, *San Diego Daily Transcript*, Staff Report.
- New Digital Arts and Sculpture Buildings Unveiled at Official Campus Ceremony*, February 15th, 2007, *The Summit*, by Ariana Hernandez
- Proposition R Strikes Again*, February 7th - 13th, 2007, *East County Gazette*, Staff report
- Digital Arts and Sculpture Building Complex*, January/February 2007, *Grossmont College Campus Scene*, Staff Report: See http://www.grossmont.edu/campus_scene/archive/jan_feb07/dasComplex.htm
- Ceremony Kicks Off Start of New 'Homes' For Digital Arts and Sculpture Programs*, December 20th, 2005, *Grossmont College Campus Scene*, Digital Magazine Staff Report
- Grossmont College Digital Arts and Sculpture Complex is latest Prop. R project to break ground*, November 23rd, 2005, *La Prensa San Diego*, Staff Report See: <http://www.laprensa-sandiego.org/archive/november23-05/digital.htm>
- Camped - for now: Grossmont sculptors eager for new arts complex*, November 18th, 2005, *San Diego Union-Tribune*, by Leonel Sanchez See: http://legacy.signonsandiego.com/uniontrib/20051118/news_2m18groscol.html
- Child Development Center Landscape Embellished with "Magical Carpet" of Student Art*, October 2005, *Grossmont College Campus Scene*, Staff Report: See http://www.grossmont.edu/campus_scene/archive/october05/child_development_center.htm
- Public Art's Hurly-Burly*, December 3, 1998, *City Lights - San Diego Weekly Reader*

- The Artist and the Urban Environment*, July 1998, *Public Art for the City of San Diego San Diego Union-Tribune*, August 13, 1997, *2 Districts Say "NO" to Painting Tower San Diego*
- Channel 7/39 News*, August 12, 1997, *To Paint or Not is Towering Question*
- Channel 7/39 News*, August 12, 1997, *Water Boards Vote to Leave Tank Unchanged*, 4:00
- Channel 8 News*, August 12, 1997, *Water Tank to Stay Unchanged*, Morning news 8:00 AM.
- Channel 51 News*, August 11, 1997, *Water Tank Meeting*, 7:00 & 9:00 P.M. News
- Channel 10 News*, August 11, 1997, *Water Tank Meeting - Live Report*, 5:00 & 11:00 P.M.
- Channel 7/39 News*, August 11, 1997, *Water Tank Meeting - Live Report*, 11:00 News
- Channel 8 News*, August 11, 1997, *Water Tank Meeting*, 4:30 (Live), 5:00 (Live) & 11:00
- KSDO Radio 1130*, August 11, 1997, *Keeping the Tank Brown*, Stacey Taylor Show
- KOGO Radio 600*, August 11, 1997, *Open Forum Call In Vote-Point the Tank?* (57 no, 43 Yes), Roger Hedgecock Show 1:00 -- 2:00 PM.
- Channel 51 News*, July 4, 1997, *Water Tank*, 11:00 P.M. News
- San Diego Union-Tribune*, October 27, 1996, *Smell of Success Getting Sweeter*, by Ann Jarnusch
- The Daily Californian*, October 18, 1996, *East County Design Standouts*, by Jennifer Smither
- The Daily Californian*, October 4-5, 1996, *Water Tank Designed to Serve and Save As Well*
- The Daily Californian*, July 16, 1996, *Towering Work has Artists on Cloud Nine Channel 7/39*, May 17, 1996, *Clouds Constructed at Grossmont College*, 11:00 P.M. News
- KSDO Radio*, May 15, 1996, *About San Diego - Cloudy Skies in Fletcher Hills*, 4:15 Report
- The Summit*, May 9, 1996, *Forecast calls for Cloudy Skies*, by Ian Williams
- Cowles Mountain Journal*, Volume 7, 1996, *Jim Wilsterman (Cover Story Feature)*
- The Daily Californian*, August 17, 1995, *Students Sculpture Cloud Facade For Water Tank The Bay & Beach Press*, March 9, 1995, *Taylor Library Greene Gets New Sculptures-Toys*
- San Diego Union-Tribune*, November 21, 1994, *Permanent Clouds*, by Robert L. Pincus
- Channel 39 News*, September 6, 1994, *Community Meeting in Fletcher Hills*, Ted Chin 10:00
- San Diego Union Tribune*, February 20, 1994, *Public Problems-County Has Left Civic Art Out in the Cold*, by Robert L. Pincus
- Contemporary Art Exhibition Catalog*, October 1992, *California Estates*, City of Yokohama, Japan
- Art of California Magazine*, August/September 1992, *The City of Carlsbad-A Community Art Legacy*, by Judith Christensen
- Travadura*, February 1992, *El Arte Pesado de Jim Wilsterman*, Mexicali, Mexico by Juan Antonio Di Bella
- Imperial Valley Press*, November 6, 1991, *Exhibition in Calexico*, by Doug Clark
- Art of California Magazine*, November 1991, *Jim Wilsterman*, by Monica Thow
- Los Angeles Times*, August 7, 1991, *Carlsbad's Culture Chase*, by Leah Ollman
- Los Angeles Times*, January 1, 1991, *1990 A Year of Promises--Some Kept, Some Broken*, by Leah Ollman
- Los Angeles Times*, October 12, 1990, *Wide Range of Emotions at Wilsterman Show*, by Leah Ollman
- San Diego Union*, October 6, 1990, *Sculptor's Small Environments Pack Power*, by Judith Christensen
- San Diego Evening Tribune*, October 5, 1990, *Carlsbad Hires Sculptor to Shape City's First Public Arts Program*
- Artweek*, August 2, 1990, *Access to Memory*, by Judith Christensen
- Blade Citizen*, June 27, 1990, *Outdoor Sculpture Exhibition Under Way*, by Pat Stein

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JIM WILSTERMAN
Public Artist & Sculptor

San Diego Union, June 22, 1990, *Sculpture Exhibit Improves, But Takes Mold of Previous Shows*, by Robert Pincus
Los Angeles Times, June 22, 1990, *Border Sculpture Show Falls to Chisel Out Standouts*, by Leah Ollman
Los Angeles Times, June 15, 1990, *Carlsbad Public Art Exhibit Stresses Variety, Quality*, by Leah Ollman
Carlsbad Arts News, June 1990, *Carlsbad's 3rd Annual Outdoor Temporary Art Exhibition*, by Katya Williamson
San Diego Union, June 15, 1990, *Exhibit Casts Perspective on Carlsbad*, by Judith Christensen
Carlsbad Journal, May 24, 1990, *Sculpture Exhibit to Open*, by Pat Stein
Cowles Mountain Journal, Spring 1990, *Ocotillo/Necropolis, The Californian*, October 5, 1989, *Public Art Comes to La Mesa*, by Robert Carranza
Sculpture Magazine January/February 1989, *Ocotillo/Necropolis*, Portfolio Section
The San Jose Mercury News, April 10, 1987, *Works Serves Up a Mixed Doubles Exhibit*
Artweek, February 9, 1980, *A decade of Pluralism*, by Dale Ruff

COLLEGE SERVICE ACTIVITIES:

Art and Humanities Chair: 1 year	Art Department 2009
Art Department Chair: 6 years	Art Department 2002 – 2009
Anthropology Department Chair: Anthropology Department 3 years	2002 - 2005
President's Planning & Resources Committee Communication & Fine Arts	Division Rep. 2006 - Present
Facilities and Safety Committee Communication & Fine Arts	Division Rep. 2005 - Present
Communications and Fine Arts Dean Search Committee: 2009	Division Representative
District Public Safety Committee	Senate Representative 2003-2007
College Planning & Leadership Retreat Communication & Fine Arts	Division Rep. 2007 - 2010
G.C. Arts Council:	Faculty Member 1994 - Present
G.C. Campus Art Committee (Oversees Art Placement on Campus)	Co-Chair 2003-Present
Gallery Committee: Faculty Member	1992 - Present
G.C. Sculpture Club: Faculty Advisor (12 years)	1989 - Present
Tenure Committee – Steve Garcia Committee Member	2005-Present
Tenure Committee - Malia Serrano Committee Member	2002-2006, Chair 1 year
Communications and Fine Arts Dean Search Committee: 2005 Department Representative	

Hiring Committees: Ceramics, Drawing and Painting, and Photography 2005-2006	Department Representative
Hiring Committees: Art History 2000	Department Representative
Hiring Committees: Gallery Assistant 1992	Department Representative
Hiring Committees: Ceramics Tech. 2001	Department Representative
G.C./District Public Safety Committee: 4 years	Appointed Faculty Senate Representative
College Curriculum Committee 1995-1997	Division Rep. Communication & Fine Arts
G.C. Faculty Senate: 11 years	Department Representative
Accreditation Committee Standard III B - Physical Resources Sub-Committee: (Appointed Faculty Senate Representative)	Faculty Co-Chair 2005-2008
200 Complex Remodel Architect Selection Committee	Division Rep.
200 Complex Remodel Task Force:	Faculty Co-Chair
G.C. Campus Art Committee (Appointed Faculty Senate Representative)	Faculty Co-Chair
Digital Arts/Sculpture Design Task Force: Department Rep.	
College Art Association Conference: College and Departmental Representative at the C.A.A. Career Fair (Dean Position, Photo, Drawing and Ceramics - 70 interviews a day)	College Recruiter: 2005
GCCCD District Public Art Policy: Co-Author with Malia Serrano	Contracted Public Art Consultant
S.D.I.C.C.C.A. Faculty internship program	Mentor teacher 1997-1998
Presidents G.C. Maintenance Commission	Vice Chair - 2001 - 2002
Accreditation Committee Representative Standard Sub-Committee: (Appointed Faculty Senate Representative)	Appointed Faculty Senate 1995-1996

APPENDIX 11

11.1 Grossmont WSCH Analysis

Grossmont WSCH Analysis using Census Enrollment for 2010SP

Division	Subj	Course	Total FTEF	Max WSCH	Max WSCH/FTEF	Max Enroll	Earned WSCH	Earned WSCH/FTEF	Earned Enroll	% of Max
Arts, Languages & Communication										
ARBC										
		ARBC 120	0.999	435.00	435.44	87	550.00	550.55	110	126.44
		ARBC 121	0.666	300.00	450.45	60	385.00	578.08	77	128.33
		ARBC 148	0.200	150.00	750.00	50	126.00	630.00	42	84.00
		ARBC 196A	0.055	100.00	1,834.86	20	33.30	611.01	7	33.30
		ARBC 220	0.333	150.00	450.45	30	150.00	450.45	30	100.00
		ARBC 221	0.333	125.00	375.38	25	115.00	345.35	23	92.00
		ARBC 250	0.200	60.00	300.00	20	105.00	525.00	35	175.00
		ARBC Total	2.786	1,320.00	473.88	292	1,464.30	525.69	324	110.93
ART										
		ART 100	1.400	1,050.00	750.00	350	1,206.00	861.43	402	114.86
		ART 120	0.999	540.00	540.54	90	480.00	480.48	80	88.89
		ART 124	1.998	1,080.00	540.54	180	984.00	492.49	164	91.11
		ART 125	0.333	180.00	540.54	30	210.00	630.63	35	116.67
		ART 126	1.665	900.00	540.54	150	975.00	585.59	169	108.33
		ART 127	0.666	240.00	360.36	40	252.00	378.38	42	105.00
		ART 129	1.332	600.00	450.45	100	540.00	405.41	90	90.00
		ART 131	0.999	450.00	450.45	75	402.00	402.40	67	89.33
		ART 137A	0.300	0.00	0.00	0	189.00	630.00	63	0
		ART 140	0.400	192.00	480.00	64	189.00	472.50	63	98.44
		ART 141	0.400	192.00	480.00	64	192.00	480.00	64	100.00
		ART 143	0.200	96.00	480.00	32	99.00	495.00	33	103.13
		ART 146	0.200	96.00	480.00	32	84.00	420.00	28	87.50
		ART 130	0.666	300.00	450.45	50	300.00	450.45	51	100.00
		ART 283A	0.225	72.00	320.00	18	100.00	444.44	26	138.89
		ART 170	0.175	54.00	308.57	18	45.00	257.14	15	83.33
		ART 171	0.666	216.00	324.32	36	240.00	360.36	40	111.11
		ART 179A	0.300	108.00	360.00	36	144.00	480.00	48	133.33
		ART 121	0.333	180.00	540.54	30	180.00	540.54	30	100.00
		ART 230	0.333	180.00	540.54	30	204.00	612.61	34	113.33
		ART 175	0.333	108.00	324.32	18	96.00	288.29	16	88.89
		ART 184	0.333	108.00	324.32	18	126.00	378.38	21	116.67
		ART 299B	0.150	90.00	600.00	30	81.00	540.00	27	90.00
		ART Total	14.406	7,032.00	488.13	1491	7,318.00	507.98	1608	104.07
PHOT										
		PHOT 150	1.665	720.00	432.43	120	768.00	461.26	128	106.67
		PHOT 151	0.333	144.00	432.43	24	150.00	450.45	25	104.17
		PHOT 152	0.333	144.00	432.43	24	162.00	486.49	27	112.50
		PHOT 154	0.400	144.00	360.00	48	165.00	412.50	55	114.58
		PHOT 252	0.333	120.00	360.36	20	120.00	360.36	20	100.00

Grossmont WSCH Analysis using Census Enrollment for 2010SP

Division	Subj	Course	Total FTEF	Max WSCH	Max WSCH/FTEF	Max Enroll	Earned WSCH	Earned WSCH/FTEF	Earned Enroll	% of Max
		PHOT 159A	0.900	0.00	0.00	0	480.00	533.33	160	0
		PHOT 267	0.333	120.00	360.36	20	114.00	342.34	19	95.00
		PHOT 256	0.333	120.00	360.36	20	156.00	468.47	26	130.00
		PHOT 158	0.333	120.00	360.36	20	138.00	414.41	23	115.00
		PHOT 156	0.666	240.00	360.36	40	252.00	378.38	45	105.00
		PHOT 259A	0.450	180.00	400.00	60	234.00	520.00	78	130.00
		PHOT 165	0.333	120.00	360.36	20	144.00	432.43	24	120.00
		PHOT Total	6.412	2,172.00	338.74	416	2,883.00	449.63	630	132.73
	ASL									
		ASL 120	2.937	1,320.00	449.44	330	1,396.00	475.31	349	105.76
		ASL 121	1.602	720.00	449.44	180	684.00	426.97	171	95.00
		ASL 196A	0.022	50.00	2,293.58	10	15.00	688.07	3	30.00
		ASL 220	0.534	240.00	449.44	60	276.00	516.85	69	115.00
		ASL 221	0.267	120.00	449.44	30	100.00	374.53	25	83.33
		ASL 122	0.200	120.00	600.00	30	152.00	760.00	38	126.67
		ASL Total	5.562	2,570.00	462.08	640	2,623.00	471.61	655	102.06
	CHIN									
		CHIN 120	0.333	150.00	450.45	30	165.00	495.50	33	110.00
		CHIN 121	0.333	150.00	450.45	30	95.00	285.29	19	63.33
		CHIN Total	0.666	300.00	450.45	60	260.00	390.39	52	86.67
	COMM									
		COMM 120	6.600	2,914.31	441.56	986	2,881.05	436.52	972	98.86
		COMM 122	4.400	1,980.00	450.00	660	1,995.00	453.41	665	100.76
		COMM 123	0.200	90.00	450.00	30	93.00	465.00	31	103.33
		COMM 124	0.800	275.63	344.53	120	263.44	329.30	115	95.58
		COMM 128	0.200	90.00	450.00	30	90.00	450.00	30	100.00
		COMM 136	0.200	90.00	450.00	30	57.00	285.00	19	63.33
		COMM 137	1.400	630.00	450.00	210	612.00	437.14	204	97.14
		COMM 144	0.200	90.00	450.00	30	63.00	315.00	21	70.00
		COMM 145	0.600	270.00	450.00	90	270.00	450.00	90	100.00
		COMM 240A	0.555	260.00	468.47	26	180.00	324.32	18	69.23
		COMM Total	15.155	6,689.94	441.43	2212	6,504.49	429.20	2165	97.23
	DANC									
		DANC 078A	0.111	50.00	450.45	25	54.00	486.49	27	108.00
		DANC 080A	0.501	225.00	449.10	75	228.00	455.09	76	101.33
		DANC 080B	0.167	75.00	449.10	25	72.00	431.14	24	96.00
		DANC 081A	0.167	75.00	449.10	25	93.00	556.89	31	124.00
		DANC 082A	0.167	75.00	449.10	25	120.00	718.56	40	160.00
		DANC 084A	0.501	225.00	449.10	75	219.00	437.13	73	97.33
		DANC 084B	0.167	75.00	449.10	25	72.00	431.14	24	96.00
		DANC 088A	0.334	150.00	449.10	50	177.00	529.94	59	118.00

Grossmont WSCH Analysis using Census Enrollment for 2010SP

Division	Subj	Course	Total FTEF	Max WSCH	Max WSCH/FTEF	Max Enroll	Earned WSCH	Earned WSCH/FTEF	Earned Enroll	% of Max
		DANC 088B	0.167	75.00	449.10	25	81.00	485.03	27	108.00
		DANC 094A	0.167	75.00	449.10	25	165.00	988.02	55	220.00
		DANC 094C	0.167	75.00	449.10	25	111.00	664.67	37	148.00
		DANC 110	0.200	135.00	675.00	45	120.00	600.00	40	88.89
		DANC 117A	0.334	150.00	449.10	50	177.00	529.94	59	118.00
		DANC 116	0.167	60.00	359.28	20	69.00	413.17	23	115.00
		DANC 219	1.050	150.00	142.86	20	273.00	260.00	52	182.00
		DANC 211	0.000	60.00	0	20	30.00	0	10	50.00
		DANC 233A	0.167	75.00	449.10	25	120.00	718.56	40	160.00
		DANC Total	4.534	1,805.00	398.10	580	2,181.00	481.03	697	120.83
FREN										
		FREN 120	1.332	600.00	450.45	120	500.00	375.38	100	83.33
		FREN 121	0.666	300.00	450.45	60	255.00	382.88	51	85.00
		FREN 196A	0.022	100.00	4,587.16	20	10.00	458.72	2	10.00
		FREN 220	0.333	150.00	450.45	30	135.00	405.41	27	90.00
		FREN 221	0.333	120.00	360.36	24	120.00	360.36	24	100.00
		FREN 250	0.200	60.00	300.00	20	69.00	345.00	23	115.00
		FREN Total	2.886	1,330.00	460.88	274	1,089.00	377.37	227	81.88
GERM										
		GERM 120	0.999	450.00	450.45	90	430.00	430.43	86	95.56
		GERM 121	0.666	300.00	450.45	60	280.00	420.42	56	93.33
		GERM 220	0.333	150.00	450.45	30	115.00	345.35	23	76.67
		GERM 221	0.333	125.00	375.38	25	135.00	405.41	27	108.00
		GERM 250	0.400	120.00	300.00	40	96.00	240.00	32	80.00
		GERM Total	2.731	1,145.00	419.26	245	1,056.00	386.67	224	92.23
HUM										
		HUM 110	2.200	1,590.00	722.73	530	1,527.00	694.09	509	96.04
		HUM 120	0.400	300.00	750.00	100	279.00	697.50	93	93.00
		HUM 125	0.200	150.00	750.00	50	129.00	645.00	43	86.00
		HUM 160	0.200	90.00	450.00	30	93.00	465.00	31	103.33
		HUM Total	3.000	2,130.00	710.00	710	2,028.00	676.00	676	95.21
ITAL										
		ITAL 120	0.999	450.00	450.45	90	465.00	465.47	93	103.33
		ITAL 121	0.333	150.00	450.45	30	95.00	285.29	19	63.33
		ITAL Total	1.332	600.00	450.45	120	560.00	420.42	112	93.33
JAPN										
		JAPN 120	1.332	600.00	450.45	120	645.00	484.23	129	107.50
		JAPN 121	0.666	300.00	450.45	60	385.00	578.08	77	128.33
		JAPN 196A	0.044	50.00	1,146.79	10	25.00	573.39	5	50.00
		JAPN 220	0.333	150.00	450.45	30	150.00	450.45	30	100.00
		JAPN 221	0.333	125.00	375.38	25	100.00	300.30	20	80.00

Grossmont WSCH Analysis using Census Enrollment for 2009FA

Division	Subj	Course	Total FTEF	Max WSCH	Max WSCH/FTEF	Max Enroll	Earned WSCH	Earned WSCH/FTEF	Earned Enroll	% of Max
Arts, Languages & Communication										
ARBC										
		ARBC 120	0.999	450.00	450.45	90	550.00	550.55	110	122.22
		ARBC 121	0.333	150.00	450.45	30	170.00	510.51	34	113.33
		ARBC 148	0.200	150.00	750.00	50	123.00	615.00	41	82.00
		ARBC 196A	0.033	50.00	1,529.05	10	15.00	458.72	3	30.00
		ARBC 220	0.333	120.00	360.36	24	125.00	375.38	25	104.17
		ARBC 221	0.333	125.00	375.38	25	80.00	240.24	16	64.00
		ARBC 250	0.200	60.00	300.00	20	78.00	390.00	26	130.00
		ARBC Total	2.431	1,105.00	454.60	249	1,141.00	469.41	255	103.26
ART										
		ART 100	1.400	1,050.00	750.00	350	1,086.00	775.71	362	103.43
		ART 120	0.999	540.00	540.54	90	546.00	546.55	91	101.11
		ART 121	0.333	180.00	540.54	30	174.00	522.52	29	96.67
		ART 124	2.331	1,260.00	540.54	210	1,380.00	592.02	230	109.52
		ART 125	0.333	150.00	450.45	25	132.00	396.40	22	88.00
		ART 126	1.665	900.00	540.54	150	927.00	556.76	158	103.00
		ART 127	0.666	240.00	360.36	40	246.00	369.37	41	102.50
		ART 129	0.999	450.00	450.45	75	408.00	408.41	68	90.67
		ART 131	0.999	450.00	450.45	75	384.00	384.38	64	85.33
		ART 137A	0.300	0.00	0.00	0	207.00	690.00	69	0
		ART 137B	0.000	0.00	0	0	21.00	0	7	0
		ART 139A	0.150	75.00	500.00	25	99.00	660.00	33	132.00
		ART 140	0.400	168.00	420.00	56	213.00	532.50	71	126.79
		ART 141	0.400	168.00	420.00	56	156.00	390.00	52	92.86
		ART 143	0.200	84.00	420.00	28	81.00	405.00	27	96.43
		ART 145	0.200	84.00	420.00	28	72.00	360.00	24	85.71
		ART 130	0.666	300.00	450.45	50	330.00	495.50	57	110.00
		ART 283A	0.225	60.00	266.67	15	77.00	342.22	21	128.33
		ART 171	0.666	216.00	324.32	36	252.00	378.38	42	116.67
		ART 177	0.333	108.00	324.32	18	102.00	306.31	17	94.44
		ART 179A	0.300	108.00	360.00	36	147.00	490.00	49	136.11
		ART 240	0.175	90.00	514.29	30	63.00	360.00	21	70.00
		ART 164	0.333	150.00	450.45	25	120.00	360.36	20	80.00
		ART 274	0.333	108.00	324.32	18	102.00	306.31	17	94.44
		ART 175	0.333	108.00	324.32	18	96.00	288.29	16	88.89
		ART 184	0.333	108.00	324.32	18	102.00	306.31	17	94.44
		ART 299B	0.150	90.00	600.00	30	63.00	420.00	21	70.00
		ART Total	15.222	7,245.00	475.96	1532	7,586.00	498.36	1646	104.71
PHOT										
		PHOT 150	1.665	720.00	432.43	120	810.00	486.49	135	112.50

Grossmont WSCH Analysis using Census Enrollment for 2009FA

Division	Subj	Course	Total FTEF	Max WSCH	Max WSCH/FTEF	Max Enroll	Earned WSCH	Earned WSCH/FTEF	Earned Enroll	% of Max
		PHOT 151	0.333	144.00	432.43	24	150.00	450.45	25	104.17
		PHOT 152	0.333	144.00	432.43	24	144.00	432.43	30	100.00
		PHOT 154	0.400	120.00	300.00	40	171.00	427.50	57	142.50
		PHOT 159A	0.900	0.00	0.00	0	531.00	590.00	177	0
		PHOT 167	0.333	120.00	360.36	20	132.00	396.40	22	110.00
		PHOT 158	0.333	120.00	360.36	20	138.00	414.41	23	115.00
		PHOT 156	0.999	360.00	360.36	60	375.00	375.38	65	104.17
		PHOT 259A	0.450	180.00	400.00	60	231.00	513.33	77	128.33
		PHOT 165	0.333	120.00	360.36	20	132.00	396.40	22	110.00
		PHOT Total	6.079	2,028.00	333.61	388	2,814.00	462.91	633	138.76
		ASL								
		ASL 120	2.670	1,200.00	449.44	300	1,248.00	467.42	312	104.00
		ASL 121	1.602	720.00	449.44	180	648.00	404.49	162	90.00
		ASL 130	0.200	84.00	420.00	28	78.00	390.00	26	92.86
		ASL 140	0.200	90.00	450.00	30	63.00	315.00	21	70.00
		ASL 196A	0.011	100.00	9,174.31	20	10.00	917.43	2	10.00
		ASL 220	0.534	240.00	449.44	60	224.00	419.48	56	93.33
		ASL 221	0.267	120.00	449.44	30	76.00	284.64	19	63.33
		ASL Total	5.484	2,554.00	465.73	648	2,347.00	427.98	598	91.90
		CHIN								
		CHIN 120	0.333	150.00	450.45	30	185.00	555.56	37	123.33
		CHIN 121	0.333	150.00	450.45	30	95.00	285.29	19	63.33
		CHIN Total	0.666	300.00	450.45	60	280.00	420.42	56	93.33
		COMM								
		COMM 120	7.000	4,551.00	650.14	1037	4,233.00	604.71	964	93.01
		COMM 122	4.000	1,800.00	450.00	600	1,800.00	450.00	600	100.00
		COMM 123	0.200	90.00	450.00	30	66.00	330.00	22	73.33
		COMM 124	0.800	360.00	450.00	120	333.00	416.25	111	92.50
		COMM 128	0.200	90.00	450.00	30	72.00	360.00	24	80.00
		COMM 135	0.200	90.00	450.00	30	87.00	435.00	29	96.67
		COMM 137	1.800	810.00	450.00	270	726.00	403.33	242	89.63
		COMM 144	0.200	90.00	450.00	30	48.00	240.00	16	53.33
		COMM 145	0.800	360.00	450.00	120	378.00	472.50	126	105.00
		COMM 240A	0.555	260.00	468.47	26	180.00	324.32	18	69.23
		COMM Total	15.755	8,501.00	539.57	2293	7,923.00	502.89	2152	93.20
		DANC								
		DANC 068A	0.111	50.00	450.45	25	34.00	306.31	17	68.00
		DANC 078A	0.111	50.00	450.45	25	44.00	396.40	22	88.00
		DANC 080A	0.501	225.00	449.10	75	201.00	401.20	67	89.33
		DANC 080B	0.167	75.00	449.10	25	72.00	431.14	24	96.00
		DANC 081A	0.167	75.00	449.10	25	75.00	449.10	25	100.00

Grossmont WSCH Analysis using Census Enrollment for 2009FA

Division	Subj	Course	Total FTEF	Max WSCH	Max WSCH/FTEF	Max Enroll	Earned WSCH	Earned WSCH/FTEF	Earned Enroll	% of Max
		DANC 082A	0.167	75.00	449.10	25	108.00	646.71	36	144.00
		DANC 084A	0.501	225.00	449.10	75	216.00	431.14	72	96.00
		DANC 084B	0.167	75.00	449.10	25	93.00	556.89	31	124.00
		DANC 088A	0.334	150.00	449.10	50	177.00	529.94	59	118.00
		DANC 088B	0.167	75.00	449.10	25	96.00	574.85	32	128.00
		DANC 094A	0.167	75.00	449.10	25	108.00	646.71	36	144.00
		DANC 094C	0.167	75.00	449.10	25	105.00	628.74	35	140.00
		DANC 117A	0.334	150.00	449.10	50	150.00	449.10	50	100.00
		DANC 116	0.167	75.00	449.10	25	60.00	359.28	20	80.00
		DANC 200A	0.200	60.00	300.00	15	84.00	420.00	21	140.00
		DANC 205	0.217	80.00	368.66	20	68.00	313.36	17	85.00
		DANC 212	0.150	60.00	400.00	20	21.00	140.00	7	35.00
		DANC 215	0.225	90.00	400.00	20	94.50	420.00	21	105.00
		DANC 223	0.375	112.50	300.00	15	105.00	280.00	14	93.33
		DANC Total	4.395	1,852.50	421.50	590	1,911.50	434.93	606	103.18
		FREN								
		FREN 120	1.667	750.00	450.05	150	675.00	405.04	135	90.00
		FREN 121	1.000	450.00	450.05	90	310.00	310.03	62	68.89
		FREN 196A	0.022	35.00	1,605.50	7	15.00	688.07	3	42.86
		FREN 220	0.333	150.00	450.45	30	155.00	465.47	31	103.33
		FREN 250	0.200	60.00	300.00	20	54.00	270.00	18	90.00
		FREN Total	3.221	1,445.00	448.59	297	1,209.00	375.33	249	83.67
		GERM								
		GERM 120	1.332	600.00	450.45	120	545.00	409.16	109	90.83
		GERM 121	0.666	300.00	450.45	60	215.00	322.82	43	71.67
		GERM 196A	0.218	100.00	458.72	20	5.00	22.94	1	5.00
		GERM 220	0.333	150.00	450.45	30	120.00	360.36	24	80.00
		GERM 250	0.400	120.00	300.00	40	105.00	262.50	35	87.50
		GERM Total	2.949	1,270.00	430.65	270	990.00	335.71	212	77.95
		HUM								
		HUM 110	2.200	1,605.00	729.55	535	1,467.00	666.82	489	91.40
		HUM 120	0.400	300.00	750.00	100	243.00	607.50	81	81.00
		HUM 135	0.200	150.00	750.00	50	93.00	465.00	31	62.00
		HUM 170	0.200	135.00	675.00	45	123.00	615.00	41	91.11
		HUM Total	3.000	2,190.00	730.00	730	1,926.00	642.00	642	87.95
		ITAL								
		ITAL 120	0.666	300.00	450.45	60	355.00	533.03	71	118.33
		ITAL 121	0.333	150.00	450.45	30	90.00	270.27	18	60.00
		ITAL Total	0.999	450.00	450.45	90	445.00	445.45	89	98.89
		JAPN								
		JAPN 120	1.665	750.00	450.45	150	780.00	468.47	156	104.00

Grossmont WSCH Analysis using Census Enrollment for 2009SP

Division	Subj	Course	Total FTEF	Max WSCH	Max WSCH/FTEF	Max Enroll	Earned WSCH	Earned WSCH/FTEF	Earned Enroll	% of Max
Arts, Languages & Communication										
ARBC										
		ARBC 120	0.999	450.00	450.45	90	360.00	360.36	72	80.00
		ARBC 121	0.666	275.00	412.91	55	185.00	277.78	37	67.27
		ARBC 196A	0.000	45.00	0	9	5.00	0	1	11.11
		ARBC 220	0.333	150.00	450.45	30	80.00	240.24	16	53.33
		ARBC 221	0.333	125.00	375.38	25	85.00	255.26	17	68.00
		ARBC 250	0.200	60.00	300.00	20	66.00	330.00	22	110.00
		ARBC Total	2.531	1,105.00	436.59	229	781.00	308.57	165	70.68
ART										
		ART 100	1.400	720.00	514.29	240	693.00	495.00	231	96.25
		ART 120	0.999	540.00	540.54	90	498.00	498.50	83	92.22
		ART 124	2.331	1,260.00	540.54	210	1,098.00	471.04	183	87.14
		ART 125	0.333	180.00	540.54	30	192.00	576.58	32	106.67
		ART 126	1.665	900.00	540.54	150	846.00	508.11	141	94.00
		ART 127	0.666	240.00	360.36	40	264.00	396.40	44	110.00
		ART 129	0.999	450.00	450.45	75	390.00	390.39	65	86.67
		ART 131	0.999	450.00	450.45	75	378.00	378.38	63	84.00
		ART 137A	0.450	0.00	0.00	0	291.00	646.67	97	0
		ART 134	0.225	80.00	355.56	20	44.00	195.56	11	55.00
		ART 139A	0.150	75.00	500.00	25	66.00	440.00	22	88.00
		ART 140	0.400	168.00	420.00	56	138.00	345.00	46	82.14
		ART 141	0.400	168.00	420.00	56	138.00	345.00	46	82.14
		ART 143	0.400	168.00	420.00	56	138.00	345.00	46	82.14
		ART 145	0.200	84.00	420.00	28	66.00	330.00	22	78.57
		ART 146	0.200	150.00	750.00	50	51.00	255.00	17	34.00
		ART 130	0.666	300.00	450.45	50	300.00	450.45	53	100.00
		ART 283A	0.225	72.00	320.00	18	81.00	360.00	22	112.50
		ART 170	0.175	54.00	308.57	18	42.00	240.00	14	77.78
		ART 171	0.666	216.00	324.32	36	174.00	261.26	29	80.56
		ART 176	0.333	108.00	324.32	18	48.00	144.14	8	44.44
		ART 179A	0.600	162.00	270.00	54	129.00	215.00	43	79.63
		ART 121	0.333	180.00	540.54	30	210.00	630.63	35	116.67
		ART 230	0.333	180.00	540.54	30	162.00	486.49	27	90.00
		ART 175	0.333	108.00	324.32	18	96.00	288.29	16	88.89
		ART 184	0.333	108.00	324.32	18	78.00	234.23	13	72.22
		ART 299B	0.333	108.00	324.32	18	48.00	144.14	8	44.44
		ART Total	16.147	7,229.00	447.70	1509	6,659.00	412.40	1417	92.12
PHOT										
		PHOT 150	1.665	720.00	432.43	120	702.00	421.62	117	97.50
		PHOT 151	0.333	144.00	432.43	24	144.00	432.43	24	100.00

Grossmont WSCH Analysis using Census Enrollment for 2009SP

Division	Subj	Course	Total FTEF	Max WSCH	Max WSCH/FTEF	Max Enroll	Earned WSCH	Earned WSCH/FTEF	Earned Enroll	% of Max
		PHOT 152	0.333	144.00	432.43	24	102.00	306.31	17	70.83
		PHOT 154	0.400	144.00	360.00	48	153.00	382.50	51	106.25
		PHOT 252	0.333	120.00	360.36	20	168.00	504.50	28	140.00
		PHOT 159A	0.900	0.00	0.00	0	450.00	500.00	150	0
		PHOT 256	0.333	120.00	360.36	20	126.00	378.38	21	105.00
		PHOT 158	0.333	120.00	360.36	20	102.00	306.31	17	85.00
		PHOT 156	0.666	240.00	360.36	40	201.00	301.80	34	83.75
		PHOT 259A	0.600	240.00	400.00	80	222.00	370.00	74	92.50
		PHOT 165	0.333	144.00	432.43	24	150.00	450.45	25	104.17
		PHOT Total	6.229	2,136.00	342.91	420	2,520.00	404.56	558	117.98
	ASL									
		ASL 120	2.937	1,200.00	408.58	300	1,276.00	434.46	319	106.33
		ASL 121	1.335	600.00	449.44	150	540.00	404.49	135	90.00
		ASL 196A	0.011	50.00	4,587.16	10	10.00	917.43	2	20.00
		ASL 220	0.534	240.00	449.44	60	264.00	494.38	66	110.00
		ASL 221	0.267	120.00	449.44	30	64.00	239.70	16	53.33
		ASL 250	0.200	90.00	450.00	30	69.00	345.00	23	76.67
		ASL Total	5.284	2,300.00	435.28	580	2,223.00	420.71	561	96.65
	CHIN									
		CHIN 120	0.333	150.00	450.45	30	135.00	405.41	27	90.00
		CHIN 121	0.333	150.00	450.45	30	45.00	135.14	9	30.00
		CHIN Total	0.666	300.00	450.45	60	180.00	270.27	36	60.00
	COMM									
		COMM 120	8.000	3,600.00	450.00	1200	3,234.00	404.25	1078	89.83
		COMM 122	5.200	2,328.00	447.69	776	2,070.00	398.08	690	88.92
		COMM 123	0.200	90.00	450.00	30	117.00	585.00	39	130.00
		COMM 124	0.800	360.00	450.00	120	354.00	442.50	118	98.33
		COMM 128	0.200	150.00	750.00	50	108.00	540.00	36	72.00
		COMM 137	1.800	810.00	450.00	270	741.00	411.67	247	91.48
		COMM 145	0.800	351.00	438.75	117	351.00	438.75	117	100.00
		COMM 199	0.000	1.13	0	1	1.13	0	1	100.00
		COMM 240A	0.555	260.00	468.47	26	150.00	270.27	15	57.69
		COMM Total	17.555	7,950.13	452.87	2590	7,126.13	405.93	2341	89.64
	DANC									
		DANC 071A	0.111	50.00	450.45	25	50.00	450.45	25	100.00
		DANC 074A	0.111	50.00	450.45	25	44.00	396.40	22	88.00
		DANC 078A	0.111	50.00	450.45	25	38.00	342.34	19	76.00
		DANC 080A	0.501	225.00	449.10	75	213.00	425.15	71	94.67
		DANC 080B	0.167	75.00	449.10	25	72.00	431.14	24	96.00
		DANC 081A	0.167	75.00	449.10	25	57.00	341.32	19	76.00
		DANC 082A	0.167	75.00	449.10	25	114.00	682.63	38	152.00

Grossmont WSCH Analysis using Census Enrollment for 2009SP

Division	Subj	Course	Total FTEF	Max WSCH	Max WSCH/FTEF	Max Enroll	Earned WSCH	Earned WSCH/FTEF	Earned Enroll	% of Max
		DANC 084A	0.501	225.00	449.10	75	171.00	341.32	57	76.00
		DANC 084B	0.167	75.00	449.10	25	60.00	359.28	20	80.00
		DANC 088A	0.334	150.00	449.10	50	162.00	485.03	54	108.00
		DANC 088B	0.167	75.00	449.10	25	63.00	377.25	21	84.00
		DANC 094A	0.334	150.00	449.10	50	198.00	592.81	66	132.00
		DANC 094C	0.167	75.00	449.10	25	93.00	556.89	31	124.00
		DANC 110	0.200	105.00	525.00	35	96.00	480.00	32	91.43
		DANC 117A	0.501	225.00	449.10	75	228.00	455.09	76	101.33
		DANC 116	0.167	60.00	359.28	20	36.00	215.57	12	60.00
		DANC 203	0.300	120.00	400.00	20	66.00	220.00	11	55.00
		DANC 201	0.150	60.00	400.00	20	90.00	600.00	30	150.00
		DANC 212	0.150	45.00	300.00	15	24.00	160.00	8	53.33
		DANC 202	0.225	90.00	400.00	20	67.50	300.00	15	75.00
		DANC 219	0.375	150.00	400.00	20	37.50	100.00	5	25.00
		DANC Total	5.073	2,205.00	434.65	700	1,980.00	390.30	656	89.80
		FREN								
		FREN 120	1.332	600.00	450.45	120	545.00	409.16	109	90.83
		FREN 121	0.666	300.00	450.45	60	240.00	360.36	48	80.00
		FREN 196A	0.011	100.00	9,174.31	20	20.00	1,834.86	4	20.00
		FREN 220	0.333	150.00	450.45	30	125.00	375.38	25	83.33
		FREN 221	0.333	125.00	375.38	25	95.00	285.29	19	76.00
		FREN 250	0.200	60.00	300.00	20	66.00	330.00	22	110.00
		FREN Total	2.875	1,335.00	464.36	275	1,091.00	379.49	227	81.72
		GERM								
		GERM 120	0.999	450.00	450.45	90	320.00	320.32	64	71.11
		GERM 121	0.666	300.00	450.45	60	275.00	412.91	55	91.67
		GERM 196A	0.011	100.00	9,174.31	20	5.00	458.72	1	5.00
		GERM 220	0.333	150.00	450.45	30	140.00	420.42	28	93.33
		GERM 221	0.333	125.00	375.38	25	135.00	405.41	27	108.00
		GERM 250	0.400	120.00	300.00	40	114.00	285.00	38	95.00
		GERM Total	2.742	1,245.00	454.06	265	989.00	360.70	213	79.44
		HUM								
		HUM 110	2.600	1,791.00	688.85	597	1,497.00	575.77	499	83.58
		HUM 120	0.600	435.00	725.00	145	324.00	540.00	108	74.48
		HUM 125	0.200	150.00	750.00	50	72.00	360.00	24	48.00
		HUM 130	0.400	300.00	750.00	100	78.00	195.00	26	26.00
		HUM 135	0.200	150.00	750.00	50	99.00	495.00	33	66.00
		HUM 160	0.200	150.00	750.00	50	63.00	315.00	21	42.00
		HUM Total	4.200	2,976.00	708.57	992	2,133.00	507.86	711	71.67
		ITAL								
		ITAL 120	0.999	450.00	450.45	90	365.00	365.37	73	81.11

Grossmont WSCH Analysis using Census Enrollment for 2008FA

Division	Subj	Course	Total FTEF	Max WSCH	Max WSCH/FTEF	Max Enroll	Earned WSCH	Earned WSCH/FTEF	Earned Enroll	% of Max
Arts, Languages & Communication										
ARBC										
		ARBC 120	0.999	450.00	450.45	90	335.00	335.34	67	74.44
		ARBC 121	0.666	300.00	450.45	60	145.00	217.72	29	48.33
		ARBC 196A	0.022	45.00	2,064.22	9	10.00	458.72	2	22.22
		ARBC 220	0.333	120.00	360.36	24	80.00	240.24	16	66.67
		ARBC 221	0.333	125.00	375.38	25	75.00	225.23	15	60.00
		ARBC 250	0.200	60.00	300.00	20	69.00	345.00	23	115.00
		ARBC Total	2.553	1,100.00	430.90	228	714.00	279.69	152	64.91
ART										
		ART 100	2.800	1,638.00	585.00	546	1,518.00	542.14	506	92.67
		ART 120	0.999	540.00	540.54	90	528.00	528.53	88	97.78
		ART 121	0.333	180.00	540.54	30	168.00	504.50	28	93.33
		ART 124	2.331	1,260.00	540.54	210	1,200.00	514.80	200	95.24
		ART 125	0.333	150.00	450.45	25	174.00	522.52	29	116.00
		ART 126	1.665	900.00	540.54	150	924.00	554.95	154	102.67
		ART 127	0.666	240.00	360.36	40	138.00	207.21	23	57.50
		ART 129	0.999	450.00	450.45	75	330.00	330.33	55	73.33
		ART 131	0.666	300.00	450.45	50	222.00	333.33	37	74.00
		ART 137A	0.450	0.00	0.00	0	207.00	460.00	69	0
		ART 139A	0.150	75.00	500.00	25	24.00	160.00	8	32.00
		ART 140	0.600	252.00	420.00	84	234.00	390.00	78	92.86
		ART 141	0.400	168.00	420.00	56	105.00	262.50	35	62.50
		ART 142	0.200	84.00	420.00	28	42.00	210.00	14	50.00
		ART 143	0.200	84.00	420.00	28	75.00	375.00	25	89.29
		ART 145	0.200	84.00	420.00	28	66.00	330.00	22	78.57
		ART 130	0.666	300.00	450.45	50	261.00	391.89	45	87.00
		ART 283A	0.225	60.00	266.67	15	72.00	320.00	21	120.00
		ART 170	0.175	54.00	308.57	18	45.00	257.14	15	83.33
		ART 171	0.666	216.00	324.32	36	168.00	252.25	28	77.78
		ART 179A	0.450	162.00	360.00	54	132.00	293.33	44	81.48
		ART 230	0.333	180.00	540.54	30	84.00	252.25	14	46.67
		ART 240	0.175	90.00	514.29	30	36.00	205.71	12	40.00
		ART 164	0.333	150.00	450.45	25	114.00	342.34	19	76.00
		ART 175	0.333	108.00	324.32	18	96.00	288.29	16	88.89
		ART 184	0.333	108.00	324.32	18	72.00	216.22	12	66.67
		ART Total	16.681	7,833.00	469.58	1759	7,035.00	421.74	1597	89.81
PHOT										
		PHOT 150	1.665	720.00	432.43	120	714.00	428.83	119	99.17
		PHOT 151	0.333	144.00	432.43	24	120.00	360.36	20	83.33
		PHOT 152	0.333	144.00	432.43	24	168.00	504.50	28	116.67

Grossmont WSCH Analysis using Census Enrollment for 2008FA

Division	Subj	Course	Total FTEF	Max WSCH	Max WSCH/FTEF	Max Enroll	Earned WSCH	Earned WSCH/FTEF	Earned Enroll	% of Max
		PHOT 154	0.200	60.00	300.00	20	78.00	390.00	26	130.00
		PHOT 159A	0.900	0.00	0.00	0	462.00	513.33	154	0
		PHOT 167	0.333	120.00	360.36	20	78.00	234.23	13	65.00
		PHOT 158	0.333	120.00	360.36	20	180.00	540.54	30	150.00
		PHOT 156	0.999	360.00	360.36	60	339.00	339.34	57	94.17
		PHOT 259A	0.600	240.00	400.00	80	183.00	305.00	61	76.25
		PHOT 165	0.333	120.00	360.36	20	150.00	450.45	25	125.00
		PHOT Total	6.029	2,028.00	336.37	388	2,472.00	410.02	533	121.89
		ASL								
		ASL 120	2.403	1,080.00	449.44	270	1,076.00	447.77	269	99.63
		ASL 121	1.602	720.00	449.44	180	676.00	421.97	169	93.89
		ASL 130	0.200	84.00	420.00	28	72.00	360.00	24	85.71
		ASL 140	0.200	90.00	450.00	30	63.00	315.00	21	70.00
		ASL 160	0.200	90.00	450.00	30	42.00	210.00	14	46.67
		ASL 220	0.534	240.00	449.44	60	196.00	367.04	49	81.67
		ASL 221	0.267	96.00	359.55	24	60.00	224.72	15	62.50
		ASL Total	5.406	2,400.00	443.95	622	2,185.00	404.18	561	91.04
		CHIN								
		CHIN 120	0.333	150.00	450.45	30	125.00	375.38	25	83.33
		CHIN Total	0.333	150.00	450.45	30	125.00	375.38	25	83.33
		COMM								
		COMM 120	6.000	2,790.00	465.00	900	2,661.00	443.50	857	95.38
		COMM 122	4.400	1,980.00	450.00	660	1,809.00	411.14	603	91.36
		COMM 123	0.200	90.00	450.00	30	72.00	360.00	24	80.00
		COMM 124	0.800	360.00	450.00	120	366.00	457.50	122	101.67
		COMM 128	0.200	150.00	750.00	50	93.00	465.00	31	62.00
		COMM 135	0.200	90.00	450.00	30	93.00	465.00	31	103.33
		COMM 137	2.000	900.00	450.00	300	675.00	337.50	225	75.00
		COMM 144	0.200	90.00	450.00	30	48.00	240.00	16	53.33
		COMM 145	0.800	360.00	450.00	120	357.00	446.25	119	99.17
		COMM 240A	0.555	260.00	468.47	26	170.00	306.31	17	65.38
		COMM Total	15.355	7,070.00	460.44	2266	6,344.00	413.16	2045	89.73
		DANC								
		DANC 068A	0.111	50.00	450.45	25	26.00	234.23	13	52.00
		DANC 071A	0.111	50.00	450.45	25	44.00	396.40	22	88.00
		DANC 074A	0.111	50.00	450.45	25	30.00	270.27	15	60.00
		DANC 078A	0.111	50.00	450.45	25	36.00	324.32	18	72.00
		DANC 080A	0.501	225.00	449.10	75	216.00	431.14	72	96.00
		DANC 080B	0.167	75.00	449.10	25	63.00	377.25	21	84.00
		DANC 081A	0.167	75.00	449.10	25	48.00	287.43	16	64.00
		DANC 082A	0.167	75.00	449.10	25	78.00	467.07	26	104.00

Grossmont WSCH Analysis using Census Enrollment for 2008FA

Division	Subj	Course	Total FTEF	Max WSCH	Max WSCH/FTEF	Max Enroll	Earned WSCH	Earned WSCH/FTEF	Earned Enroll	% of Max
		DANC 084A	0.501	225.00	449.10	75	180.00	359.28	60	80.00
		DANC 084B	0.167	75.00	449.10	25	63.00	377.25	21	84.00
		DANC 088A	0.334	150.00	449.10	50	177.00	529.94	59	118.00
		DANC 088B	0.167	75.00	449.10	25	54.00	323.35	18	72.00
		DANC 094A	0.167	75.00	449.10	25	156.00	934.13	52	208.00
		DANC 094C	0.167	75.00	449.10	25	72.00	431.14	24	96.00
		DANC 117A	0.334	150.00	449.10	50	180.00	538.92	60	120.00
		DANC 120A	0.167	75.00	449.10	25	36.00	215.57	12	48.00
		DANC 116	0.167	75.00	449.10	25	33.00	197.60	11	44.00
		DANC 205	0.217	80.00	368.66	20	64.00	294.93	16	80.00
		DANC 212	0.150	60.00	400.00	20	21.00	140.00	7	35.00
		DANC 215	0.225	90.00	400.00	20	58.50	260.00	13	65.00
		DANC 223	0.375	112.50	300.00	15	90.00	240.00	12	80.00
		DANC Total	4.584	1,967.50	429.21	650	1,725.50	376.42	568	87.70
		FREN								
		FREN 120	1.667	750.00	450.05	150	675.00	405.04	135	90.00
		FREN 121	0.667	300.00	450.05	60	205.00	307.53	41	68.33
		FREN 220	0.333	150.00	450.45	30	65.00	195.20	13	43.33
		FREN 250	0.200	60.00	300.00	20	60.00	300.00	20	100.00
		FREN Total	2.866	1,260.00	439.62	260	1,005.00	350.65	209	79.76
		GERM								
		GERM 120	1.332	600.00	450.45	120	485.00	364.11	97	80.83
		GERM 121	0.666	300.00	450.45	60	245.00	367.87	49	81.67
		GERM 196A	0.218	100.00	458.72	20	10.00	45.87	2	10.00
		GERM 220	0.333	150.00	450.45	30	135.00	405.41	27	90.00
		GERM 250	0.400	120.00	300.00	40	96.00	240.00	32	80.00
		GERM Total	2.949	1,270.00	430.65	270	971.00	329.26	207	76.46
		HUM								
		HUM 110	2.800	2,010.00	717.86	670	1,443.00	515.36	481	71.79
		HUM 120	0.600	450.00	750.00	150	216.00	360.00	72	48.00
		HUM 130	0.200	150.00	750.00	50	108.00	540.00	36	72.00
		HUM 170	0.200	135.00	675.00	45	48.00	240.00	16	35.56
		HUM Total	3.800	2,745.00	722.37	915	1,815.00	477.63	605	66.12
		ITAL								
		ITAL 120	0.666	300.00	450.45	60	295.00	442.94	59	98.33
		ITAL 121	0.333	150.00	450.45	30	70.00	210.21	14	46.67
		ITAL Total	0.999	450.00	450.45	90	365.00	365.37	73	81.11
		JAPN								
		JAPN 120	1.665	750.00	450.45	150	805.00	483.48	161	107.33
		JAPN 121	0.666	240.00	360.36	48	255.00	382.88	51	106.25
		JAPN 149	0.200	108.00	540.00	36	48.00	240.00	16	44.44

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	WSCH/FTEF	MAX WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ART 100	100200	1.400	918.00	655.71	921.00	657.85	921.00	100.32	
ART 120	100200	.999	540.00	540.54	486.00	486.48	486.00	90.00	
ART 121	100210	.333	180.00	540.54	144.00	432.43	144.00	80.00	
ART 124	100210	2.331	1260.00	540.54	1242.00	532.81	1242.00	98.57	
ART 125	100210	.333	180.00	540.54	192.00	576.57	192.00	106.66	
ART 126	100230	1.665	900.00	540.54	816.00	490.09	816.00	90.66	
ART 127	100230	.666	240.00	360.36	222.00	333.33	222.00	92.50	
ART 129	100220	.999	450.00	450.45	378.00	378.37	378.00	84.00	
ART 130	100220	.666	300.00	450.45	222.00	333.33	222.00	74.00	
ART 131	100220	.666	300.00	450.45	246.00	369.36	246.00	82.00	
ART 134	100220	.225	80.00	355.55	40.00	177.77	40.00	50.00	
ART 137A	100230	.600	75.00	500.00	246.00	410.00	246.00	246.00	
ART 139A	100200	.150	75.00	500.00	63.00	420.00	63.00	84.00	
ART 140	100200	.600	252.00	420.00	168.00	280.00	168.00	66.66	
ART 141	100200	.600	252.00	420.00	198.00	330.00	198.00	78.57	
ART 142	100200	.200	84.00	420.00	57.00	285.00	57.00	67.85	
ART 143	100200	.400	168.00	420.00	111.00	277.50	111.00	66.07	
ART 145	100200	.200	84.00	420.00	63.00	315.00	63.00	75.00	
ART 164	100200	.333	150.00	450.45	108.00	324.32	108.00	91.66	
ART 171	101100	.666	216.00	324.32	198.00	297.29	198.00	100.00	
ART 175	101100	.333	96.00	288.28	96.00	288.28	96.00	68.75	
ART 176	100210	.333	96.00	320.00	156.00	346.66	156.00	108.33	
ART 179A	101100	.450	144.00	288.28	66.00	198.19	66.00	50.00	
ART 184	100210	.333	96.00	288.28	48.00	144.14	48.00	50.00	
ART 199	100210	.120	12.00	12.00	12.00	12.00	12.00	100.00	
ART 230	100210	.333	180.00	540.54	120.00	360.36	120.00	66.66	
ART 271	101100	.333	96.00	288.28	72.00	216.21	72.00	75.00	
ART 283A	100220	.225	60.00	266.66	63.00	280.00	63.00	105.00	
***** ART		16.372	7409.00	452.54	6754.00	412.53	6754.00	91.15	
COMM120	150600	5.000	2250.00	450.00	1998.00	399.60	1998.00	88.80	
COMM122	150600	3.800	1698.00	446.84	1458.00	383.68	1458.00	85.86	
COMM123	150600	.200	90.00	450.00	60.00	300.00	60.00	66.66	
COMM124	150600	.600	270.00	450.00	231.00	385.00	231.00	85.55	
COMM128	150600	.400	300.00	750.00	177.00	442.50	177.00	59.00	
COMM137	150600	2.000	900.00	450.00	762.00	381.00	762.00	84.66	
COMM145	150600	.600	270.00	450.00	234.00	390.00	234.00	86.66	
COMM199	150600	.9.000	9.00	9.00	9.00	9.00	9.00	100.00	
COMM240A	150600	.555	260.00	468.46	90.00	162.16	90.00	34.61	
***** COMM		13.155	6047.00	459.67	5019.00	381.52	5019.00	82.99	
DANC071A	100800	.111	50.00	450.45	52.00	468.46	52.00	104.00	
DANC074A	100800	.111	50.00	450.45	40.00	360.36	40.00	80.00	
DANC078A	100800	.111	50.00	450.45	46.00	414.41	46.00	92.00	
DANC080A	100800	.501	225.00	449.10	177.00	353.29	177.00	78.66	
DANC080B	100800	.167	75.00	449.10	60.00	359.28	60.00	80.00	
DANC081A	100800	.167	75.00	449.10	78.00	467.06	78.00	104.00	
DANC082A	100800	.167	75.00	449.10	81.00	485.02	81.00	108.00	
DANC084A	100800	.501	225.00	449.10	174.00	347.30	174.00	77.33	

SUBJECT TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ART 170	.175	48.00	274.28	39.00	222.85	81.25	
ART 299	.225	48.75	216.66	24.38	108.35	50.01	
***** ART	.400	96.75	241.87	63.38	158.45	65.50	
COMM120	2.200	990.00	450.00	903.00	410.45	91.21	
COMM122	1.600	720.00	450.00	591.00	369.37	82.08	
COMM124	.200	90.00	450.00	75.00	375.00	83.33	
COMM137	.200	90.00	450.00	81.00	405.00	90.00	
COMM145	.200	90.00	450.00	96.00	480.00	106.66	
***** COMM	4.400	1980.00	450.00	1746.00	396.81	88.18	
DANC117A	.167	75.00	449.10	74.44	445.74	99.25	
DANC212	.150	8.44	56.26	4.51	30.06	53.43	
***** DANC	.317	83.44	263.21	78.95	249.05	94.61	
MCOM110	.200	90.00	450.00	63.00	315.00	70.00	
MCOM299	.200	45.00	225.00	45.00	225.00	100.00	
***** MCOM	.400	135.00	337.50	108.00	270.00	80.00	
MUS 199		9.00	9.00	9.00	9.00	100.00	
***** MUS		9.00	9.00	9.00	9.00	100.00	
THTR111A	.300	120.00	400.00	84.00	280.00	70.00	
THTR111C	.300	90.00	300.00	42.00	140.00	46.66	
THTR122A	.200	60.00	300.00	60.00	300.00	100.00	
THTR122C	.200	60.00	300.00	44.00	220.00	73.33	
THTR147	.300	60.00	200.00	42.00	140.00	70.00	
***** THTR	1.300	390.00	300.00	272.00	209.23	69.74	

***** COMMUNICATION AND FINE ARTS *****

6.817 2694.19 395.21 2277.33 334.06 84.52

This reports excludes sections with method of instruction 40 work experience and non-credit.

Current enrollment is used for OE/OE and positive attendance sections.

Census enrollment is used for all other sections.

Sections coded not valid for FTES are omitted.

SUBJECT	TOP	HEADCNT	EARN	WSCH	FTEF	WSCH/FTEF
ANTH	220200	596	1788.00	1788.00	3.8000	470.5263
AOJ	210500	1362	5404.89	5404.89	11.7643	459.4315
ARBC	111200	147	697.00	697.00	2.1790	317.1064
ART	100200	681	2457.38	2457.38	5.7730	425.6677
ART	100210	302	1812.00	1812.00	3.9960	453.4534
ART	100230	255	1284.00	1284.00	2.9310	438.0757
ART	100220	128	703.00	703.00	2.1150	332.3877
ART	101100	126	561.00	561.00	1.9570	286.6632
ASL	085000	522	2064.00	2064.00	5.2060	396.4656
ASTR	191100	479	1437.00	1437.00	2.4000	598.7500
BIO	040100	2203	12381.00	12381.00	17.8105	695.1517
BOT	051400	1251	3014.18	3014.18	7.8999	381.5466
BOT	051420	51	181.00	181.00	0.6330	285.9399
BOT	050200	63	144.00	144.00	0.4160	346.1538
BUS	050100	651	1953.00	1953.00	4.4000	443.8636
BUS	050600	131	393.00	393.00	1.4000	280.7142
BUS	050200	779	3116.00	3116.00	5.0730	614.2322
BUS	050900	107	291.00	291.00	0.7000	415.7142
BUS	130100	58	174.00	174.00	0.6000	290.0000
BUS	050800	58	122.91	122.91	0.4330	283.8568
BUS	051400	57	118.00	118.00	0.6360	185.5345
CA	130630	65	153.00	153.00	0.2670	573.0337
CCS	220300	511	1533.00	1533.00	3.4000	450.8823
CD	130500	1279	3598.60	3598.60	8.0850	445.0958
CHIEM	190500	713	4674.80	4674.80	9.8500	474.7927
CHIN	110700	39	195.00	195.00	0.6660	292.7927
COMM	150600	2232	6765.00	6765.00	17.5550	385.3602
CSIS	070100	936	4440.50	4440.50	11.5880	383.1981
CVTE	121300	374	2005.00	2005.00	6.4160	312.5000
DANC	100800	616	1821.95	1821.95	4.9060	371.3717
ECON	220400	1345	4035.00	4035.00	5.5000	733.6363
ED	086000	8	24.00	24.00	0.1750	137.1428
ED	080200	111	333.00	333.00	0.9000	370.0000
ENGL	150100	4298	13178.16	13178.16	42.2150	312.1677
ENGL	493021	816	3264.88	3264.88	9.6570	338.0842
ENGL	493070	360	1440.00	1440.00	3.5000	411.4285
ES	083500	3681	8589.36	8589.36	17.3220	495.8642
ES	083550	175	1625.00	1625.00	4.4410	365.9085
ESL	493100	1049	4318.38	4318.38	16.4253	262.9102
ESL	493082	29	87.00	87.00	0.4000	217.5000
ESL	493083	40	120.00	120.00	0.4000	300.0000
FREN	110200	204	980.00	980.00	2.6768	366.1087
FS	130100	152	456.00	456.00	1.0000	456.0000
GEOG	220600	647	1957.00	1957.00	4.0830	479.3044
GEOG	191400	303	971.00	971.00	2.3332	416.1666
GERM	110300	205	965.00	965.00	2.7310	353.3504

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	WSCH/FTEF	MAX WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
MUS 138	100400	.278	250.00	250.00	899.28	105.00	105.00	377.69	42.00
MUS 148	100400	.278	75.00	75.00	269.78	95.00	95.00	341.72	126.66
MUS 150	100400	.278	250.00	250.00	899.28	95.00	95.00	341.72	28.00
MUS 152	100400	.278	125.00	125.00	449.64	90.00	90.00	323.74	72.00
MUS 154	100400	.278	150.00	150.00	449.64	42.00	42.00	179.85	40.00
MUS 160	100400	.278	100.00	100.00	750.00	45.00	45.00	210.00	28.00
MUS 166	100400	.532	160.00	160.00	359.71	132.00	132.00	161.87	45.00
MUS 170	100400	.278	175.00	175.00	629.49	170.00	170.00	248.12	97.14
MUS 174	100400	.200	60.00	60.00	300.00	39.00	39.00	611.51	65.00
MUS 181	100400	.183	60.00	60.00	327.86	63.00	63.00	195.00	105.00
MUS 187	100400	.067	40.00	40.00	300.00	42.00	42.00	210.00	70.00
MUS 189	100400	.200	45.00	45.00	597.01	47.00	47.00	701.49	117.50
MUS 190	100400	.367	90.00	90.00	225.00	42.00	42.00	210.00	93.33
MUS 203	100400	.367	90.00	90.00	245.23	54.00	54.00	147.13	60.00
MUS 206	100400	.267	80.00	80.00	299.62	54.00	54.00	147.13	60.00
MUS 211	100400	.200	45.00	45.00	225.00	39.00	39.00	149.81	50.00
MUS 232	100400	.533	48.00	48.00	240.00	51.00	51.00	195.00	86.66
MUS 233	100400	.533	160.00	160.00	300.18	108.00	108.00	255.00	106.25
MUS 299	100400	14.640	6778.00	6778.00	462.97	5354.00	5354.00	202.62	67.50
***** MUS								365.71	78.99
PHOT150	101100	1.665	720.00	720.00	432.43	744.00	744.00	446.84	103.33
PHOT151	101100	.333	144.00	144.00	432.43	120.00	120.00	360.36	83.33
PHOT152	101100	.200	60.00	60.00	432.43	138.00	138.00	414.41	95.83
PHOT154	101100	.666	240.00	240.00	300.36	87.00	87.00	435.00	145.00
PHOT156	101100	.900	144.00	144.00	360.36	246.00	246.00	369.36	102.50
PHOT159A	101100	.333	9.00	9.00	432.43	444.00	444.00	493.33	44400.00
PHOT165	101100	.333	120.00	120.00	360.36	156.00	156.00	468.46	108.33
PHOT199	101100	.333	120.00	120.00	360.36	9.00	9.00	9.00	100.00
PHOT252	101100	.300	120.00	120.00	400.00	132.00	132.00	396.39	110.00
PHOT256	101100	.333	120.00	120.00	360.36	102.00	102.00	306.30	85.00
PHOT259A	101100	.333	120.00	120.00	360.36	150.00	150.00	500.00	125.00
PHOT267	101100	5.729	1941.00	1941.00	338.80	248.00	248.00	360.36	100.00
***** PHOT								427.29	126.12
THTR100	100700	.200	75.00	75.00	375.00	84.00	84.00	420.00	112.00
THTR102C	100700	.400	60.00	60.00	200.00	60.00	60.00	200.00	100.00
THTR110	100700	.283	420.00	420.00	1050.00	249.00	249.00	622.50	159.28
THTR119A	100700	.200	75.00	75.00	265.01	80.00	80.00	282.68	106.66
THTR121	100700	1.132	400.00	400.00	375.00	72.00	72.00	360.00	96.00
THTR130	100700	.283	100.00	100.00	353.35	325.00	325.00	287.10	81.25
THTR131	100700	.217	50.00	50.00	176.67	90.00	90.00	318.02	90.00
THTR134A	100700	.217	48.00	48.00	221.19	55.00	55.00	194.34	110.00
THTR137	100700	.217	40.00	40.00	184.33	44.00	44.00	202.76	91.66
THTR140A	100700	.200	45.00	45.00	225.00	20.00	20.00	92.16	50.00
THTR144	100700	.283	50.00	50.00	176.67	48.00	48.00	240.00	106.66
THTR155	100700	.283	50.00	50.00	176.67	35.00	35.00	106.00	60.00
THTR156	100700	.283	50.00	50.00	176.67	35.00	35.00	123.67	70.00

This reports excludes sections with method of instruction 40 work experience and non-credit.
 Current enrollment is used for OE/OE and positive attendance sections.
 Census enrollment is used for all other sections.
 Sections coded not valid for FTES are omitted.

SUBJECT	TOP	HEADCNT	EARN	WSCH	FTEF	WSCH/FTEF
HED	083700	980	2771.50	4.9340	561.7146	
HESC	219900	23	60.00	0.4000	150.0000	
HIST	220500	3007	9021.00	16.6000	543.4337	
HUM	490300	5999	1797.00	3.8000	472.8947	
ITAL	110400	777	385.00	1.3320	289.0390	
JAPN	110800	217	1061.00	2.8640	370.4608	
LIR	160100	46	46.00	0.1340	343.2835	
MATH	170100	5438	21259.75	42.9780	494.6658	
MCOM	060100	609	2461.00	6.1320	401.3372	
MCOM	060200	114	378.00	1.1670	323.9074	
MM	069900	113	78.00	0.3500	222.8571	
MUS	100400	1694	5363.00	14.6400	366.3251	
NURS	123010	676	5207.61	22.4833	231.6212	
OCEA	191900	176	528.00	1.3500	391.1111	
OTA	121800	53	211.00	0.7938	265.8100	
PDC	493010	343	686.43	1.9020	360.8990	
PDC	493012	126	125.90	0.4020	313.1840	
PDSS	493032	134	184.00	0.2220	828.8288	
PHIL	150900	852	2556.00	5.8000	440.6896	
PHOT	101100	538	2460.00	5.7960	424.4306	
PHYC	190200	228	1368.00	3.1500	434.2857	
POSC	220700	761	2234.48	4.1340	540.5128	
PSC	190100	203	609.00	1.3000	468.4615	
PSY	200100	1998	708.00	10.2330	593.9607	
RELG	151000	236	1703.00	1.4000	505.7142	
RESP	121000	297	375.00	9.7590	174.5055	
RUSS	110600	79	375.00	1.5320	244.7780	
SCI	490100	256	768.00	1.8000	426.6666	
SLPA	122000	69	264.00	0.9350	282.3529	
SOC	220800	1076	3228.00	5.6000	576.4285	
SPAN	110500	1261	5946.50	17.8193	333.7112	
SPDV	150600	39	50.00	0.7700	64.9350	
THTR	100700	375	1569.00	6.1470	255.2464	
TOTAL		52788	189168.16	457.2934		

DSC 18-2010 10:43:47 GROSSMONT COLLEGE
 RUN ON: 18-2010 10:43:47 GROSSMONT COLLEGE SUBJECT W ANALYSIS
 REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***
 DIVISION -- HUMANITIES, SOCIAL & BEHAV SCIENCES

*** CENSUS CLASSES ***

SUBJECT TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	MAX WSCH	MAX FTEF	EARNED WSCH	EARNED WSCH	EARNED WSCH	% OF MAX
FREN250	.200	60.00	1235.00	300.00	300.00	60.00	300.00	300.00	100.00
***** FREN	2.676			461.37	980.00		366.10		79.35
GERM120	.999	450.00		450.45	400.00	400.00	400.40	400.40	88.88
GERM121	.666	300.00		450.45	235.00	235.00	352.85	352.85	78.33
GERM220	.333	150.00		450.45	115.00	115.00	345.34	345.34	76.66
GERM221	.400	120.00		300.00	125.00	125.00	375.37	375.37	100.00
GERM250	.200	1145.00		419.26	965.00	965.00	225.00	225.00	75.00
***** GERM	2.731						353.35	353.35	84.27
HIST100	1.600	1182.00		738.75	954.00	954.00	596.25	596.25	80.71
HIST101	1.200	876.00		730.00	570.00	570.00	475.00	475.00	65.06
HIST103	.800	594.00		742.50	285.00	285.00	285.00	285.00	38.00
HIST105	.800	594.00		742.50	363.00	363.00	356.25	356.25	47.97
HIST106	.800	2823.00		742.89	2409.00	2409.00	453.94	453.94	61.11
HIST108	3.800	2508.00		696.66	1923.00	1923.00	633.16	633.16	85.33
HIST109	3.600	300.00		750.00	147.00	147.00	367.50	367.50	76.67
HIST114	.400	150.00		750.00	183.00	183.00	457.50	457.50	49.00
HIST115	.200	150.00		750.00	144.00	144.00	720.00	720.00	61.00
HIST123	.200	150.00		750.00	105.00	105.00	525.00	525.00	96.00
HIST124	.200	150.00		750.00	84.00	84.00	420.00	420.00	70.00
HIST126	.400	150.00		750.00	222.00	222.00	555.00	555.00	56.00
HIST125	.200	135.00		675.00	42.00	42.00	210.00	210.00	31.11
HIST136	.200	144.00		720.00	27.00	27.00	135.00	135.00	18.75
HIST137	.200	150.00		720.00	63.00	63.00	315.00	315.00	42.00
HIST155	14.400	10506.00		729.58	7578.00	7578.00	526.25	526.25	72.13
***** HIST									
HUM 110	2.400	1680.00		700.00	1221.00	1221.00	508.75	508.75	72.67
HUM 120	.400	300.00		750.00	201.00	201.00	502.50	502.50	67.00
HUM 125	.200	150.00		750.00	69.00	69.00	345.00	345.00	46.00
HUM 130	.200	150.00		750.00	18.00	18.00	90.00	90.00	12.00
HUM 160	.200	150.00		750.00	45.00	45.00	225.00	225.00	30.00
***** HUM	3.400	2430.00		714.70	1554.00	1554.00	457.05	457.05	63.95
ITAL120	.999	450.00		450.45	325.00	325.00	325.32	325.32	72.22
ITAL121	.333	150.00		450.45	60.00	60.00	180.18	180.18	40.00
***** ITAL	1.332	600.00		450.45	385.00	385.00	289.03	289.03	64.16
JAPN120	1.332	600.00		450.45	595.00	595.00	446.69	446.69	99.16
JAPN121	.666	275.00		412.91	305.00	305.00	457.95	457.95	110.90
JAPN220	.333	150.00		450.45	70.00	70.00	210.21	210.21	46.66
JAPN221	.333	150.00		450.45	55.00	55.00	165.16	165.16	36.66
JAPN250	.200	60.00		300.00	36.00	36.00	180.00	180.00	60.00
***** JAPN	2.864	1235.00		431.21	1061.00	1061.00	370.46	370.46	85.91
PHIL110	1.400	1011.00		722.14	759.00	759.00	542.14	542.14	75.07
PHIL114	.200	150.00		750.00	66.00	66.00	330.00	330.00	44.00
PHIL116	.200	144.00		720.00	87.00	87.00	435.00	435.00	60.41
PHIL118	.200	150.00		750.00	72.00	72.00	360.00	360.00	48.00

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RUN ON: -18-2010 10:43:47
REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***

GROSSMONT COLLEGE
SUBJECT I ANALYSIS

*** DAILY CENSUS CLASSES ***

DIVISION -- HUMANITIES, SOCIAL & BEHAV SCIENCES

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ANTH130	220200	.200	150.00	150.00	750.00	147.00	735.00	98.00
*****	ANTH	.200	150.00	150.00	750.00	147.00	735.00	98.00
CCS 115	220300	.200	150.00	150.00	750.00	87.00	435.00	58.00
CCS 118	220300	.200	135.00	135.00	675.00	93.00	465.00	68.88
CCS 119	220300	.200	135.00	135.00	675.00	156.00	780.00	115.55
*****	CCS	.600	420.00	420.00	700.00	336.00	560.00	80.00
ED 200	080200	.200	150.00	150.00	750.00	78.00	390.00	52.00
*****	ED	.200	150.00	150.00	750.00	78.00	390.00	52.00
ENGL098	493021	.333	141.09	141.09	423.69	112.88	338.97	80.00
ENGL110	150100	1.500	599.13	599.13	399.42	488.25	325.50	81.49
ENGL120	150100	2.000	826.01	826.01	413.00	614.91	307.45	74.44
ENGL124	150100	.250	105.00	105.00	420.00	120.00	480.00	114.28
*****	ENGL	4.083	1671.23	1671.23	409.31	1336.04	327.22	79.94
ESL 104	493100	.200	54.00	54.00	270.00	51.00	255.00	94.44
ESL 105	493100	.400	108.00	108.00	270.00	114.00	285.00	105.55
ESL 107	493100	.133	20.00	20.00	150.37	42.00	315.78	210.00
ESL 108	493100	.133	20.00	20.00	150.37	60.00	451.12	300.00
ESL 111	493100	.067	24.38	24.38	363.88	24.38	363.88	100.00
ESL 299	493100	.133	36.00	36.00	270.67	40.00	300.75	111.11
*****	ESL	1.066	262.38	262.38	246.13	331.38	310.86	126.29
HIST100	220500	.200	150.00	150.00	750.00	156.00	780.00	104.00
HIST101	220500	.600	450.00	450.00	750.00	321.00	535.00	71.33
HIST108	220500	.600	450.00	450.00	750.00	411.00	685.00	91.33
HIST109	220500	.800	600.00	600.00	750.00	555.00	693.75	92.50
*****	HIST	2.200	1650.00	1650.00	750.00	1443.00	655.90	87.45
HUM 110	490300	.400	300.00	300.00	750.00	243.00	607.50	81.00
*****	HUM	.400	300.00	300.00	750.00	243.00	607.50	81.00
PHIL110	150900	.800	546.00	546.00	682.50	399.00	498.75	73.07
PHIL112	150900	.200	150.00	150.00	750.00	42.00	210.00	28.00
PHIL130	150900	.200	150.00	150.00	750.00	138.00	690.00	92.00
*****	PHIL	1.200	846.00	846.00	705.00	579.00	482.50	68.43
POSC121	220700	.400	342.00	342.00	855.00	321.00	802.50	93.85
POSC135	220700	.067	19.50	19.50	291.04	20.48	305.67	105.02
*****	POSC	.467	361.50	361.50	774.08	341.48	731.22	94.46
PSY 120	200100	.600	450.00	450.00	750.00	447.00	745.00	99.33
*****	PSY	.600	450.00	450.00	750.00	447.00	745.00	99.33
RELG120	151000	.200	150.00	150.00	750.00	150.00	750.00	100.00
*****	RELG	.200	150.00	150.00	750.00	150.00	750.00	100.00

This reports excludes sections with method of instruction 40 work experience and non-credit.
 Current enrollment is used for OE/OE and positive attendance sections.
 Census enrollment is used for all other sections.
 Sections coded not valid for FTES are omitted.

SUBJECT	TOP	HEADCNT	EARN	WSCH	FTEF	WSCH/FTEF
HED	083700	980	2771.50		4.9340	561.7146
HESC	219900	23	60.00		0.4000	150.0000
HIST	220500	3007	9021.00		16.6000	543.4337
HUM	490300	599	1797.00		3.8000	472.8947
ITAL	110400	77	385.00		1.3320	289.0390
JAPAN	110800	217	1061.00		2.8640	370.4608
LITR	160100	46	46.00		0.1340	343.2835
MATH	170100	5438	21259.75		42.9780	494.6658
MCOM	060100	609	2461.00		6.1320	401.3372
MCOM	060200	114	378.00		1.1670	322.9074
MM	069900	113	78.00		0.3500	222.8571
MUS	100400	1694	5363.00		14.6400	366.3251
NURS	123010	676	5207.61		22.4833	231.6212
OCEA	191900	176	528.00		1.3500	391.1111
OTA	121800	53	211.00		0.7938	265.8100
PDC	493010	343	686.43		1.9020	360.8990
PDC	493012	126	125.90		0.4020	313.1840
PDSS	493032	134	184.00		0.2220	828.8288
PHIL	150900	852	2556.00		5.8000	440.6896
PHOT	101100	538	2460.00		5.7960	424.4306
PHYC	190200	228	1368.00		3.1500	434.2857
POSC	220700	761	2234.48		4.1340	540.5128
PSC	190100	203	609.00		1.3000	468.4615
PSY	200100	1998	6078.00		10.2330	593.9607
RELG	151000	236	708.00		1.4000	505.7142
RESP	121000	297	1703.00		9.7590	174.5055
RUSS	110600	79	375.00		1.5320	244.7780
SCI	490100	256	768.00		1.8000	426.6666
SLPA	122000	69	264.00		0.9350	282.3529
SOC	220800	1076	3228.00		5.6000	576.4285
SPAN	110500	1261	5946.50		17.8193	333.7112
SPDV	150600	39	50.00		0.7700	64.9350
THTR	100700	375	1569.00		6.1470	255.2464
TOTAL		52788	189168.16		457.2934	

GROSSMONT COLLEGE ANALYSIS
 SUBJECT WSC
 REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***
 DIVISION -- COMMUNICATION AND FINE ARTS

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ART 100	100200	2.200	1452.00	660.00	1341.00	609.54	92.35	
ART 120	100200	.999	540.00	540.54	498.49	498.49	92.22	
ART 121	100210	.333	180.00	540.54	144.00	432.43	80.00	
ART 124	100210	1.998	1080.00	540.54	1092.00	546.54	101.11	
ART 125	100210	.333	150.00	450.45	144.00	432.43	96.00	
ART 126	100230	1.665	900.00	540.54	864.00	518.91	96.00	
ART 127	100230	.666	240.00	360.36	222.00	333.33	92.50	
ART 129	100220	.999	450.00	450.45	318.00	318.31	70.66	
ART 130	100220	.666	300.00	450.45	219.00	328.82	73.00	
ART 131	100200	.666	300.00	450.45	186.00	279.27	62.00	
ART 136A	100230	.333	120.00	360.36	154.00	162.16	45.00	
ART 137A	100230	.600	3.00	5.00	192.00	320.00	6400.00	
ART 139A	100200	.150	75.00	500.00	51.00	340.00	68.00	
ART 140	100200	.600	252.00	420.00	219.00	365.00	86.90	
ART 141	100200	.600	252.00	420.00	177.00	295.00	70.23	
ART 143	100200	.400	168.00	420.00	129.00	322.50	76.78	
ART 145	100200	.200	84.00	420.00	60.00	300.00	44.00	
ART 165A	100220	.150	75.00	500.00	33.00	220.00	71.42	
ART 171	101100	.666	216.00	324.32	258.00	387.38	119.44	
ART 175	101100	.333	108.00	324.32	66.00	198.19	61.11	
ART 176	100210	.333	108.00	324.32	72.00	216.21	66.66	
ART 179A	101100	.450	162.00	360.00	147.00	326.66	90.74	
ART 199	100200	.9.00	9.00	9.00	9.00	9.00	100.00	
ART 230	100210	.333	180.00	540.54	90.00	270.27	50.00	
ART 253A	101100	.200	108.00	300.00	66.00	330.00	110.00	
ART 271	101100	.333	108.00	324.32	54.00	162.16	50.00	
ART 283A	100220	.225	100.00	444.44	48.00	213.33	48.00	
***** ART		16.431	7672.00	466.92	6753.00	410.99	88.02	
COMM120	150600	4.800	2160.00	450.00	1983.00	413.12	91.80	
COMM122	150600	3.800	1710.00	450.00	1491.00	392.36	87.19	
COMM124	150600	.800	360.00	450.00	360.00	450.00	100.00	
COMM128	150600	.400	300.00	750.00	174.00	435.00	58.00	
COMM135	150600	.200	90.00	450.00	69.00	345.00	76.66	
COMM137	150600	1.400	630.00	450.00	543.00	387.85	86.19	
COMM144	150600	.200	90.00	450.00	84.00	420.00	93.33	
COMM145	150600	.800	360.00	450.00	324.00	405.00	90.00	
COMM240A	150600	.555	260.00	468.46	140.00	252.25	53.84	
***** COMM		12.955	5960.00	460.05	5168.00	398.91	86.71	
DANC068A	100800	.111	50.00	450.45	30.00	270.27	60.00	
DANC071A	100800	.111	50.00	450.45	44.00	396.39	88.00	
DANC074A	100800	.111	50.00	450.45	46.00	414.41	92.00	
DANC078A	100800	.111	50.00	450.45	40.00	360.36	80.00	
DANC080A	100800	.501	225.00	449.10	165.00	329.34	73.33	
DANC080B	100800	.167	75.00	449.10	84.00	302.99	112.00	
DANC081A	100800	.167	75.00	449.10	54.00	323.35	72.00	
DANC082A	100800	.167	75.00	449.10	87.00	520.95	116.00	
DANC084A	100800	.501	225.00	449.10	195.00	389.22	86.66	

*** DAILY CENSUS CLASSES ***

SUBJECT TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	MAX WSCH	MAX WSCH	EARNED WSCH	EARNED WSCH	EARNED WSCH	% OF MAX
ART 100	.200	150.00	750.00	111.00	555.00	74.00			
ART 170	.175	54.00	308.57	54.00	308.57	100.00			
ART	.375	204.00	544.00	165.00	440.00	80.88			
COMM120	.800	360.00	450.00	309.00	386.25	85.83			
COMM122	.800	360.00	450.00	318.00	397.50	88.33			
COMM123	.200	90.00	450.00	60.00	300.00	66.66			
COMM137	.600	270.00	450.00	252.00	420.00	93.33			
COMM	2.400	1080.00	450.00	939.00	391.25	86.94			
MCOM120	.849	365.64	430.67	341.25	401.94	93.32			
MCOM	.849	365.64	430.67	341.25	401.94	93.32			
THTR111A	.300	120.00	400.00	66.00	220.00	55.00			
THTR111C	.300	90.00	300.00	48.00	160.00	53.33			
THTR122A	.200	60.00	300.00	56.00	280.00	93.33			
THTR122C	.200	60.00	300.00	48.00	240.00	80.00			
THTR200A	.200	60.00	300.00	76.00	380.00	126.66			
THTR	1.200	390.00	325.00	294.00	245.00	75.38			

***** COMMUNICATION AND FINE ARTS *****

4.824 2039.64 422.81 1739.25 360.54 85.27

SKDSOW-INS
 RUN ON: 10-16-2010 10:34:50
 REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***

GROSSMONT LEGE
 SUBJECT WSCH ANALYSIS

This reports excludes sections with method of instruction 40 work experience and non-credit.
 Current enrollment is used for OE/OE and positive attendance sections.
 Census enrollment is used for all other sections.
 Sections coded not valid for FTES are omitted.

SUBJECT	TOP	HEADCNT	EARN	WSCH	FTEF	WSCH/FTEF
ANTH	220200	542	1626.00	0.00	3.2000	508.1250
AOU	210500	1317	5279.38	0.00	11.2253	470.3108
ARBC	111200	1164	780.00	0.00	1.8650	418.2305
ART	100200	813	2781.00	0.00	6.0150	462.3441
ART	100210	257	1542.00	0.00	3.3300	463.0630
ART	100230	254	1332.00	0.00	3.2640	408.0882
ART	100220	113	618.00	0.00	2.0400	302.9411
ART	101100	152	645.00	0.00	2.1570	299.0264
ASL	085000	510	2003.00	0.00	5.2060	384.7483
ASTR	191100	412	1236.00	0.00	2.4000	515.0000
BIO	040100	2213	12514.00	0.00	18.0010	695.1836
BOT	051400	1065	2722.22	0.00	7.5225	361.8770
BOT	051420	38	150.00	0.00	0.6330	236.9668
BOT	050200	66	157.00	0.00	0.4130	377.4038
BUS	050100	639	1906.00	0.00	4.3330	439.8799
BUS	050600	100	300.00	0.00	1.0000	300.0000
BUS	050900	86	3258.00	0.00	10.8000	322.5000
BUS	050200	780	3120.00	0.00	5.0730	615.0206
BUS	130100	89	267.00	0.00	0.6000	445.0000
BUS	050800	65	167.00	0.00	0.5333	313.1445
CA	130630	39	117.00	0.00	0.2000	585.0000
CCS	220300	424	1272.00	0.00	7.8000	454.2857
CD	130500	1264	3658.00	0.00	27.0850	516.3020
CHEM	190500	759	4836.00	0.00	9.5000	509.0526
CHIN	110700	38	190.00	0.00	0.6660	285.2852
COMM	150600	2003	6107.00	0.00	15.3550	397.2206
CSIS	070100	988	4390.53	0.00	12.2460	358.5276
CVTE	121300	372	2132.00	0.00	6.0660	351.4671
DANC	100800	581	1794.00	0.00	4.5840	391.3612
ECON	220400	1488	4464.00	0.00	6.6000	676.3636
ED	086000	3	9.00	0.00	0.1750	51.4285
ED	080200	81	243.00	0.00	0.8000	303.7500
ENGL	150100	4354	13414.44	0.00	39.3530	340.8746
ENGL	493021	1069	4259.66	0.00	11.6550	365.4791
ENGL	493070	341	1364.00	0.00	3.0000	454.6666
ES	083500	3423	7702.50	0.00	16.8340	457.5561
ES	083550	249	2490.00	0.00	4.4400	560.8108
ESL	493100	944	3972.63	0.00	15.1120	262.8791
ESL	493082	45	135.00	0.00	0.4000	337.5000
ESL	493083	17	51.00	0.00	0.2000	255.0000
FREN	110200	193	927.00	0.00	2.8640	323.6731
FS	130100	146	438.00	0.00	1.0000	438.0000
GEOG	220600	576	1728.00	0.00	3.6500	473.4246
GEOG	191400	289	839.00	0.00	1.9670	426.5378
GERM	110300	202	942.00	0.00	2.7310	344.9285
HED	083700	1039	3029.00	0.00	4.6670	649.0250

DIVISION -- COMMUNICATION AND FINE ARTS

*** CENSUS CLASSES ***

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
MUS 129	100400	.250	80.00	320.00	32.00	128.00	128.00	40.00
MUS 132	100400	1.000	285.00	285.00	302.00	300.00	300.00	105.26
MUS 133	100400	.400	111.00	277.50	190.00	255.00	255.00	91.89
MUS 138	100400	.278	250.00	899.28	269.78	323.74	323.74	36.00
MUS 148	100400	.278	250.00	899.28	269.78	305.75	305.75	113.33
MUS 150	100400	.278	250.00	899.28	269.78	287.76	287.76	32.00
MUS 154	100400	.278	125.00	449.64	115.00	413.66	413.66	46.00
MUS 156	100400	.278	125.00	449.64	85.00	305.75	305.75	72.00
MUS 160	100400	.278	150.00	539.56	54.00	270.00	270.00	68.00
MUS 166	100400	.278	150.00	539.56	40.00	143.88	143.88	36.00
MUS 170	100400	.532	160.00	300.75	162.00	304.51	304.51	26.66
MUS 174	100400	.278	175.00	629.49	135.00	485.61	485.61	101.25
MUS 180	100400	.200	105.00	525.00	66.00	465.00	465.00	77.14
MUS 183	100400	.200	60.00	327.86	66.00	365.00	365.00	88.00
MUS 189	100400	.200	60.00	300.00	45.00	225.00	225.00	175.00
MUS 190	100400	.067	50.00	74.26	53.00	791.04	791.04	106.00
MUS 199	100400	.200	3.00	3.00	3.00	3.00	3.00	100.00
MUS 203	100400	.367	45.00	20.00	39.00	195.00	195.00	86.66
MUS 205	100400	.367	90.00	245.23	96.00	261.58	261.58	106.66
MUS 206	100400	.367	90.00	245.23	42.00	114.44	114.44	46.66
MUS 210	100400	.200	80.00	299.62	56.00	209.73	209.73	70.00
MUS 232	100400	.200	45.00	225.00	36.00	180.00	180.00	80.00
MUS 233	100400	.200	45.00	225.00	48.00	240.00	240.00	106.66
MUS 299	100400	.533	150.00	281.42	120.00	225.14	225.14	80.00
*****		14.707	6864.00	466.71	5264.00	357.92	357.92	76.68
PHOT150	101100	1.665	720.00	432.43	660.00	396.39	396.39	91.66
PHOT151	101100	.333	288.00	432.43	178.00	279.27	279.27	64.58
PHOT152	101100	.333	144.00	432.43	369.00	277.02	277.02	54.16
PHOT156	101100	1.333	480.00	360.36	102.00	306.33	306.33	76.87
PHOT158	101100	.900	120.00	360.36	471.00	523.33	523.33	85.00
PHOT159A	101100	.333	144.00	432.43	156.00	468.46	468.46	47100.33
PHOT165	101100	.333	120.00	360.36	108.00	324.32	324.32	90.00
PHOT167	101100	.600	240.00	400.00	183.00	305.00	305.00	76.25
PHOT259A	101100	6.495	2256.00	347.34	2313.00	356.12	356.12	102.52

PHOT								
THTR100	100700	.200	75.00	375.00	75.00	375.00	375.00	100.00
THTR102A	100700	.300	60.00	200.00	54.00	180.00	180.00	90.00
THTR110	100700	.400	420.00	1050.00	375.00	832.50	832.50	79.28
THTR120	100700	.200	75.00	375.00	420.00	375.00	375.00	100.00
THTR130	100700	1.415	500.00	353.35	420.00	296.81	296.81	84.00
THTR131	100700	.283	100.00	353.35	80.00	282.68	282.68	80.00
THTR134A	100700	.217	50.00	176.67	50.00	176.67	176.67	100.00
THTR136	100700	.200	45.00	225.00	42.00	202.00	202.00	84.61
THTR143	100700	.300	60.00	200.00	60.00	200.00	200.00	93.33
THTR145	100700	.283	60.00	200.00	60.00	200.00	200.00	100.00
THTR155	100700	.283	50.00	176.67	55.00	176.67	176.67	100.00
THTR157	100700	.283	50.00	176.67	55.00	176.67	176.67	110.00

This reports excludes sections with method of instruction 40 work experience and non-credit.
 Current enrollment is used for OE/OE and positive attendance sections.
 Census enrollment is used for all other sections.

Sections coded not valid for FTES are omitted.

SUBJECT	TOP	HEADCNT	EARN	WSCH	FTEF	WSCH/FTEF
HESC	219900	179	532.68	1.0000	532.6800	
HIST	220500	2638	7914.00	14.4000	549.5833	
HUM	490300	552	1656.00	3.8000	435.7894	
ITAL	110400	72	360.00	0.9990	360.3603	
JAPN	110800	245	1123.00	2.7310	411.2046	
LIR	160100	40	40.00	0.1340	298.5074	
MATH	170100	5673	22494.00	41.6270	540.3704	
MCOM	060100	609	2623.25	6.6640	393.6449	
MCOM	060200	123	413.00	1.1670	353.8988	
MM	069900	1	3.00	0.0000	3.0000	
MUS	100400	1664	5264.00	14.7070	357.9247	
NURS	123010	578	4802.57	21.3526	224.9173	
OCEA	191900	221	663.00	1.3500	491.1111	
OTA	121800	117	409.00	1.4720	277.8532	
PDC	493010	401	679.00	1.6360	415.0366	
PDC	493012	141	141.00	0.3350	420.8955	
PDSS	493032	159	218.00	0.2220	981.9819	
PHIL	150900	774	2322.00	5.6000	414.6428	
PHOT	101100	498	2313.00	6.4950	356.1200	
PHYC	190200	217	1302.00	2.6500	491.3207	
POSC	220700	742	2226.00	4.1000	530.0000	
PSC	190100	178	534.00	1.1000	485.4545	
PSY	200100	1720	5232.00	8.8330	592.3242	
RELG	151000	212	636.00	1.2000	530.0000	
RESE	121000	311	1775.50	7.5170	236.1979	
RUSS	110600	83	383.00	1.5320	250.0000	
SCI	490100	215	645.00	1.6000	403.1250	
SLPA	122000	109	296.00	0.9340	316.9164	
SOC	220800	1050	3150.00	6.0000	525.0000	
SPAN	110500	1280	6081.00	18.3510	331.3715	
SPDV	150600	32	44.00	0.3850	114.2857	
THTR	100700	408	1672.00	5.8470	285.9586	
TOTAL		51844	187855.36	439.4047		

DIVISION -- HUMANITIES, SOCIAL & BEHAV SCIENCES *** CENSUS CLASSES ***

SUBJECT TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	MAX WSCH	MAX WSCH	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
***** FREN	2.864	1260.00	439.94	927.00	323.67	73.57		
GERM120	1.332	600.00	450.45	465.00	349.09	77.50		
GERM121	.666	300.00	450.45	235.00	352.85	78.33		
GERM220	.333	150.00	450.45	140.00	420.42	93.33		
GERM250	.400	120.00	300.00	102.00	255.00	85.00		
***** GERM	2.731	1170.00	428.41	942.00	344.92	80.51		
HIST100	1.600	1182.00	738.75	951.00	594.37	80.45		
HIST101	1.600	1172.00	731.25	678.00	423.75	57.94		
HIST103	.200	150.00	750.00	45.00	225.00	30.00		
HIST105	.800	495.00	618.75	300.00	375.00	60.60		
HIST106	.400	300.00	750.00	240.00	600.00	80.00		
HIST108	2.800	2016.00	722.00	1800.00	642.85	89.28		
HIST109	3.600	2619.00	727.50	2175.00	604.16	83.04		
HIST114	.400	300.00	750.00	234.00	585.00	78.00		
HIST115	.400	261.00	652.50	195.00	487.50	74.71		
HIST122	.200	150.00	750.00	172.00	360.00	48.00		
HIST124	.200	150.00	750.00	108.00	340.00	48.00		
HIST126	.200	150.00	750.00	51.00	255.00	34.00		
HIST135	.200	150.00	750.00	81.00	405.00	54.00		
HIST136	.200	111.00	555.00	78.00	390.00	70.27		
HIST154	.200	150.00	750.00	48.00	240.00	32.00		
HIST199	.200	3.00	3.00	3.00	3.00	100.00		
***** HIST	13.000	9357.00	719.76	7059.00	543.00	75.44		
HUM 110	2.400	1614.00	672.50	1134.00	472.50	70.26		
HUM 120	.600	450.00	750.00	213.00	355.00	47.33		
HUM 135	.200	150.00	750.00	36.00	180.00	24.00		
HUM 170	.200	135.00	675.00	36.00	300.00	44.44		
***** HUM	3.400	2349.00	690.88	1443.00	424.41	61.43		
ITAL120	.666	300.00	450.45	275.00	412.91	91.66		
ITAL121	.333	150.00	450.45	85.00	255.25	56.66		
***** ITAL	.999	450.00	450.45	360.00	360.36	80.00		
JAPN120	1.332	600.00	450.45	660.00	495.49	110.00		
JAPN121	.666	300.00	450.45	210.00	315.31	70.00		
JAPN149	.200	108.00	540.00	99.00	495.00	91.66		
JAPN220	.333	150.00	450.45	100.00	300.30	66.66		
JAPN250	.200	60.00	300.00	54.00	270.00	90.00		
***** JAPN	2.731	1218.00	445.99	1123.00	411.20	92.20		
PHIL110	1.400	1050.00	750.00	774.00	552.85	73.71		
PHIL112	.200	150.00	750.00	54.00	270.00	36.00		
PHIL114	.200	150.00	750.00	51.00	255.00	34.00		
PHIL116	.200	111.00	555.00	69.00	345.00	62.16		
PHIL118	.200	150.00	750.00	51.00	255.00	34.00		
PHIL125	.800	600.00	750.00	393.00	491.25	65.50		
PHIL130	1.200	900.00	750.00	435.00	362.50	48.33		
PHIL140	.400	300.00	750.00	123.00	307.50	41.00		

RUN ON: 10-2010 10:34:50
 REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***
 GROSSMONT COLLEGE ANALYSIS
 SUBJECT WSCI

DIVISION -- HUMANITIES, SOCIAL & BEHAV SCIENCES *** DAILY CENSUS CLASSES ***

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX FTEF	MAX WSCH	MAX FTEF	EARNED WSCH	EARNED FTEF	% OF MAX
CCS 118	220300	.200	150.00	750.00	96.00	480.00	64.00		
CCS 119	220300	.200	150.00	750.00	111.00	555.00	74.00		
*****	CCS	.400	300.00	750.00	207.00	517.50	69.00		
ENGL090	150100	.250	110.25	441.00	90.56	362.24	82.14		
ENGL098	493021	1.665	678.92	407.75	643.66	386.58	94.80		
ENGL108	150100	.133	35.00	263.15	29.00	218.04	82.85		
ENGL110	150100	.750	258.00	344.00	331.00	308.00	89.53		
ENGL120	150100	.250	314.13	418.84	329.08	438.77	104.75		
ENGL124	150100	.250	105.00	420.00	114.00	456.00	108.57		
*****	ENGL	3.798	1501.30	395.28	1437.30	378.43	95.73		
ESL 104	493100	.200	30.00	150.00	63.00	315.00	210.00		
ESL 105	493100	.200	30.00	150.00	66.00	330.00	220.00		
ESL 111	493100	.067	13.65	203.73	14.63	218.35	107.17		
*****	ESL	.467	73.65	157.70	143.63	307.55	195.01		
HIST101	220500	.200	150.00	750.00	144.00	720.00	96.00		
HIST106	220500	.400	294.00	735.00	267.00	667.50	90.81		
HIST108	220500	.400	294.00	735.00	240.00	600.00	81.63		
HIST109	220500	.400	300.00	750.00	204.00	510.00	68.00		
*****	HIST	1.400	1038.00	741.42	855.00	610.71	82.36		
HUM 110	490300	.200	150.00	750.00	90.00	450.00	60.00		
HUM 130	490300	.200	150.00	750.00	123.00	615.00	82.00		
*****	HUM	.400	300.00	750.00	213.00	532.50	71.00		
PHIL110	150900	.400	300.00	750.00	168.00	420.00	56.00		
PHIL130	150900	.200	150.00	750.00	138.00	690.00	92.00		
*****	PHIL	.600	450.00	750.00	306.00	510.00	68.00		
POSC121	220700	.200	150.00	750.00	138.00	690.00	92.00		
*****	POSC	.200	150.00	750.00	138.00	690.00	92.00		
PSY 134	200100	.200	147.00	735.00	138.00	690.00	93.87		
*****	PSY	.200	147.00	735.00	138.00	690.00	93.87		
RELG120	151000	.200	150.00	750.00	111.00	555.00	74.00		
RELG130	151000	.200	150.00	750.00	87.00	435.00	58.00		
RELG150	151000	.200	150.00	750.00	135.00	675.00	90.00		
*****	RELG	.600	450.00	750.00	333.00	555.00	74.00		
SPAN120	110500	.333	150.00	450.45	80.00	240.24	53.33		
*****	SPAN	.333	150.00	450.45	80.00	240.24	53.33		

This reports excludes sections with method of instruction 40 work experience and non-credit.
 Current enrollment is used for OE/OE and positive attendance sections.
 Census enrollment is used for all other sections.
 Sections coded not valid for FTES are omitted.

SUBJECT	TOP	HEADCNT	EARN	WSCH	FTEF	WSCH/FTEF
HESC	219900	179	532.68		1.0000	532.6800
HIST	220500	2638	7914.00		14.4000	549.5833
HUM	490300	552	1656.00		3.8000	435.7894
ITAL	110400	72	360.00		0.9990	360.3603
JAPN	110800	245	1123.00		2.7310	411.2046
LIR	160100	40	40.00		0.1340	298.5074
MATH	170100	5673	22494.00		41.6270	540.3704
MCOM	060100	609	2623.25		6.6640	393.6449
MCOM	060200	123	413.00		1.1670	353.8988
MM	069900	1	3.00		0.0000	3.0000
MUS	100400	1664	5264.00		14.7070	357.9247
NURS	123010	578	4802.57		21.3526	224.9173
OCEA	191900	221	663.00		1.3500	491.1111
OTA	121800	117	409.00		1.4720	277.8532
PDC	493010	401	679.00		1.6360	415.0366
PDC	493012	141	141.00		0.3350	420.8955
PDSS	493032	159	218.00		0.2220	981.9819
PHIL	150900	774	2322.00		5.6000	414.6428
PHOT	101100	498	2313.00		6.4950	356.1200
PHYC	190200	217	1302.00		2.6500	491.3207
POSC	220700	742	2226.00		4.2000	530.0000
PSC	190100	178	534.00		1.1000	485.4545
PSY	200100	1720	5332.00		8.8330	592.3242
RELG	151000	212	636.00		1.2000	530.0000
RESP	121000	311	1775.50		7.5170	236.1979
RUSS	110600	83	383.00		1.5320	250.0000
SCI	490100	215	645.00		1.6000	403.1250
SLPA	122000	109	296.00		0.9340	316.9164
SOC	220800	1050	3150.00		6.0000	525.0000
SPAN	110500	1280	6081.00		18.3510	331.3715
SPDV	150600	32	44.00		0.3850	114.2857
THTR	100700	408	1672.00		5.8470	285.9586
TOTAL		51844	187855.36		439.4047	

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ART 100	100200	2.600	1752.00	673.84	1296.00	498.46	73.97	
ART 120	100200	.666	360.00	540.54	348.00	522.52	96.66	
ART 121	100210	.333	180.00	540.54	138.00	414.41	76.66	
ART 124	100210	1.665	900.00	540.54	828.00	497.29	92.00	
ART 125	100230	.333	180.00	540.54	192.00	576.57	106.66	
ART 126	100230	1.665	900.00	540.54	870.00	522.52	96.66	
ART 127	100230	.666	240.00	360.36	216.00	324.32	90.00	
ART 129	100220	.999	450.00	450.45	324.00	324.32	72.00	
ART 130	100220	.666	360.00	450.45	198.00	297.31	55.00	
ART 131	100200	.666	300.00	450.45	210.00	315.55	70.00	
ART 134	100220	.225	80.00	355.55	44.00	195.55	55.00	
ART 137A	100230	.600	252.00	420.00	234.00	390.00	234.00	
ART 140	100200	.600	252.00	420.00	243.00	405.00	96.42	
ART 141	100200	.600	252.00	420.00	171.00	285.00	67.45	
ART 142	100200	.200	150.00	750.00	60.00	300.00	40.00	
ART 143	100200	.400	168.00	420.00	138.00	345.00	82.14	
ART 145	100200	.200	84.00	420.00	54.00	270.00	64.28	
ART 150	101100	1.665	720.00	432.43	618.00	371.17	85.83	
ART 151	101100	.666	288.00	432.43	258.00	387.38	89.58	
ART 152	101100	.333	144.00	432.43	102.00	306.00	70.83	
ART 154	101100	.200	72.00	360.00	66.00	330.00	91.66	
ART 159A	101100	.900	216.00	324.32	429.00	476.66	429.00	
ART 171	101100	.666	196.00	288.32	156.00	234.23	72.75	
ART 175	101100	.333	108.00	324.32	66.00	198.19	66.66	
ART 176	100210	.333	360.00	360.36	72.00	216.15	66.66	
ART 178	101100	.999	360.00	360.36	354.00	354.33	98.33	
ART 179A	101100	.450	144.00	320.00	120.00	266.66	83.33	
ART 199	100200	.333	21.00	21.00	21.00	21.52	100.00	
ART 230	100210	.333	180.00	540.54	174.00	522.36	96.66	
ART 252	101100	.333	144.00	432.43	120.00	360.28	80.33	
ART 254	101100	.333	120.00	360.36	96.00	288.00	77.50	
ART 259A	101100	.600	240.00	400.00	186.00	318.19	68.75	
ART 271	101100	.333	96.00	288.28	90.00	270.27	93.75	
ART 274	101100	.333	96.00	288.28	72.00	216.21	60.00	
ART 278	101100	.375	120.00	360.36	113.00	301.33	69.75	
ART 299	100200	22.602	9935.00	439.56	8743.00	386.88	88.00	
COMM105A	150600	.400	150.00	375.00	129.00	322.50	86.00	
COMM120	150600	4.800	2160.00	450.00	2118.00	441.84	98.00	
COMM122	150600	3.800	1710.00	450.00	1356.00	356.50	79.29	
COMM124	150600	.400	300.00	450.00	294.00	367.50	81.66	
COMM128	150600	.400	300.00	750.00	234.00	585.00	78.00	
COMM135	150600	.200	90.00	450.00	78.00	390.00	86.66	
COMM137	150600	2.400	1053.00	438.75	945.00	393.75	89.74	
COMM145	150600	.800	360.00	450.00	255.00	318.75	70.83	
COMM199	150600	.555	11.00	11.00	11.00	11.00	100.00	
COMM240A	150600	.555	260.00	468.46	90.00	162.16	34.61	

***** ART

GROSSMONT COLLEGE
SUBJECT WSC ANALYSIS
*** ALL SHORT TERM CLASSES ***

JOW 10:28:15
-2010 10:28:15
RUN ON: 10
REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***

DIVISION -- COMMUNICATION AND FINE ARTS
*** DAILY CENSUS CLASSES ***

SUBJECT TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	MAX WSCH	MAX WSCH	EARNED WSCH	EARNED WSCH	EARNED WSCH	% OF MAX
ART 170	.175	54.00	308.57	30.00	171.42	55.55			
ART 250A	.067			10.00	149.25	1000.00			
ART	.242	54.00	223.14	40.00	165.28	74.07			
COMM120	1.600	720.00	450.00	621.00	388.12	86.25			
COMM122	1.400	630.00	450.00	537.00	383.57	85.23			
COMM	3.000	1350.00	450.00	1158.00	386.00	85.77			
DANC110	.200	105.00	525.00	42.00	210.00	40.00			
DANC117A	.167	75.00	449.10	78.00	467.06	104.00			
DANC217	.300			18.75	62.50	1875.00			
DANC	.667	180.00	269.86	138.75	208.02	77.08			
MCOM110	.400	186.00	465.00	159.00	397.50	85.48			
MCOM	.400	186.00	465.00	159.00	397.50	85.48			
THTR111A	.300	120.00	400.00	24.00	80.00	20.00			
THTR111C	.300	90.00	300.00	108.00	360.00	120.00			
THTR122A	.200	60.00	300.00	56.00	280.00	93.33			
THTR122C	.200	60.00	300.00	76.00	380.00	126.66			
THTR147	.300	60.00	200.00	48.00	160.00	80.00			
THTR	1.300	390.00	300.00	312.00	240.00	80.00			

***** COMMUNICATION AND FINE ARTS *****

5.609 2160.00 385.09 1807.75 322.29 83.69

KDSQW-INS GROSSMONT CC .GE
 UN ON: 10-18-2010 10:28:15 SUBJECT WSCH ANALYSIS
 REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***

This reports excludes sections with method of instruction 40 work experience and non-credit.
 Current enrollment is used for OE/OE and positive attendance sections.
 Census enrollment is used for all other sections.
 Sections coded not valid for FTES are omitted.

SUBJECT	TOP	HEADCNT	EARN WSCH	FTEF	WSCH/FTF
ANTH	220200	658	1977.00	3.2000	617.8125
AOJ	210500	1368	5394.28	12.2137	441.6581
ARBC	111200	1122	570.00	1.5320	372.0626
ART	100200	786	2654.00	6.3070	420.8022
ART	100210	234	1404.00	2.9970	468.4684
ART	100230	259	1320.00	2.9310	450.3582
ART	100220	98	566.00	1.8900	299.4708
ART	101100	620	2839.00	8.7190	325.6107
ASL	085000	456	1824.00	4.8060	379.5255
ASTR	191100	421	1263.00	2.5500	379.5255
BIO	040100	2080	11553.00	17.4680	495.3808
BOT	051400	806	2113.32	7.7810	661.3808
BOT	051420	20	60.00	0.2000	271.6000
BOT	050200	40	98.00	0.2000	300.0000
BUS	050100	629	1887.00	0.2830	346.2897
BUS	050600	118	354.00	4.2000	449.2857
BUS	050900	108	291.00	1.2000	295.0000
BUS	050200	7	3064.00	0.9000	323.3333
BUS	130100	66	174.00	5.0730	603.9818
BUS	050800	51	105.38	0.6000	290.0000
BUS	051400	40	125.00	0.4330	243.3718
CA	130630	41	93.00	0.3680	339.6739
CCS	220300	437	1311.00	0.2670	348.3146
CD	130500	1152	3353.50	3.4000	385.5882
CHEM	190500	1711	4578.80	7.2670	461.4696
CHIN	110700	45	225.00	9.0000	507.7555
COMM	150600	2200	6668.00	0.6660	337.8378
CSIS	070100	999	4525.00	11.9460	378.7878
CVTE	121300	404	2172.00	339.3920	339.7997
DANC	100800	696	2106.75	5.2558	400.8428
ECON	220400	1437	4311.00	5.7000	756.3157
ED	080200	80	240.00	0.8000	300.0000
ENGL	150100	4165	12557.43	41.0644	305.7984
ENGL	493021	709	2837.48	9.9070	386.4116
ENGL	493070	339	1356.00	3.5000	387.4285
ES	083550	3467	8105.60	16.9890	477.1087
ES	083550	1771	1575.00	4.4410	354.6498
ESL	493100	897	3739.00	11.7790	317.4293
FREN	110200	204	974.00	12.8640	340.0837
FS	110100	153	459.00	1.0000	459.0000
GEOG	220600	628	1884.00	4.0000	471.0000
GEOG	191400	228	668.63	1.8500	361.4216
GERM	110300	218	1028.00	2.7310	376.4188
HED	083700	894	2682.00	4.2000	638.5714
HESC	219900	22	66.00	0.4000	165.0000
HIST	220500	2708	8124.00	15.2000	534.4736

DIVISION -- HUMANITIES, SOCIAL & BEHAV SCIENCES *** CENSUS CLASSES ***

SUBJECT TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	MAX WSCH	MAX WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	EARNED	% OF MAX
GERM221	.333	125.00	125.00	125.00	375.37	130.00	390.39	390.39	104.00
GERM250	.400	120.00	120.00	120.00	300.00	93.00	232.50	232.50	77.50
***** GERM	2.731	1145.00	1145.00	1145.00	419.26	1028.00	376.41	376.41	89.78
HIST100	1.600	1188.00	1188.00	1188.00	742.50	885.00	553.12	553.12	74.49
HIST101	1.200	876.00	876.00	876.00	730.00	516.00	430.00	430.00	58.90
HIST105	1.000	744.00	744.00	744.00	744.00	354.00	354.00	354.00	47.58
HIST106	.600	450.00	450.00	450.00	750.00	249.00	415.00	415.00	55.33
HIST108	2.800	1983.00	1983.00	1983.00	708.21	1707.00	609.64	609.64	86.08
HIST109	3.400	2403.00	2403.00	2403.00	706.76	2001.00	588.52	588.52	83.27
HIST114	.400	300.00	300.00	300.00	750.00	177.00	442.50	442.50	59.00
HIST115	.400	300.00	300.00	300.00	750.00	138.00	345.00	345.00	46.00
HIST123	.200	150.00	150.00	150.00	750.00	175.00	375.00	375.00	50.00
HIST124	.200	150.00	150.00	150.00	750.00	114.00	270.00	270.00	36.00
HIST126	.200	150.00	150.00	150.00	750.00	51.00	127.50	127.50	16.33
HIST135	.400	300.00	300.00	300.00	750.00	150.00	375.00	375.00	50.00
HIST137	.200	144.00	144.00	144.00	720.00	54.00	135.00	135.00	17.50
***** HIST	12.600	9138.00	9138.00	9138.00	725.23	6471.00	513.57	513.57	70.81
HUM 110	2.200	1560.00	1560.00	1560.00	709.09	990.00	450.00	450.00	63.46
HUM 120	.600	450.00	450.00	450.00	750.00	207.00	345.00	345.00	46.00
HUM 125	.200	150.00	150.00	150.00	750.00	36.00	90.00	90.00	12.00
HUM 160	.200	135.00	135.00	135.00	675.00	42.00	105.00	105.00	14.00
***** HUM	3.200	2295.00	2295.00	2295.00	717.18	1275.00	398.43	398.43	55.55
ITAL120	.666	300.00	300.00	300.00	450.45	240.00	360.36	360.36	80.00
ITAL121	.333	150.00	150.00	150.00	450.45	90.00	270.27	270.27	60.00
***** ITAL	.999	450.00	450.00	450.00	450.45	330.00	330.33	330.33	73.33
JAPN120	1.332	600.00	600.00	600.00	450.45	540.00	405.40	405.40	90.00
JAPN121	.666	275.00	275.00	275.00	412.91	255.00	382.88	382.88	92.72
JAPN220	.333	150.00	150.00	150.00	450.45	70.00	210.21	210.21	46.66
JAPN221	.333	125.00	125.00	125.00	375.37	100.00	300.30	300.30	80.00
JAPN250	.200	60.00	60.00	60.00	300.00	63.00	315.00	315.00	105.00
***** JAPN	2.864	1210.00	1210.00	1210.00	422.48	1028.00	358.93	358.93	84.95
PHIL110	1.600	1161.00	1161.00	1161.00	725.62	813.00	508.12	508.12	70.02
PHIL112	.200	150.00	150.00	150.00	750.00	33.00	165.00	165.00	22.00
PHIL114	.200	150.00	150.00	150.00	750.00	63.00	315.00	315.00	42.00
PHIL116	.200	150.00	150.00	150.00	750.00	120.00	600.00	600.00	80.00
PHIL118	.200	150.00	150.00	150.00	750.00	60.00	300.00	300.00	40.00
PHIL125	.400	300.00	300.00	300.00	750.00	204.00	510.00	510.00	68.00
PHIL130	1.400	1050.00	1050.00	1050.00	750.00	474.00	338.57	338.57	45.14
PHIL140	.200	150.00	150.00	150.00	750.00	75.00	375.00	375.00	50.00
PHIL155	.200	150.00	150.00	150.00	750.00	51.00	255.00	255.00	34.00
***** PHIL	4.600	3411.00	3411.00	3411.00	741.52	1893.00	411.52	411.52	55.49
POSCI20	.800	546.00	546.00	546.00	682.50	393.00	491.25	491.25	71.97
POSCI21	1.400	1050.00	1050.00	1050.00	750.00	855.00	610.71	610.71	81.42
POSCI24	.200	150.00	150.00	150.00	750.00	147.00	735.00	735.00	98.00

GROSSMONT COLLEGE
 SUBJECT W/ ANALYSIS
 *** ALL SHORT TERM CLASSES ***

18-2010 10:28:15
 REPORT INCLUDES: GROSSMONT COLLEGE ONLY

DIVISION -- HUMANITIES, SOCIAL & BEHAV SCIENCES
 *** DAILY CENSUS CLASSES ***

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	MAX WSCH	WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ANTH130	220200	.200	150.00	150.00	750.00	750.00	156.00	780.00	104.00
*****	ANTH	.200	150.00	150.00	750.00	750.00	156.00	780.00	104.00
CCS 115	220300	.200	150.00	150.00	750.00	750.00	69.00	345.00	46.00
CCS 118	220300	.200	150.00	150.00	750.00	750.00	126.00	630.00	84.00
CCS 119	220300	.200	150.00	150.00	750.00	750.00	126.00	630.00	84.00
*****	CCS	.600	450.00	450.00	750.00	750.00	321.00	535.00	71.33
ENGL098	493021	.666	281.97	281.97	423.37	423.37	213.48	320.54	75.71
ENGL108	150100	.133	50.00	50.00	375.93	375.93	42.00	315.78	84.00
ENGL110	150100	1.250	525.00	525.00	420.00	420.00	399.00	319.20	76.00
ENGL120	150100	1.750	721.01	721.01	412.00	412.00	511.43	292.24	70.93
ENGL124	150100	.250	105.00	105.00	420.00	420.00	105.00	420.00	100.00
*****	ENGL	4.049	1682.98	1682.98	415.65	415.65	1270.91	313.88	75.51
ESL 105	493100	.200	75.00	75.00	375.00	375.00	57.00	285.00	76.00
ESL 107	493100	.133	50.00	50.00	375.93	375.93	46.00	345.86	92.00
ESL 108	493100	.133	25.00	25.00	187.96	187.96	19.00	142.85	76.00
*****	ESL	.466	150.00	150.00	321.88	321.88	122.00	261.80	81.33
HIST101	220500	.200	144.00	144.00	720.00	720.00	57.00	285.00	39.58
HIST105	220500	.200	150.00	150.00	750.00	750.00	132.00	660.00	88.00
HIST108	220500	1.000	768.00	768.00	768.00	768.00	699.00	699.00	91.01
HIST109	220500	1.200	921.00	921.00	767.50	767.50	765.00	637.50	83.06
*****	HIST	2.600	1983.00	1983.00	762.69	762.69	1653.00	635.76	83.35
HUM 110	490300	.200	150.00	150.00	750.00	750.00	120.00	600.00	80.00
*****	HUM	.200	150.00	150.00	750.00	750.00	120.00	600.00	80.00
PHIL110	150900	.400	306.00	306.00	765.00	765.00	249.00	622.50	81.37
PHIL125	150900	.400	231.00	231.00	577.50	577.50	174.00	435.00	75.32
PHIL130	150900	.400	300.00	300.00	750.00	750.00	159.00	397.50	53.00
*****	PHIL	1.200	837.00	837.00	697.50	697.50	582.00	485.00	69.53
POSC121	220700	.200	150.00	150.00	750.00	750.00	147.00	735.00	98.00
POSC135	220700	.067	19.50	19.50	291.04	291.04	21.45	320.14	110.00
*****	POSC	.267	169.50	169.50	634.83	634.83	168.45	630.89	99.38
PSY 120	200100	.400	174.00	174.00	435.00	435.00	127.50	318.75	73.27
*****	PSY	.400	174.00	174.00	435.00	435.00	127.50	318.75	73.27
RELG120	151000	.200	150.00	150.00	750.00	750.00	99.00	495.00	66.00
*****	RELG	.200	150.00	150.00	750.00	750.00	99.00	495.00	66.00
SOC 120	220800	.400	300.00	300.00	750.00	750.00	216.00	540.00	72.00
*****	SOC	.400	300.00	300.00	750.00	750.00	216.00	540.00	72.00
SPAN120	110500	.333	75.00	75.00	225.22	225.22	22.50	67.56	30.00

This reports excludes sections with method of instruction 40 work experience and non-credit.

Current enrollment is used for OE/OE and positive attendance sections.

Census enrollment is used for all other sections.

Sections coded not valid for FTES are omitted.

SUBJECT	TOP	HEADCNT	EARN	WSCH	FTEF	WSCH/FTEF
HUM	490300	465	1395.00	0.00	3.4000	410.2941
ITAL	110400	66	330.00	0.00	0.9990	330.3303
JAPN	110800	214	1028.00	0.00	2.8640	358.9385
LIR	160100	50	50.00	0.00	0.1340	373.1343
MATH	170100	5099	19946.22	22	42.5610	468.6501
MCOM	060100	644	2596.00	0.00	6.1320	423.3529
MCOM	060200	120	424.00	0.00	1.1670	363.3247
MM	069900	19	114.00	0.00	0.3500	325.7142
MUS	100400	1603	5142.00	0.00	13.0820	393.0591
NURS	123010	526	4045.21	21	17.0629	237.0763
OCEA	191900	254	762.00	0.00	1.7000	448.2352
OTA	121800	47	206.00	0.00	0.7660	268.9295
PDC	493010	223	346.00	0.00	1.0680	323.9700
PDC	493012	81	81.00	0.00	0.2680	302.2388
PDSS	493032	110	153.00	0.00	0.1110	1378.3783
PHIL	150900	825	2475.00	0.00	5.8000	426.7241
PHYC	190200	225	1350.00	0.00	3.1500	428.5714
POSC	220700	610	1767.45	45	3.3340	530.1289
PSC	190100	133	399.00	0.00	3.9500	420.0000
PSY	200100	1629	4963.50	50	9.3830	528.9885
RELG	151000	181	543.00	0.00	1.2000	452.5000
RESP	121000	291	1660.00	0.00	8.7420	189.8878
RUSS	110600	78	362.00	0.00	1.5320	236.2924
SCI	490100	208	624.00	0.00	1.4000	445.7142
SLPA	122000	73	261.00	0.00	0.9350	279.1443
SOC	220800	988	2964.00	0.00	5.6000	529.2857
SPAN	110500	1187	5637.00	0.00	17.1190	329.2832
SPDV	150600	32	43.00	0.00	0.7700	55.8441
THTR	100700	378	1606.00	0.00	6.1470	261.2656
TOTAL		49102	176549.55	55	431.1528	

3KDSQW-INS
 RUN ON: 10-18-2010 10:20:59
 REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***
 GROSSMONT COLLEGE ANALYSIS
 SUBJECT WSCH

DIVISION -- COMMUNICATION AND FINE ARTS
 *** CENSUS CLASSES ***

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	MAX WSCH	MAX WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ART 100	100200	2.200	1590.00	1590.00	722.72	1320.00	600.00	600.00	83.01
ART 120	100200	.999	540.00	540.00	540.54	504.00	504.50	504.50	93.33
ART 121	100210	.333	180.00	180.00	540.54	138.00	414.41	414.41	76.66
ART 124	100210	1.998	1080.00	1080.00	540.54	996.00	498.49	498.49	92.22
ART 126	100230	1.332	720.00	720.00	540.54	678.00	509.00	509.00	94.16
ART 129	100220	1.333	240.00	240.00	360.36	198.00	297.29	297.29	82.50
ART 130	100220	.333	150.00	150.00	450.45	492.00	369.36	369.36	82.00
ART 131	100200	.333	180.00	180.00	540.54	144.00	432.43	432.43	96.00
ART 134	100220	.600	80.00	80.00	355.55	132.00	396.39	396.39	73.33
ART 137A	100230	.400	15.00	15.00	25.00	40.00	177.77	177.77	50.00
ART 140	100200	.400	300.00	300.00	750.00	237.00	395.50	395.50	1580.00
ART 141	100200	.400	300.00	300.00	750.00	231.00	577.50	577.50	77.00
ART 142	100200	.400	150.00	150.00	750.00	135.00	337.50	337.50	45.00
ART 143	100200	.400	300.00	300.00	750.00	198.00	180.00	180.00	24.00
ART 145	100200	.200	150.00	150.00	750.00	172.00	495.00	495.00	66.00
ART 150	101100	1.666	900.00	900.00	540.54	780.00	360.00	360.00	48.00
ART 151	101100	.333	360.00	360.00	540.54	258.00	468.46	468.46	86.66
ART 152	101100	.333	180.00	180.00	540.54	126.00	387.38	387.38	71.66
ART 158	101100	.900	120.00	120.00	360.36	126.00	378.37	378.37	105.00
ART 159A	101100	.666	216.00	216.00	324.32	501.00	556.66	556.66	105.00
ART 171	101100	.333	108.00	108.00	324.32	184.00	270.27	270.27	83.33
ART 175	101100	.666	216.00	216.00	324.32	84.00	252.25	252.25	77.77
ART 178	101100	.450	162.00	162.00	360.00	204.00	306.30	306.30	94.44
ART 179A	101100	.175	27.00	27.00	27.00	168.00	373.33	373.33	103.70
ART 199	100200	.200	60.00	60.00	342.85	27.00	27.14	27.14	100.00
ART 240	100210	.333	60.00	60.00	300.00	45.00	257.14	257.14	75.00
ART 253A	101100	.333	108.00	108.00	324.32	66.00	330.00	330.00	110.00
ART 271	101100	18.671	9092.00	9092.00	486.95	72.00	216.21	216.21	66.66
***** ART						8188.00	438.54	438.54	90.05
COMM105A	150600	.400	150.00	150.00	375.00	141.00	352.50	352.50	94.00
COMM120	150600	4.600	2070.00	2070.00	450.00	2046.00	444.78	444.78	98.84
COMM122	150600	3.400	1530.00	1530.00	450.00	1380.00	405.88	405.88	90.19
COMM123	150600	.200	90.00	90.00	450.00	24.00	120.00	120.00	26.66
COMM124	150600	.800	360.00	360.00	450.00	345.00	431.25	431.25	95.83
COMM128	150600	.200	150.00	150.00	750.00	96.00	480.00	480.00	64.00
COMM135	150600	.200	90.00	90.00	450.00	75.00	375.00	375.00	83.33
COMM137	150600	1.800	810.00	810.00	450.00	744.00	413.33	413.33	91.85
COMM144	150600	.200	90.00	90.00	450.00	78.00	390.00	390.00	86.66
COMM145	150600	.800	360.00	360.00	450.00	321.00	401.25	401.25	89.16
COMM240A	150600	.555	260.00	260.00	468.46	80.00	144.14	144.14	30.76
***** COMM		13.155	5960.00	5960.00	453.05	5330.00	405.16	405.16	89.42
DANC068A	100800	.111	50.00	50.00	450.45	46.00	414.41	414.41	92.00
DANC074A	100800	.111	50.00	50.00	450.45	38.00	342.34	342.34	76.00
DANC078A	100800	.501	225.00	225.00	449.10	42.00	378.37	378.37	84.00
DANC080A	100800	.167	75.00	75.00	449.10	195.00	389.22	389.22	86.66
DANC080B	100800				449.10	75.00	449.10	449.10	100.00

3KDSOW-INS
 RUN ON: 10-18-2010 10:20:59
 REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***
 DIVISION -- COMMUNICATION AND FINE ARTS

GROSSMONT CC ICE
 SUBJECT WSCH ANALYSIS

*** DAILY CENSUS CLASSES ***

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	MAX WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ART 170	101100	.175	54.00	308.57	42.00	240.00	77.77	
*****	ART	.175	54.00	308.57	42.00	240.00	77.77	
COMM120	150600	.400	180.00	450.00	186.00	465.00	103.33	
COMM122	150600	.800	360.00	450.00	288.00	360.00	80.00	
COMM199	150600	1.200	9.00	9.00	9.00	9.00	100.00	
*****	COMM	1.200	549.00	457.50	483.00	402.50	87.97	
THTR111A	100700	.300	120.00	400.00	84.00	280.00	70.00	
THTR111C	100700	.300	90.00	300.00	30.00	100.00	33.33	
THTR122A	100700	.200	60.00	300.00	56.00	280.00	93.33	
THTR122C	100700	.200	60.00	300.00	28.00	140.00	46.66	
THTR299	100700	1.200	48.00	240.00	60.00	300.00	125.00	
*****	THTR	1.200	378.00	315.00	258.00	215.00	68.25	

***** COMMUNICATION AND FINE ARTS *****

TOTAL	2.575	981.00	380.97	783.00	304.07	79.81
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SKDSOW-INS
 RUN ON: 10-18-2010 10:20:59
 REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***

GROSSMONT LEGE
 SUBJECT WSCH ANALYSIS

This reports excludes sections with method of instruction 40 work experience and non-credit.
 Current enrollment is used for OE/OE and positive attendance sections.
 Census enrollment is used for all other sections.
 Sections coded not valid for FTEs are omitted.

SUBJECT	TOP	HEADCNT	EARN WSCH	FTEF	WSCH/FTEF
ANTH	220200	511	1533.00	2.6000	589.6153
AOJ	210500	1366	5507.63	11.1995	491.7746
ARBC	111200	121	561.00	1.5320	365.1879
ART	100200	779	2655.00	5.1320	517.3421
ART	100210	204	1179.00	2.5060	470.4708
ART	100230	225	1113.00	2.5980	428.4064
ART	100220	116	1113.00	1.8900	457.6719
ART	101100	568	2607.00	6.7200	387.9464
ASL	085000	443	1743.00	4.7390	367.7991
ASTR	191100	416	1248.00	2.4000	520.0000
BIO	040100	1951	10800.00	15.9170	678.5198
BOT	051400	1759	20776.33	7.2440	286.6275
BOT	051420	23	69.00	0.2000	345.0000
BOT	050200	40	93.00	0.4160	223.5576
BUS	050100	630	1858.00	4.1330	449.5523
BUS	050600	109	313.50	1.1000	285.0000
BUS	050200	694	2776.00	4.8060	577.6113
BUS	050900	76	228.00	0.6000	380.0000
BUS	130100	96	288.00	0.6000	480.0000
BUS	050800	74	205.00	0.7330	279.6725
CA	130630	25	75.00	0.2000	375.0000
CCS	220300	471	1413.00	0.2000	504.6428
CD	130500	1130	3354.51	6.6840	501.8716
CHEM	190500	1777	4932.00	8.5300	580.2352
CHIN	110700	21	105.00	0.3330	315.3153
COMM	150600	1917	105.00	14.2120	404.9460
CSIS	070100	992	4391.05	12.5420	359.5684
CVTE	121300	480	2363.00	4.2090	426.3803
DANC	100800	580	1706.50	5.4200	405.4407
ECON	220400	1511	4533.00	6.1500	737.0731
ED	080200	66	198.00	0.6000	330.0000
ENGL	150100	4139	12774.11	38.9310	328.1218
ENGL	493021	1121	4467.24	11.9220	374.7055
ENGL	493070	345	1380.00	3.0000	460.0000
ES	083500	3396	7735.50	16.3000	474.5705
ES	083550	233	3477.00	4.4000	524.7747
ESL	493100	820	994.00	11.8640	313.3561
FREN	110200	208	420.00	1.0000	347.0670
FS	130100	140	1713.00	1.8500	444.9350
GEOG	220600	571	759.00	3.8000	399.4736
GEOG	110300	253	964.00	1.27310	352.9842
GEOG	110300	206	2697.00	3.8000	709.7368
HED	083700	899	416.18	1.0000	416.1800
HESC	219900	141	7091.16	13.8000	545.4738
HIST	220500	2364	1380.00		363.1578
HUM	490300	460			

*** CENSUS CLASSES ***

DIVISION -- HUMANITIES, SOCIAL & BEHAV SCIENCES

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	MAX WSCH	MAX WSCH	MAX WSCH	EARNED WSCH	EARNED WSCH	EARNED WSCH	% OF MAX
HIST1101	220500	1.400	1020.00	728.57	636.00	454.28	62.35				
HIST1105	220500	.800	549.00	686.25	348.00	435.00	63.38				
HIST1106	220500	.400	294.00	735.00	186.00	465.00	63.26				
HIST1108	220500	2.400	1785.00	743.75	1602.00	667.50	89.74				
HIST1109	220500	3.200	2286.00	714.37	1971.00	615.93	86.22				
HIST1114	220500	.400	300.00	750.00	183.00	457.50	61.00				
HIST1115	220500	.400	300.00	750.00	180.00	450.00	60.00				
HIST1122	220500	.200	150.00	750.00	96.00	480.00	64.00				
HIST1126	220500	.200	150.00	750.00	51.00	255.00	34.00				
HIST1135	220500	.200	150.00	750.00	111.00	555.00	74.00				
HIST1154	220500	.200	150.00	750.00	36.00	180.00	24.00				
***** HIST		11.600	8448.00	728.27	6321.00	544.91	74.82				
HUM 110	490300	2.400	1623.00	676.25	984.00	410.00	60.62				
HUM 120	490300	.600	450.00	750.00	144.00	240.00	32.00				
HUM 130	490300	.200	150.00	750.00	40.00	150.00	20.00				
HUM 135	490300	.200	150.00	750.00	42.00	210.00	28.00				
HUM 170	490300	.200	135.00	675.00	48.00	240.00	35.55				
***** HUM		3.600	2508.00	696.66	1248.00	346.66	49.76				
ITAL120	110400	.666	300.00	450.45	275.00	412.91	91.66				
***** ITAL		.666	300.00	450.45	275.00	412.91	91.66				
JAPN120	110800	.999	450.00	450.45	500.00	500.50	111.11				
JAPN121	110800	.333	150.00	450.45	105.00	315.31	70.00				
JAPN149	110800	.200	108.00	540.00	99.00	495.00	91.66				
JAPN220	110800	.333	150.00	450.45	130.00	390.39	86.66				
JAPN250	110800	.200	60.00	300.00	21.00	105.00	35.00				
***** JAPN		2.065	918.00	444.55	855.00	414.04	93.13				
PHIL110	150900	1.800	1350.00	750.00	1044.00	580.00	77.33				
PHIL112	150900	.200	150.00	750.00	132.00	660.00	88.00				
PHIL116	150900	.200	150.00	750.00	54.00	270.00	36.00				
PHIL118	150900	.200	150.00	750.00	93.00	465.00	62.00				
PHIL125	150900	.600	450.00	750.00	363.00	605.00	80.66				
PHIL130	150900	1.400	1050.00	750.00	480.00	342.85	45.71				
PHIL140	150900	.400	300.00	750.00	99.00	247.50	33.00				
PHIL150	150900	.200	105.00	525.00	33.00	165.00	31.42				
***** PHIL		5.000	3705.00	741.00	2298.00	459.60	62.02				
POSC120	220700	1.200	900.00	750.00	660.00	550.00	73.33				
POSC121	220700	2.000	1500.00	750.00	1128.00	564.00	75.20				
POSC124	220700	.200	150.00	750.00	102.00	510.00	68.00				
POSC130	220700	.200	150.00	750.00	75.00	375.00	50.00				
POSC140	220700	.200	150.00	750.00	30.00	150.00	20.00				
POSC160	220700	.200	150.00	750.00	57.00	285.00	38.00				
***** POSC		4.000	3000.00	750.00	2052.00	513.00	68.40				
PSY 120	200100	4.400	3249.00	738.40	2880.00	654.54	88.64				
PSY 125	200100	.200	150.00	750.00	93.00	465.00	62.00				

DIVISION -- HUMANITIES, SOCIAL & BEHAV SCIENCES *** DAILY CENSUS CLASSES ***

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	MAX WSCH	MAX WSCH	MAX WSCH	EARNED WSCH	EARNED WSCH	EARNED WSCH	% OF MAX
ASL 120	085000	.267	120.00	120.00	449.43	64.00	64.00	239.70	239.70	53.33	
ASL 221	085000	.267	60.00	60.00	224.71	14.00	14.00	52.43	52.43	23.33	
*****	ASL	.534	180.00	180.00	337.07	78.00	78.00	146.06	146.06	43.33	
CCS 118	220300	.200	150.00	150.00	750.00	99.00	99.00	495.00	495.00	66.00	
CCS 119	220300	.200	150.00	150.00	750.00	141.00	141.00	705.00	705.00	94.00	
*****	CCS	.400	300.00	300.00	750.00	240.00	240.00	600.00	600.00	80.00	
ENGL090	150100	.250	110.25	110.25	441.00	70.88	70.88	283.52	283.52	64.29	
ENGL098	493021	1.599	675.85	675.85	422.67	619.24	619.24	387.26	387.26	91.62	
ENGL108	150100	.133	70.00	70.00	526.31	52.00	52.00	390.97	390.97	74.28	
ENGL110	150100	.500	210.00	210.00	420.00	186.00	186.00	372.00	372.00	88.57	
ENGL120	150100	.100	419.13	419.13	419.13	332.23	332.23	79.26	79.26	17.14	
ENGL124	150100	.250	105.00	105.00	426.10	123.00	123.00	492.00	492.00	117.14	
*****	ENGL	3.732	1590.23	1590.23	426.10	1383.35	1383.35	370.67	370.67	86.99	
ESL 104	493100	.200	75.00	75.00	375.00	48.00	48.00	240.00	240.00	64.00	
ESL 105	493100	.200	75.00	75.00	375.00	72.00	72.00	360.00	360.00	96.00	
*****	ESL	.400	150.00	150.00	375.00	120.00	120.00	300.00	300.00	80.00	
HIST105	220500	.400	300.00	300.00	750.00	156.00	156.00	390.00	390.00	52.00	
HIST106	220500	.200	144.00	144.00	720.00	138.00	138.00	690.00	690.00	95.83	
HIST108	220500	.400	293.10	293.10	732.75	260.16	260.16	650.40	650.40	88.76	
HIST109	220500	.400	300.00	300.00	750.00	216.00	216.00	540.00	540.00	72.00	
*****	HIST	1.400	1037.10	1037.10	740.78	770.16	770.16	550.11	550.11	74.26	
HUM 130	490300	.200	150.00	150.00	750.00	132.00	132.00	660.00	660.00	88.00	
*****	HUM	.200	150.00	150.00	750.00	132.00	132.00	660.00	660.00	88.00	
PHIL110	150900	.200	150.00	150.00	750.00	60.00	60.00	300.00	300.00	40.00	
PHIL130	150900	.200	150.00	150.00	750.00	108.00	108.00	540.00	540.00	72.00	
*****	PHIL	.400	300.00	300.00	750.00	168.00	168.00	420.00	420.00	56.00	
POSC121	220700	.200	150.00	150.00	750.00	165.00	165.00	825.00	825.00	110.00	
*****	POSC	.200	150.00	150.00	750.00	165.00	165.00	825.00	825.00	110.00	
PSY 134	200100	.200	147.00	147.00	735.00	150.00	150.00	750.00	750.00	102.04	
*****	PSY	.200	147.00	147.00	735.00	150.00	150.00	750.00	750.00	102.04	
RELG120	151000	.200	150.00	150.00	750.00	111.00	111.00	555.00	555.00	74.00	
RELG130	151000	.200	150.00	150.00	750.00	69.00	69.00	345.00	345.00	46.00	
RELG150	151000	.200	150.00	150.00	750.00	81.00	81.00	405.00	405.00	54.00	
RELG199	151000	.600	1.50	1.50	1.50	1.50	1.50	1.50	1.50	100.00	
*****	RELG	.600	451.50	451.50	752.50	262.50	262.50	437.50	437.50	58.13	

SKDSOW-INS
 RUN ON: 10-18-2010 10:20:59
 REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***

This reports excludes sections with method of instruction 40 work experience and non-credit.
 Current enrollment is used for OE/OE and positive attendance sections.
 Census enrollment is used for all other sections.
 Sections coded not valid for FTES are omitted.

SUBJECT	TOP	HEADCNT	EARN	WSCH	FTEF	WSCH/FTEF
ANTH	220200	511	1533.00	1533.00	2.6000	589.6153
AQJ	210500	1366	5507.63	5507.63	11.1995	491.7746
ARBC	111200	121	561.00	561.00	1.5320	366.1879
ART	100200	779	2655.00	2655.00	15.1320	517.3421
ART	100210	204	1179.00	1179.00	2.5060	470.4708
ART	100230	225	1113.00	1113.00	2.5980	428.4064
ART	100220	116	676.00	676.00	1.8900	357.6719
ART	101100	568	2607.00	2607.00	6.7390	387.9464
ASL	085000	443	1743.00	1743.00	4.7390	357.7991
ASTR	191100	416	1248.00	1248.00	2.4000	357.0000
BIO	040100	1951	10800.00	10800.00	15.9170	678.5198
BOT	051400	759	2076.33	2076.33	7.2440	286.6275
BOT	051420	23	69.00	69.00	0.2000	345.0000
BOT	050200	40	93.00	93.00	0.4160	223.5576
BUS	050100	630	1858.00	1858.00	4.1330	449.5523
BUS	050600	109	313.50	313.50	1.1000	285.0000
BUS	050200	694	2776.00	2776.00	4.8060	577.6113
BUS	050900	76	228.00	228.00	0.6000	380.0000
BUS	130100	96	288.00	288.00	0.6000	480.0000
BUS	050800	74	205.00	205.00	0.7330	279.6725
CA	130630	25	75.00	75.00	0.2000	375.0000
CCS	220300	471	1413.00	1413.00	2.8000	504.6428
CD	130500	1130	3354.51	3354.51	6.6840	501.8716
CHEM	190500	777	4932.00	4932.00	8.5000	580.2352
CHIN	110700	21	105.00	105.00	0.3330	315.3153
COMM	150600	1917	5813.00	5813.00	14.3550	404.9460
CSIS	070100	992	4391.05	4391.05	12.2120	359.5684
CVTE	121300	403	2363.00	2363.00	5.5420	426.3803
DANC	100800	580	1706.50	1706.50	4.2090	405.4407
ECON	220400	1511	4533.00	4533.00	6.1500	737.0731
ED	080200	66	198.00	198.00	0.6000	330.0000
ENGL	150100	4139	12774.11	12774.11	38.9310	328.1218
ENGL	493021	1121	4467.24	4467.24	11.9220	374.7055
ENGL	493070	345	1380.00	1380.00	3.0000	460.0000
ES	083550	3396	7735.50	7735.50	16.3000	474.5705
ESL	083550	233	2330.00	2330.00	4.4400	524.7747
ESL	493100	820	3477.00	3477.00	11.0960	313.3561
FREN	110200	208	994.00	994.00	2.0000	347.0670
FS	130100	140	420.00	420.00	1.0000	420.0000
GEOG	220600	571	1713.00	1713.00	3.8500	444.9350
GEOG	191400	253	759.00	759.00	1.7000	399.4736
GERM	110300	206	964.00	964.00	3.9000	352.9842
HED	083700	899	2697.00	2697.00	3.8000	709.7368
HESC	219900	141	416.18	416.18	1.0000	416.1800
HIST	220500	2364	7091.16	7091.16	13.0000	545.4738
HUM	490300	460	1380.00	1380.00	3.8000	363.1578

*** CENSUS CLASSES ***

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ART 100	100200	2.000	1500.00	750.00	1122.00	561.00	74.80
ART 120	100200	.666	360.00	540.54	348.00	522.52	96.66
ART 121	100210	.333	180.00	540.54	144.00	432.43	80.00
ART 124	100210	1.665	900.00	540.54	858.00	515.31	95.33
ART 125	100210	1.333	180.00	540.54	192.00	576.57	106.66
ART 126	100230	1.332	720.00	540.54	630.00	472.97	87.50
ART 127	100230	.666	240.00	360.36	204.00	306.30	85.00
ART 129	100220	.999	450.00	450.45	408.00	408.40	90.66
ART 130	100220	.666	300.00	450.45	300.00	450.45	100.00
ART 131	100200	.333	180.00	540.54	168.00	504.50	93.33
ART 134	100220	.225	80.00	355.55	48.00	213.33	60.00
ART 137A	100230	.600	300.00	750.00	276.00	460.00	276.00
ART 140	100200	.400	300.00	750.00	204.00	510.00	68.00
ART 141	100200	.400	300.00	750.00	153.00	382.50	51.00
ART 142	100200	.200	150.00	750.00	75.00	375.00	50.00
ART 143	100200	.400	300.00	750.00	114.00	285.00	38.00
ART 145	100200	.200	150.00	750.00	48.00	240.00	32.00
ART 150	101100	1.665	900.00	540.54	690.00	414.41	76.66
ART 151	101100	.666	360.00	540.54	252.00	378.37	70.00
ART 152	101100	.333	180.00	540.54	72.00	234.23	43.33
ART 154	101100	.200	75.00	375.00	72.00	360.00	96.00
ART 159A	101100	.750	192.00	288.28	447.00	596.00	447.00
ART 171	101100	.666	196.00	288.28	168.00	522.25	87.50
ART 178	101100	.333	96.00	288.28	178.00	234.23	81.25
ART 179A	101100	.450	144.00	320.00	153.00	234.00	106.25
ART 180	101100	.333	120.00	360.36	118.00	354.35	98.33
ART 199	100200	.333	51.00	51.00	51.00	51.00	100.00
ART 230	100210	.333	180.00	540.54	126.00	378.37	70.00
ART 252	101100	.333	96.00	288.28	108.00	324.32	112.50
ART 274	101100	.333	96.00	288.28	90.00	270.27	93.75
ART 278	101100	18.146	8960.00	493.77	7849.00	432.54	87.60
****	ART						
COMM105A	150600	.400	150.00	375.00	141.00	352.50	94.00
COMM120	150600	5.200	2340.00	450.00	2163.00	415.96	92.43
COMM122	150600	3.400	1530.00	450.00	1215.00	357.35	79.41
COMM124	150600	.800	360.00	450.00	318.00	397.50	88.33
COMM128	150600	.200	150.00	750.00	126.00	630.00	84.00
COMM135	150600	.200	90.00	450.00	75.00	375.00	83.33
COMM137	150600	2.400	1080.00	450.00	942.00	392.50	87.22
COMM145	150600	.800	360.00	450.00	375.00	468.75	104.16
COMM240A	150600	.555	260.00	468.46	120.00	216.21	46.15
****	COMM	13.955	6320.00	452.88	5475.00	392.33	86.62
DANC074A	100800	.111	50.00	450.45	40.00	360.36	80.00
DANC078A	100800	.111	50.00	450.45	54.00	486.48	108.00
DANC080A	100800	.501	225.00	449.10	177.00	353.29	78.66
DANC080B	100800	.167	75.00	449.10	63.00	377.24	84.00
DANC081A	100800	.167	75.00	449.10	87.00	520.95	116.00

SUBJECT TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ART 170 101100	.175	48.00	274.28	33.00	188.57	68.75	
ART 250A 101100	.066		198.84	20.00	301.20	2000.00	
***** ART	.241	48.00		53.00	219.55	110.41	
COMM120 150600	1.200	540.00	450.00	474.00	395.00	87.77	
COMM122 150600	1.600	663.75	414.84	517.88	323.67	78.02	
***** COMM	2.800	1203.75	429.91	991.88	354.24	82.39	
DANC110 100800	.200	105.00	525.00	75.00	375.00	71.42	
DANC117A 100800	.167	75.00	449.10	75.00	449.10	100.00	
***** DANC	.367	180.00	490.46	150.00	408.71	83.33	
MCOM110 060100	.400	186.00	465.00	162.00	405.00	87.09	
***** MCOM	.400	186.00	465.00	162.00	405.00	87.09	
THTR112 100700	.300	90.00	300.00	48.00	160.00	53.33	
THTR113 100700	.300	60.00	200.00	96.00	320.00	160.00	
THTR122 100700	.200	60.00	300.00	64.00	320.00	106.66	
THTR124 100700	.200	40.00	200.00	70.00	350.00	175.00	
THTR147 100700	.300	60.00	200.00	54.00	180.00	90.00	
***** THTR	1.300	310.00	238.46	332.00	255.38	107.09	

***** COMMUNICATION AND FINE ARTS *****

5.108 1927.75 377.36 1688.88 330.60 87.60

This reports excludes sections with method of instruction 40 work experience and non-credit.
 Current enrollment is used for OE/OE and positive attendance sections.
 Census enrollment is used for all other sections.
 Sections coded not valid for FTES are omitted.

SUBJECT	TOP	HEADCNT	EARN	WSCH	FTEF	WSCH/FTEF
ANTH	220200	581	1743.00	1743.00	3.00000	581.0000
AOJ	210500	1444	5727.06	5727.06	11.98336	477.9081
ARBC	111200	107	507.00	507.00	1.53320	330.9399
ART	100200	671	2283.00	2283.00	4.59990	496.4122
ART	100210	220	1320.00	1320.00	2.66440	495.4954
ART	100230	231	1110.00	1110.00	2.59800	427.2517
ART	101100	130	1756.00	1756.00	1.89000	400.0000
ART	085000	545	2433.00	2433.00	6.63664	366.6144
ASL	191100	438	1752.00	1752.00	4.53390	385.9881
ASTR	191100	383	1149.00	1149.00	2.55000	450.5882
BIO	040100	2021	11054.00	11054.00	15.96880	692.2595
BOT	051400	689	1762.12	1762.12	6.98700	252.1998
BOT	051420	23	69.00	69.00	0.20000	345.0000
BOT	050200	37	89.00	89.00	0.28300	314.4876
BUS	050100	623	1869.00	1869.00	4.00000	467.2500
BUS	050600	93	279.00	279.00	0.80000	348.7500
BUS	050900	114	301.50	301.50	0.90000	335.0000
BUS	050200	650	2528.00	2528.00	4.53900	556.9508
BUS	130100	99	297.00	297.00	0.60000	495.0000
BUS	050800	77	165.33	165.33	0.43300	381.8244
BUS	051400	21	10.50	10.50	0.26800	39.1791
CA	130630	45	99.00	99.00	0.26700	370.7865
CCS	220300	441	1323.00	1323.00	2.80000	472.5000
CD	130500	117	3104.19	3104.19	7.21800	430.0627
CHEM	190500	30	4580.40	4580.40	8.70000	526.4827
CHIN	110700	30	150.00	150.00	0.33300	450.4504
COMM	150600	2147	6466.88	6466.88	16.75500	385.9671
CSIS	070100	1023	4491.50	4491.50	11.38200	394.6143
CVTE	121300	428	2220.00	2220.00	16.41600	346.0099
DANC	100800	618	1861.00	1861.00	4.95620	375.4892
ECON	220400	1441	4323.00	4323.00	5.65000	765.1327
ED	080200	36	107.10	107.10	0.40000	267.7500
ENGL	150100	3870	11785.09	11785.09	38.56470	305.5926
ENGL	493021	628	2512.88	2512.88	8.32500	301.8474
ENGL	493070	343	1372.00	1372.00	3.50000	392.0000
ES	083500	3369	7559.10	7559.10	16.56700	456.2745
ES	083550	172	1570.00	1570.00	16.44100	353.5239
ESL	493100	875	3710.00	3710.00	11.52290	321.7972
FREN	110200	182	874.00	874.00	2.86400	305.1675
FS	110100	157	471.00	471.00	1.00000	471.0000
GEOG	220600	624	1878.00	1878.00	14.20000	447.1428
GEOG	191400	266	870.00	870.00	2.53300	343.4662
GERM	110300	212	980.00	980.00	2.73100	358.8429
HED	083700	816	2448.00	2448.00	3.20000	765.0000
HESC	219900	55	262.60	262.60	1.02530	256.1201
HIST	220500	2396	7183.13	7183.13	14.40000	498.8284

SAJBSOW-IN
 RUN ON: 11-8-2010 10:12:48
 REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***

GROSSMONT COLLEGE
 SUBJECT WS ANALYSIS

DIVISION -- HUMANITIES, SOCIAL & BEHAV SCIENCES *** CENSUS CLASSES ***

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
HIST109	220500	3.200	2304.00	720.00	1623.00	507.18	70.44
HIST114	220500	.400	300.00	750.00	186.00	465.00	62.00
HIST115	220500	.400	300.00	750.00	186.00	465.00	62.00
HIST123	220500	.200	150.00	750.00	81.00	405.00	54.00
HIST124	220500	.200	150.00	750.00	30.00	150.00	20.00
HIST126	220500	.200	150.00	750.00	66.00	330.00	44.00
HIST135	220500	.400	300.00	750.00	195.50	487.50	65.00
HIST137	220500	.200	144.00	720.00	48.00	240.00	33.33
***** HIST		12.000	8805.00	733.75	5787.00	482.25	65.72
HUM 110	490300	2.000	1410.00	705.00	798.00	399.00	56.59
HUM 120	490300	.400	300.00	750.00	99.00	247.50	33.00
HUM 125	490300	.200	150.00	750.00	81.00	405.00	54.00
***** HUM		2.600	1860.00	715.38	978.00	376.15	52.58
ITAL120	110400	.333	150.00	450.45	130.00	390.39	86.66
ITAL121	110400	.333	150.00	450.45	60.00	180.18	40.00
***** ITAL		.666	300.00	450.45	190.00	285.28	63.33
JAPN120	110800	.999	450.00	450.45	425.00	425.42	94.44
JAPN121	110800	.333	150.00	450.45	190.00	570.57	126.66
JAPN220	110800	.333	150.00	450.45	155.00	465.46	103.33
JAPN250	110800	.200	60.00	300.00	57.00	285.00	95.00
***** JAPN		1.865	810.00	434.31	827.00	443.43	102.09
PHIL110	150900	2.000	1422.00	711.00	816.00	408.00	57.38
PHIL114	150900	.200	147.00	735.00	60.00	300.00	40.81
PHIL116	150900	.200	150.00	750.00	81.00	405.00	54.00
PHIL118	150900	.200	150.00	750.00	51.00	255.00	34.00
PHIL125	150900	.600	450.00	750.00	381.00	635.00	84.66
PHIL130	150900	1.000	750.00	750.00	390.00	390.00	52.00
PHIL140	150900	.200	150.00	750.00	96.00	480.00	64.00
PHIL155	150900	.200	150.00	750.00	36.00	180.00	24.00
***** PHIL		4.600	3369.00	732.39	1911.00	415.43	56.72
POSC120	220700	.800	546.00	682.50	378.00	472.50	69.23
POSC121	220700	1.600	1200.00	750.00	933.00	583.12	77.75
POSC124	220700	.200	150.00	750.00	126.00	630.00	84.00
POSC130	220700	.200	150.00	750.00	84.00	420.00	56.00
POSC135	220700	.067	25.00	373.13	11.00	164.17	44.00
POSC140	220700	.200	144.00	720.00	54.00	270.00	37.50
POSC150	220700	.200	150.00	750.00	57.00	285.00	38.00
***** POSC		3.267	2365.00	723.90	1643.00	502.90	69.47
PSY 120	200100	4.600	3444.00	748.69	2733.00	594.13	79.35
PSY 134	200100	.800	600.00	750.00	492.00	615.00	82.00
PSY 138	200100	.800	585.00	731.25	294.00	367.50	50.25
PSY 140	200100	.400	300.00	750.00	219.00	547.50	73.00
PSY 150	200100	.400	270.00	675.00	225.00	562.50	83.33
PSY 170	200100	.600	444.00	740.00	210.00	350.00	47.29

DIVISION -- HUMANITIES, SOCIAL & BEHAV SCIENCES *** DAILY CENSUS CLASSES ***

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	MAX WSCH	WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ANTH130	220200	.200	150.00	150.00	750.00	750.00	177.00	885.00	118.00
*****	ANTH	.200	150.00	150.00	750.00	750.00	177.00	885.00	118.00
CCS 115	220300	.200	150.00	150.00	750.00	750.00	60.00	300.00	40.00
CCS 118	220300	.200	150.00	150.00	750.00	750.00	132.00	660.00	88.00
CCS 119	220300	.200	150.00	150.00	750.00	750.00	168.00	840.00	112.00
*****	CCS	.600	450.00	450.00	750.00	750.00	360.00	600.00	80.00
ED 200	080200	.400	208.26	208.26	520.65	520.65	107.10	267.75	51.42
*****	ED	.400	208.26	208.26	520.65	520.65	107.10	267.75	51.42
ENGL098	493021	.333	141.09	141.09	423.69	423.69	112.88	338.97	80.00
ENGL108	150100	.133	50.00	50.00	375.93	375.93	46.00	345.86	92.00
ENGL110	150100	1.000	420.00	420.00	420.00	420.00	252.00	252.00	60.00
ENGL120	150100	2.000	825.35	825.35	412.67	412.67	580.09	290.04	70.28
ENGL124	150100	.250	105.00	105.00	420.00	420.00	75.00	300.00	71.42
*****	ENGL	3.716	1541.44	1541.44	414.81	414.81	1065.97	286.85	69.15
ESL 105	493100	.200	75.00	75.00	375.00	375.00	87.00	435.00	116.00
ESL 107	493100	.133	50.00	50.00	375.93	375.93	50.00	375.93	100.00
ESL 108	493100	.133	50.00	50.00	375.93	375.93	48.00	360.90	96.00
*****	ESL	.466	175.00	175.00	375.53	375.53	185.00	396.99	105.71
HIST101	220500	.200	150.00	150.00	750.00	750.00	78.00	390.00	52.00
HIST108	220500	1.000	750.00	750.00	750.00	750.00	618.00	618.00	82.40
HIST109	220500	1.200	855.00	855.00	712.50	712.50	700.13	583.44	81.88
*****	HIST	2.400	1755.00	1755.00	731.25	731.25	1396.13	581.72	79.55
HUM 110	490300	.200	150.00	150.00	750.00	750.00	78.00	390.00	52.00
HUM 299	490300	.134	72.18	72.18	538.65	538.65	31.97	238.58	44.29
*****	HUM	.334	222.18	222.18	665.20	665.20	109.97	329.25	49.49
PHIL110	150900	.400	306.00	306.00	765.00	765.00	168.00	420.00	54.90
PHIL112	150900	.200	150.00	150.00	750.00	750.00	99.00	495.00	66.00
PHIL125	150900	.200	150.00	150.00	750.00	750.00	78.00	390.00	52.00
PHIL130	150900	.200	150.00	150.00	750.00	750.00	105.00	525.00	70.00
*****	PHIL	1.000	756.00	756.00	756.00	756.00	450.00	450.00	59.52
POSC121	220700	.200	150.00	150.00	750.00	750.00	141.00	705.00	94.00
POSC135	220700	.067	12.00	12.00	179.10	179.10	11.40	170.14	95.00
*****	POSC	.267	162.00	162.00	606.74	606.74	152.40	570.78	94.07
PSY 120	200100	.400	300.00	300.00	750.00	750.00	252.00	630.00	84.00
*****	PSY	.400	300.00	300.00	750.00	750.00	252.00	630.00	84.00
RELG120	151000	.200	150.00	150.00	750.00	750.00	111.00	555.00	74.00
*****	RELG	.200	150.00	150.00	750.00	750.00	111.00	555.00	74.00
SOC 120	220800	.200	150.00	150.00	750.00	750.00	135.00	675.00	90.00

This reports excludes sections with method of instruction 40 work experience and non-credit.
 Current enrollment is used for OE/OE and positive attendance sections.
 Census enrollment is used for all other sections.
 Sections coded not valid for FTEs are omitted.

SUBJECT	TOP	HEADCNT	EARN WSCH	FTEF	WSCH/FTEF
HUM	490300	383	1087.97	2.9340	370.8145
ITAL	110400	38	190.00	0.6660	285.2852
JAPN	110800	173	827.00	1.8650	443.4316
LIR	160100	40	39.39	0.1340	293.9552
MATH	170100	5023	19368.33	41.9085	462.1575
MCOM	060100	618	2465.00	6.3990	385.2164
MCOM	060200	112	372.00	1.1670	318.7660
MUS	100400	1543	4833.00	12.3170	392.3845
NURS	123010	496	3843.26	15.7808	243.5402
OCEA	121800	241	723.00	1.3500	535.5555
OTA	121800	69	299.00	0.7660	390.3394
PDC	493010	224	384.35	1.1680	329.0667
PDC	493012	100	99.84	0.3350	298.0298
PDSS	493032	121	165.00	0.1110	1486.4864
PHIL	150900	787	2361.00	5.6000	421.6071
PHYC	190200	195	1170.00	3.1500	371.4285
POSC	220700	621	1795.40	3.5340	508.0362
PSC	190100	131	393.00	0.9500	413.6842
PSY	200100	1564	4780.00	8.7660	545.2886
RELG	151000	165	495.00	1.2000	412.5000
RESP	121000	264	1501.00	17.9920	187.8128
RUSS	110600	77	353.00	1.5320	230.4177
SCI	490100	179	537.00	1.4000	383.5714
SLPA	122000	51	172.00	0.9350	183.9572
SOC	220800	1005	3021.00	6.2000	487.2580
SPAN	110500	1166	5592.00	16.9517	329.8784
SPDV	150600	49	71.00	0.7700	92.2077
THTR	100700	383	1647.00	5.7300	287.4345
TOTAL		47008	167991.92	408.3392	

SKDSOW-INS -2010 09:18:49 GROSSMONT LEGE
 RUN ON: 10 SUBJECT WSC. ANALYSIS
 REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***
 DIVISION -- HUMANITIES, SOCIAL & BEHAV SCIENCES *** CENSUS CLASSES ***

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	MAX WSCH	WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
*****	GERM	2.731	1170.00	428.41	860.00	314.90	73.50		
HIST1100	220500	1.600	1182.00	738.75	888.00	555.00	75.12		
HIST1101	220500	1.400	1020.00	728.57	615.00	439.28	60.29		
HIST1105	220500	.800	495.00	618.75	267.00	333.75	53.93		
HIST1106	220500	.400	342.00	855.00	234.00	585.00	68.42		
HIST1108	220500	3.000	2229.00	743.00	1956.00	652.00	87.75		
HIST1109	220500	3.400	2226.00	742.00	1887.00	629.00	84.77		
HIST1114	220500	.400	300.00	750.00	189.00	472.50	63.00		
HIST1115	220500	.400	300.00	750.00	189.00	465.00	62.00		
HIST1124	220500	.200	222.00	1110.00	57.00	285.00	25.67		
HIST1135	220500	.200	150.00	750.00	129.00	645.00	86.00		
HIST1137	220500	.200	96.00	480.00	36.00	180.00	37.50		
HIST1154	220500	.200	150.00	750.00	66.00	330.00	44.00		
*****	HIST	11.800	8712.00	738.30	6510.00	551.69	74.72		
HUM 110	490300	2.200	1473.00	669.54	993.00	451.36	67.41		
HUM 120	490300	.600	450.00	750.00	174.00	290.00	38.66		
HUM 135	490300	.200	150.00	750.00	51.00	255.00	34.00		
HUM 170	490300	.200	135.00	675.00	60.00	300.00	44.44		
*****	HUM	3.200	2208.00	690.00	1278.00	399.37	57.88		
*****	ITAL	.666	275.00	412.91	280.00	420.42	101.81		
*****	ITAL	.666	275.00	412.91	280.00	420.42	101.81		
JAPN120	110800	.999	450.00	450.45	510.00	510.51	113.33		
JAPN121	110800	.333	150.00	450.45	135.00	405.40	90.00		
JAPN149	110800	.200	111.00	555.00	111.00	555.00	100.00		
JAPN250	110800	.200	60.00	300.00	63.00	315.00	105.00		
*****	JAPN	1.732	771.00	445.15	819.00	472.86	106.22		
PHIL110	150900	1.800	1350.00	750.00	891.00	495.00	66.00		
PHIL114	150900	.200	150.00	750.00	66.00	330.00	44.00		
PHIL116	150900	.200	150.00	750.00	126.00	630.00	84.00		
PHIL118	150900	.200	150.00	750.00	66.00	330.00	44.00		
PHIL125	150900	.400	300.00	750.00	270.00	675.00	90.00		
PHIL130	150900	1.400	1050.00	750.00	618.00	441.42	58.85		
PHIL140	150900	.400	300.00	750.00	183.00	457.50	61.00		
PHIL150	150900	.200	105.00	525.00	42.00	210.00	40.00		
*****	PHIL	4.800	3555.00	740.62	2262.00	471.25	63.62		
POSC120	220700	1.000	750.00	750.00	609.00	609.00	81.20		
POSC121	220700	2.200	1650.00	750.00	1134.00	515.45	68.72		
POSC124	220700	.200	150.00	750.00	138.00	690.00	92.00		
POSC130	220700	.200	150.00	750.00	78.00	390.00	52.00		
POSC140	220700	.200	150.00	750.00	42.00	210.00	28.00		
POSC160	220700	.200	150.00	750.00	72.00	360.00	48.00		
*****	POSC	4.000	3000.00	750.00	2073.00	518.25	69.10		
PSY 120	200100	4.600	3444.00	748.69	3168.00	688.69	91.98		
PSY 125	200100	.200	150.00	750.00	114.00	570.00	76.00		

DIVISION -- HUMANITIES, SOCIAL & BEHAV SCIENCES *** DAILY CENSUS CLASSES ***

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	MAX WSCH	WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
CCS 118	220300	.200	150.00	150.00	750.00	81.00	405.00	54.00	
CCS 119	220300	.200	150.00	150.00	750.00	108.00	540.00	72.00	
*****	CCS	.400	300.00	300.00	750.00	189.00	472.50	63.00	
ENGL090	150100	.250	110.25	110.25	441.00	86.63	346.52	78.57	
ENGL098	493021	1.332	557.38	557.38	418.45	553.36	415.43	99.27	
ENGL110	150100	1.000	420.00	420.00	420.00	264.00	264.00	62.85	
ENGL120	150100	.750	315.00	315.00	420.00	276.00	368.00	87.61	
ENGL124	150100	.250	105.00	105.00	420.00	117.00	468.00	111.42	
*****	ENGL	3.582	1507.63	1507.63	420.89	1296.99	362.08	86.00	
ESL 105	493100	.200	54.00	54.00	270.00	57.00	285.00	105.55	
ESL 106	493100	.383	131.25	131.25	342.68	73.50	191.90	56.00	
*****	ESL	.583	185.25	185.25	317.75	130.50	223.84	70.44	
HIST106	220500	.200	144.00	144.00	720.00	102.00	510.00	70.83	
HIST108	220500	.200	150.00	150.00	750.00	57.00	285.00	38.00	
HIST109	220500	.400	300.00	300.00	750.00	198.00	495.00	66.00	
*****	HIST	.800	594.00	594.00	742.50	357.00	446.25	60.10	
HUM 130	490300	.200	150.00	150.00	750.00	54.00	270.00	36.00	
*****	HUM	.200	150.00	150.00	750.00	54.00	270.00	36.00	
PHIL125	150900	.200	150.00	150.00	750.00	66.00	330.00	44.00	
PHIL130	150900	.200	150.00	150.00	750.00	108.00	540.00	72.00	
*****	PHIL	.400	300.00	300.00	750.00	174.00	435.00	58.00	
POSC121	220700	.200	150.00	150.00	750.00	138.00	690.00	92.00	
*****	POSC	.200	150.00	150.00	750.00	138.00	690.00	92.00	
RELG120	151000	.200	150.00	150.00	750.00	117.00	585.00	78.00	
RELG130	151000	.200	150.00	150.00	750.00	45.00	225.00	30.00	
RELG150	151000	.200	150.00	150.00	750.00	42.00	210.00	28.00	
*****	RELG	.600	450.00	450.00	750.00	204.00	340.00	45.33	
SOC 120	220800	.200	147.00	147.00	735.00	126.00	630.00	85.71	
*****	SOC	.200	147.00	147.00	735.00	126.00	630.00	85.71	

***** HUMANITIES, SOCIAL & BEHAV SCIENCES *****

6.965 3783.88 543.27 2669.49 383.27 70.54

This reports excludes sections with method of instruction 40 work experience and non-credit.
Current enrollment is used for OE/OE and positive attendance sections.
Census enrollment is used for all other sections.
Sections coded not valid for FTES are omitted.

SUBJECT	TOP	HEADCNT	EARN WSCH	FTEF	WSCH/FTEF
ANTH	220200	431	1293.00	2.0000	646.5000
AQJ	210500	1400	5272.50	10.9158	483.0154
ARBC	111200	1119	559.00	1.5320	364.8825
ART	100200	763	2622.00	4.5320	578.5525
ART	100210	259	1506.00	3.1720	474.7793
ART	100230	231	1155.00	2.9310	394.0634
ART	100220	124	720.00	1.8900	380.9523
ART	101100	525	2445.00	6.3870	382.8088
ASL	085000	424	1678.00	4.7390	354.0831
ASTR	191100	411	1233.00	2.4000	513.7500
BIO	040100	2024	11113.00	15.3680	723.1259
BOT	051400	891	2340.03	16.6680	350.9343
BOT	051420	23	69.00	0.2000	345.0000
BOT	050200	59	142.00	0.4160	341.3461
BUS	050100	607	1809.00	4.3330	417.4936
BUS	050600	100	300.00	1.0000	300.0000
BUS	050200	671	2684.00	4.5390	591.3196
BUS	050900	42	126.00	0.4000	315.0000
BUS	130100	98	294.00	0.6000	490.0000
BUS	050800	86	224.00	0.7337	305.3018
CA	130630	73	121.00	0.3340	362.2754
CCS	220300	482	1446.00	3.0000	482.0000
CD	130500	1196	3578.45	6.8170	524.9303
CHEM	190500	726	4557.00	8.2000	555.7317
CHIN	110700	27	135.00	0.3330	405.4054
COMM	150600	1994	6066.00	14.5550	416.7639
CSIS	070100	1060	4354.00	11.5430	377.1983
CVIE	121300	378	2154.00	6.0410	356.5634
DANC	100800	586	1757.00	4.0980	428.7457
ECON	220400	1085	3255.00	5.3000	614.1509
ED	080200	27	81.00	0.4000	202.5000
ENGL	150100	4145	12748.63	38.6719	329.6613
ENGL	493021	1027	4105.36	10.9230	375.8454
ENGL	493070	329	1316.00	3.0000	438.6666
ES	083500	3328	7470.00	16.3230	457.6364
ES	083550	251	2510.00	4.4400	565.3153
ESL	493100	853	3675.50	11.2790	325.8710
FREN	110200	190	912.00	1.28640	318.4357
FS	130100	159	477.00	1.0000	477.0000
GEOG	220600	562	1686.00	3.5000	481.7142
GEOG	191400	284	807.86	1.9670	410.7066
GERM	110300	286	860.00	2.7310	314.9029
HED	083700	925	2775.00	4.0000	693.7500
HESC	219900	199	608.70	1.6000	608.7000
HIST	220500	2271	6867.00	13.6000	545.0000
HUM	490300	444	1332.00	3.4000	391.7647

SKDSQW-INC
 RUN ON: 10-18-2010 09:18:49
 REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***
 GROSSMONT COLLEGE ANALYSIS
 SUBJECT WSC
 DIVISION -- COMMUNICATION AND FINE ARTS
 *** CENSUS CLASSES ***

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ART 100	100200	1.800	1350.00	1350.00	750.00	1290.00	716.66	95.55
ART 120	100200	.999	540.00	540.00	540.54	498.00	498.49	92.22
ART 121	100210	.333	180.00	180.00	540.54	138.00	414.41	76.67
ART 124	100210	.333	180.00	180.00	540.54	138.00	414.41	76.67
ART 126	100230	1.332	720.00	720.00	540.54	690.00	518.01	95.83
ART 127	100230	.666	240.00	240.00	360.36	168.00	252.25	70.00
ART 129	100220	1.332	600.00	600.00	450.45	387.38	387.38	86.00
ART 130	100220	.333	150.00	150.00	450.45	156.00	156.00	104.00
ART 131	100200	.333	180.00	180.00	540.54	168.00	468.46	93.33
ART 134	100220	.225	100.00	100.00	444.44	48.00	213.33	48.00
ART 136A	100230	.300	120.00	120.00	360.36	198.00	198.00	55.00
ART 137A	100230	.400	300.00	300.00	750.00	129.00	430.00	129.00
ART 140	100200	.400	300.00	300.00	750.00	204.00	510.00	68.00
ART 141	100200	.400	300.00	300.00	750.00	219.00	547.50	73.00
ART 142	100200	.200	150.00	150.00	750.00	111.00	285.00	38.00
ART 143	100200	.200	150.00	150.00	750.00	111.00	285.00	38.00
ART 145	100200	1.665	900.00	900.00	540.54	732.00	439.63	81.33
ART 151	101100	.666	360.00	360.00	540.54	234.00	351.35	65.00
ART 152	101100	.333	180.00	180.00	540.54	174.00	322.52	96.66
ART 158	101100	.333	120.00	120.00	360.36	162.00	486.48	135.00
ART 159A	101100	.900	216.00	216.00	324.32	180.00	520.00	135.00
ART 171	101100	.666	108.00	108.00	324.32	170.00	270.27	83.33
ART 175	101100	.333	108.00	108.00	324.32	78.00	216.21	66.66
ART 176	100210	.666	216.00	216.00	324.32	186.00	234.23	72.22
ART 178	101100	.450	162.00	162.00	360.00	153.00	340.00	94.44
ART 179A	101100	.175	60.00	60.00	18.00	18.00	18.00	100.00
ART 199	100200	.200	60.00	60.00	342.85	48.00	274.28	80.00
ART 240	100210	.200	60.00	60.00	300.00	39.00	195.00	65.00
ART 253A	101100	18.437	8998.00	8998.00	488.04	8301.00	450.23	92.25
COMM105A	150600	.400	150.00	150.00	375.00	153.00	382.50	102.00
COMM120	150600	3.600	1980.00	1980.00	450.00	1908.00	433.63	96.36
COMM122	150600	.800	360.00	360.00	450.00	363.00	453.75	100.83
COMM124	150600	.200	150.00	150.00	750.00	114.00	570.00	76.00
COMM128	150600	.200	90.00	90.00	450.00	90.00	450.00	100.00
COMM135	150600	2.800	360.00	360.00	450.00	804.00	402.00	89.33
COMM137	150600	.555	260.00	260.00	468.46	120.00	216.21	46.15
COMM145	150600	12.955	5870.00	5870.00	453.10	5376.00	414.97	91.58
COMM240A	150600	.111	50.00	50.00	450.45	22.00	198.19	44.00
COMM240A	150600	.111	50.00	50.00	450.45	32.00	288.28	64.00
COMM240A	150600	.501	225.00	225.00	449.10	159.00	317.36	64.00
COMM240A	150600	.167	75.00	75.00	449.10	87.00	359.38	70.66
COMM240A	150600	.167	75.00	75.00	449.10	87.00	359.38	80.66
COMM240A	150600	.167	75.00	75.00	449.10	87.00	359.38	116.00

GROSSMONT COLLEGE
ANALYSIS
SUBJECT WSC
ALL SHORT TERM CLASSES ***

SKDSOW-INS
RUN ON: 10-2010 09:18:49
REPORT INCLUDES: GROSSMONT COLLEGE ONLY ***

*** DAILY CENSUS CLASSES ***

DIVISION -- COMMUNICATION AND FINE ARTS

SUBJECT TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	MAX WSCH	MAX FTEF	EARNED WSCH	EARNED WSCH	EARNED WSCH	% OF MAX
ART 137A 100230	.300	120.00	400.00	102.00	340.00	85.00			
ART 170 101100	.175	54.00	308.57	45.00	257.14	83.33			
***** ART	.475	174.00	366.31	147.00	309.47	84.48			
COMM120 150600	.800	360.00	450.00	372.00	465.00	103.33			
COMM122 150600	.800	360.00	450.00	318.00	397.50	88.33			
***** COMM	1.600	720.00	450.00	690.00	431.25	95.83			
THTR109 100700	.300	120.00	400.00	108.00	360.00	90.00			
THTR111 100700	.300	60.00	200.00	48.00	160.00	80.00			
THTR122 100700	.200	60.00	300.00	76.00	380.00	126.66			
THTR124 100700	.200	60.00	300.00	24.00	120.00	40.00			
THTR299 100700	.200	48.00	240.00	48.00	240.00	100.00			
***** THTR	1.200	348.00	290.00	304.00	253.33	87.35			

***** COMMUNICATION AND FINE ARTS *****

3.275 1242.00 379.23 1141.00 348.39 91.86

This reports excludes sections with method of instruction 40 work experience and non-credit.
 Current enrollment is used for OE/OE and positive attendance sections.
 Census enrollment is used for all other sections.
 Sections coded not valid for FTES are omitted.

SUBJECT	TOP	HEADCNT	EARN	WSCH	FTEF	WSCH/FTF
ANTH	220200	431	1293.00	1293.00	2.0000	646.5000
AOU	210500	1400	5272.50	5272.50	10.9158	483.0154
ARBC	111200	1119	559.00	559.00	1.5320	364.8825
ART	100200	763	2622.00	2622.00	4.5320	578.5525
ART	100210	259	1506.00	1506.00	3.1720	474.7793
ART	100230	231	1155.00	1155.00	2.1930	394.0634
ART	100220	124	1720.00	1720.00	1.8900	380.9523
ART	101100	525	2445.00	2445.00	6.3870	382.8088
ASL	085000	424	1678.00	1678.00	4.7390	354.0831
ASTR	191100	411	1233.00	1233.00	2.4000	513.7500
BIO	040100	2024	11113.00	11113.00	15.3680	723.1259
BOT	051400	891	23340.03	23340.03	16.6680	350.9343
BOT	051420	23	69.00	69.00	0.2000	345.0000
BOT	050200	59	142.00	142.00	0.4160	341.3461
BUS	050100	607	1809.00	1809.00	4.3330	417.4936
BUS	050500	100	300.00	300.00	1.0000	300.0000
BUS	050200	671	2684.00	2684.00	4.5390	591.3196
BUS	050900	42	126.00	126.00	0.4000	315.0000
BUS	130100	98	294.00	294.00	0.6000	490.0000
BUS	050800	86	224.00	224.00	0.7337	305.3018
CA	130630	73	1446.00	1446.00	0.3340	362.2754
CCS	220300	482	3578.45	3578.45	6.8170	524.9303
CD	130500	1196	4557.00	4557.00	8.2000	555.7317
CHEM	190500	1726	1335.00	1335.00	0.3330	405.4054
CHIN	110700	27	606.00	606.00	11.5430	416.7639
COMM	150600	1994	4354.00	4354.00	14.5430	377.1983
CSIS	070100	1060	2154.00	2154.00	6.0980	356.7457
CVTE	121300	378	1757.00	1757.00	4.3000	614.1509
DANC	100800	586	3255.00	3255.00	0.4000	202.5000
ECON	220400	1085	81.00	81.00	0.4000	329.6613
ED	080200	27	12748.63	12748.63	38.6719	375.8454
ENGL	150100	4145	4105.36	4105.36	10.9230	438.6666
ENGL	493021	1027	1316.00	1316.00	3.0000	457.6364
ENGL	493070	329	7470.00	7470.00	16.3230	565.8710
ES	083500	3328	2510.00	2510.00	4.4400	325.3153
ES	083550	251	3675.50	3675.50	11.2790	318.4357
ESL	493100	853	912.00	912.00	1.28640	477.0000
FREN	110200	190	477.00	477.00	1.0000	481.7142
FS	130100	159	1686.00	1686.00	3.5000	410.7066
GEOG	220600	562	807.86	807.86	1.9670	314.9029
GEOL	191400	284	860.00	860.00	2.7310	693.7500
GERM	110300	186	2775.00	2775.00	4.0000	608.7000
HED	083700	925	608.70	608.70	1.0000	545.0000
HESC	219900	199	6867.00	6867.00	12.6000	391.7647
HIST	220500	2271	1332.00	1332.00	3.4000	
HUM	490300	44				

SKDSQW-INS
 RUN ON: 10-18-2010 09:13:33
 REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***

GROSSMONT LEJGE
 SUBJECT WSC ANALYSIS

DIVISION -- COMMUNICATION AND FINE ARTS

*** CENSUS CLASSES ***

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ART 100	100200	2.000	1950.00	1950.00	975.00	1245.00	622.50	63.84
ART 120	100200	.666	360.00	360.00	540.54	342.00	513.51	95.00
ART 121	100210	.333	180.00	180.00	540.54	168.00	504.54	93.33
ART 124	100210	1.998	1080.00	1080.00	540.54	1092.00	546.54	101.11
ART 125	100210	.333	180.00	180.00	540.54	228.00	226.66	126.66
ART 126	100230	1.332	720.00	720.00	540.54	696.00	522.52	96.66
ART 127	100230	.666	240.00	240.00	360.36	192.00	288.28	80.00
ART 129	100220	.999	450.00	450.00	450.45	354.00	354.35	78.66
ART 130	100220	.666	300.00	300.00	450.45	288.00	432.43	78.66
ART 131	100200	.333	180.00	180.00	540.54	156.00	468.46	86.66
ART 137A	100230	.300	180.00	180.00	540.54	111.00	370.00	111.00
ART 140	100200	.400	390.00	390.00	975.00	228.00	570.00	58.46
ART 141	100200	.400	390.00	390.00	975.00	228.00	570.00	58.46
ART 142	100200	.200	195.00	195.00	975.00	54.00	675.00	69.23
ART 143	100200	.200	195.00	195.00	975.00	54.00	675.00	69.23
ART 145	100200	1.332	720.00	720.00	975.00	117.00	270.00	27.69
ART 150	101100	.200	195.00	195.00	975.00	51.00	255.00	26.15
ART 151	101100	.666	360.00	360.00	540.54	612.00	255.00	26.15
ART 152	101100	.333	180.00	180.00	540.54	294.00	441.44	81.66
ART 154	101100	.200	180.00	180.00	540.54	90.00	270.27	50.00
ART 159A	101100	.750	75.00	75.00	375.00	87.00	435.00	116.00
ART 180	101100	.333	120.00	120.00	360.36	108.00	688.00	516.00
ART 199	100200	.333	180.00	180.00	540.54	51.00	324.32	90.00
ART 230	100210	.333	180.00	180.00	540.54	102.00	306.30	100.00
ART 252	101100	.333	180.00	180.00	540.54	150.00	450.45	83.33
ART 254	101100	.333	120.00	120.00	360.36	90.00	270.27	75.00
ART 299	100200	.333	120.00	120.00	360.36	66.00	198.19	55.00
***** ART		15.972	9111.00	9111.00	570.43	7758.00	485.72	85.14
COMM105A	150600	.400	150.00	150.00	375.00	14.00	285.00	76.00
COMM120	150600	4.800	2154.00	2154.00	448.75	2097.00	436.87	97.35
COMM122	150600	3.200	1440.00	1440.00	450.00	1297.00	403.12	89.58
COMM128	150600	.200	150.00	150.00	750.00	117.00	585.00	78.00
COMM135	150600	.200	90.00	90.00	450.00	66.00	330.00	73.33
COMM137	150600	2.200	990.00	990.00	450.00	1008.00	458.18	101.81
COMM145	150600	.800	360.00	360.00	450.00	363.00	453.75	100.83
COMM240A	150600	.555	260.00	260.00	458.46	140.00	252.25	53.84
***** COMM		12.355	5594.00	5594.00	452.77	5195.00	420.47	92.86
DANC074A	100800	.111	50.00	50.00	450.45	46.00	414.41	92.00
DANC078A	100800	.501	50.00	50.00	450.45	32.00	288.28	64.00
DANC080A	100800	.167	225.00	225.00	449.10	156.00	311.37	69.33
DANC080B	100800	.167	75.00	75.00	449.10	60.00	359.28	80.00
DANC081A	100800	.167	75.00	75.00	449.10	78.00	467.06	104.00
DANC082A	100800	.167	75.00	75.00	449.10	126.00	754.49	168.00
DANC084A	100800	.501	225.00	225.00	449.10	171.00	341.31	76.00
DANC084B	100800	.167	75.00	75.00	449.10	78.00	467.06	104.00
DANC088A	100800	.334	150.00	150.00	449.10	150.00	449.10	100.00
DANC088B	100800	.167	75.00	75.00	449.10	48.00	287.42	64.00

SKDSOW-INS
 RUN ON: 10-11-2010 09:13:33
 REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***
 DIVISION -- COMMUNICATION AND FINE ARTS

GROSSMONT COLLEGE
 SUBJECT WSC ANALYSIS
 *** DAILY CENSUS CLASSES ***

SUBJECT TOP	TOTAL FTEF	MAX WSCH	MAX WSCH / FTEF	EARNED WSCH	EARNED WSCH / FTEF	% OF MAX
ART 170	.350	96.00	274.28	81.00	231.42	84.37
ART 171	.350	96.00	274.28	81.00	231.42	84.37
ART 174	.175	48.00	137.14	45.00	125.71	93.75
ART 175	.175	48.00	137.14	36.00	102.86	75.00
ART 178	.350	96.00	274.28	90.00	257.14	93.75
ART 179A	.450	144.00	320.00	129.00	286.66	89.58
ART 278	.175	48.00	137.14	39.00	108.57	79.23
***** ART	2.025	576.00	1620.00	501.00	1400.00	86.97
COMM120	1.200	540.00	1620.00	534.00	1602.00	98.88
COMM122	1.800	753.75	2261.25	526.13	1578.26	69.80
COMM124	.400	420.00	1260.00	432.00	1296.00	102.85
COMM137	.400	180.00	540.00	183.00	549.00	101.66
***** COMM	3.800	1893.75	5673.75	1675.13	4900.82	88.45
DANC110	.200	105.00	315.00	69.00	207.00	65.71
DANC117A	.334	150.00	450.00	168.00	504.00	112.00
DANC212	.150	60.00	180.00	42.00	126.00	70.00
***** DANC	.684	315.00	945.00	279.00	837.00	88.57
MCOM110	.400	186.00	558.00	126.00	378.00	67.74
***** MCOM	.400	186.00	558.00	126.00	378.00	67.74
MUS 134	.133	40.00	120.00	16.00	48.00	40.00
***** MUS	.133	40.00	120.00	16.00	48.00	40.00
THTR112	.300	90.00	270.00	66.00	198.00	73.33
THTR113	.300	60.00	180.00	66.00	198.00	110.00
THTR122	.200	40.00	120.00	52.00	156.00	135.00
THTR124	.200	40.00	120.00	54.00	162.00	135.00
THTR145	.300	60.00	180.00	90.00	270.00	150.00
***** THTR	1.300	310.00	930.00	328.00	984.00	105.80

***** COMMUNICATION AND FINE ARTS *****

8.342	3320.75	2925.13	350.65	88.08
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SKDSOW-INS
 RUN ON: 10-18-2010 09:13:33
 REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***

GROSSMONT COLLEGE
 SUBJECT WSC.. ANALYSIS

This reports excludes sections with method of instruction 40 work experience and non-credit.
 Current enrollment is used for OE/OE and positive attendance sections.
 Census enrollment is used for all other sections.

Sections coded not valid for FTES are omitted.

SUBJECT	TOP	HEADCNT	EARN WSC	FTEF	WSCH/FTEF
ANTH	220200	481	1443.00	2.4000	601.2500
AOJ	210500	1558	6079.29	11.2350	541.1028
ARBC	111200	98	456.00	1.5320	297.6501
ART	100200	765	2580.00	4.7320	545.2240
ART	100210	265	1590.00	2.9970	530.5305
ART	100230	185	999.00	2.2980	434.7258
ART	100220	107	642.00	1.6650	385.5855
ART	101100	635	2448.00	6.3050	388.2632
ASL	085000	411	1233.00	3.4000	362.6470
ASTR	191100	403	1209.00	2.4000	503.7500
BIO	040100	2048	1377.00	14.8680	765.2004
BOT	051400	819	12168.46	16.5350	331.8224
BOT	051420	29	87.00	0.2000	435.0000
BOT	050200	56	137.00	0.2830	484.0989
BUS	050100	652	1956.00	4.4000	444.5454
BUS	050600	83	249.00	0.6000	415.0000
BUS	050900	117	324.00	0.9000	360.0000
BUS	050200	681	2632.00	4.8060	547.6487
BUS	130100	106	318.00	0.8000	397.5000
BUS	050800	53	102.40	0.4330	236.4896
CA	130630	105	155.00	0.4010	386.5336
CCS	220300	444	1332.00	3.2000	416.2500
CD	130500	1290	3661.00	7.3010	501.4381
CHEM	190500	1770	4821.20	9.0870	530.5601
CHIN	110700	24	120.00	0.3330	360.3603
COMM	150600	273	6870.13	16.1550	425.2639
CSIS	070100	1060	4611.00	11.1190	380.4769
CVTE	121300	429	2231.00	6.2410	357.4747
DANC	100800	707	2146.50	5.1620	415.8271
ECON	220400	894	2682.00	4.2000	638.5714
ED	080200	36	108.00	0.4000	270.0000
ENGL	150100	4819	15122.16	45.1969	334.5840
ES	083500	3599	8134.08	16.8880	481.6485
ES	083550	181	1675.00	4.4410	377.1673
ESL	493100	907	3769.00	11.3930	330.8171
FREN	110200	199	967.00	2.8640	337.6396
FS	130100	151	453.00	0.8000	566.2500
GEOG	220600	1731	2193.00	4.4000	498.4090
GEOG	191400	248	810.00	2.1830	371.0490
GERM	110300	201	953.00	2.5310	376.5310
HED	083700	9	2793.60	3.8000	735.0000
HESC	219900	331	92.00	0.5840	158.5616
HIST	220500	56	7530.00	13.4000	561.9402
HIST	220500	2510	1347.00	3.0000	449.0000
HUM	490300	449	280.00	0.6660	420.4204
ITAL	110400	56	745.00	1.6650	447.4474
JAPN	1110800	149			

SKDSOW-INS
 RUN ON: 10-18-2010 09:13:33
 REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***

GROSSMONT LEGE
 SUBJECT WSC. ANALYSIS

*** CENSUS CLASSES ***

DIVISION -- HUMANITIES, SOCIAL & BEHAV SCIENCES

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
HIST101	220500	1.400	1026.00	732.85	609.00	435.00	59.35	
HIST105	220500	.800	588.00	735.00	309.00	386.25	52.55	
HIST106	220500	.600	450.00	750.00	279.00	465.00	62.00	
HIST108	220500	2.400	1803.00	751.25	1689.00	703.75	93.67	
HIST109	220500	3.000	2244.00	748.00	1680.00	560.00	74.86	
HIST114	220500	.200	150.00	750.00	96.00	480.00	64.00	
HIST115	220500	.200	150.00	750.00	99.00	495.00	66.00	
HIST123	220500	.200	150.00	750.00	135.00	675.00	90.00	
HIST124	220500	.200	150.00	750.00	189.00	945.00	126.00	
HIST126	220500	.200	150.00	750.00	172.00	360.00	48.00	
HIST135	220500	.200	150.00	750.00	141.00	705.00	94.00	
HIST137	220500	.200	144.00	720.00	60.00	300.00	41.66	
*****	HIST	11.000	8178.00	743.45	6108.00	555.27	74.68	
HUM 110	490300	2.000	1410.00	705.00	918.00	459.00	65.10	
HUM 120	490300	.400	300.00	750.00	159.00	397.50	53.00	
HUM 125	490300	.200	150.00	750.00	81.00	405.00	54.00	
HUM 160	490300	.200	150.00	750.00	63.00	315.00	42.00	
*****	HUM	2.800	2010.00	717.85	1221.00	436.07	60.74	
ITAL120	110400	.333	150.00	450.45	160.00	480.48	106.66	
ITAL121	110400	.333	150.00	450.45	120.00	360.36	80.00	
*****	ITAL	.666	300.00	450.45	280.00	420.42	93.33	
JAPN120	110800	.999	450.00	450.45	410.00	410.41	91.11	
JAPN121	110800	.333	150.00	450.45	160.00	480.48	106.66	
JAPN220	110800	.333	150.00	450.45	175.00	525.52	116.66	
*****	JAPN	1.665	750.00	450.45	745.00	447.44	99.33	
PHIL110	150900	1.800	1311.00	728.33	906.00	503.33	69.10	
PHIL112	150900	.200	150.00	750.00	96.00	480.00	64.00	
PHIL116	150900	.200	150.00	750.00	75.00	375.00	50.00	
PHIL118	150900	.200	150.00	750.00	132.00	660.00	88.00	
PHIL125	150900	.600	450.00	750.00	318.00	530.00	70.66	
PHIL130	150900	1.200	900.00	750.00	561.00	467.50	62.33	
PHIL140	150900	.200	150.00	750.00	114.00	570.00	76.00	
*****	PHIL	4.400	3261.00	741.13	2202.00	500.45	67.52	
POSC120	220700	.800	546.00	682.50	510.00	637.50	93.40	
POSC121	220700	1.600	1200.00	750.00	1056.00	660.00	88.00	
POSC124	220700	.200	150.00	750.00	90.00	450.00	60.00	
POSC130	220700	.200	150.00	750.00	147.00	735.00	98.00	
POSC140	220700	.200	150.00	750.00	75.00	375.00	50.00	
POSC150	220700	.200	150.00	750.00	75.00	375.00	50.00	
*****	POSC	3.200	2346.00	733.12	1953.00	610.31	83.24	
PSY 120	200100	4.600	3438.00	747.39	3063.00	665.86	89.09	
PSY 125	200100	.200	135.00	675.00	96.00	480.00	71.11	
PSY 134	200100	1.000	750.00	750.00	747.00	747.00	99.60	
PSY 138	200100	.800	600.00	750.00	387.00	483.75	64.50	

*** DAILY CENSUS CLASSES ***

*** ALL SHORT TERM CLASSES ***

*** ALL SHORT TERM CLASSES ***

*** ALL SHORT TERM CLASSES ***

*** ALL SHORT TERM CLASSES ***

*** ALL SHORT TERM CLASSES ***

SUBJECT TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	MAX WSCH	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ANTH130 220200	.200	150.00	750.00	174.00	870.00	116.00	116.00
***** ANTH	.200	150.00	750.00	174.00	870.00	116.00	116.00
ASL 120 085000	.200	90.00	450.00	42.00	210.00	46.66	46.66
***** ASL	.200	90.00	450.00	42.00	210.00	46.66	46.66
CCS 115 220300	.200	150.00	750.00	60.00	300.00	40.00	40.00
CCS 118 220300	.200	150.00	750.00	147.00	735.00	98.00	98.00
CCS 119 220300	.200	150.00	750.00	114.00	570.00	76.00	76.00
***** CCS	.600	450.00	750.00	321.00	535.00	71.33	71.33
ENGL090 150100	.250	112.88	451.52	48.38	193.52	42.85	42.85
ENGL101 150100	.333	140.88	423.06	124.78	374.71	88.57	88.57
ENGL108 150100	.133	50.00	375.93	48.00	360.90	96.00	96.00
ENGL110 150100	.500	210.00	420.00	180.00	360.00	85.71	85.71
ENGL120 150100	.750	315.00	420.00	243.00	324.00	77.14	77.14
***** ENGL	1.966	828.76	421.54	644.16	327.65	77.72	77.72
ESL 105 493100	.200	75.00	375.00	60.00	300.00	80.00	80.00
ESL 107 493100	.133	50.00	375.93	62.00	466.16	124.00	124.00
ESL 108 493100	.133	50.00	375.93	60.00	451.12	120.00	120.00
***** ESL	.466	175.00	375.53	182.00	390.55	104.00	104.00
HIST108 220500	1.200	894.00	745.00	699.00	582.50	78.18	78.18
HIST109 220500	1.200	855.00	712.50	723.00	602.50	84.56	84.56
***** HIST	2.400	1749.00	728.75	1422.00	592.50	81.30	81.30
HUM 110 490300	.200	150.00	750.00	126.00	630.00	84.00	84.00
***** HUM	.200	150.00	750.00	126.00	630.00	84.00	84.00
PHIL110 150900	.400	303.00	757.50	198.00	495.00	65.34	65.34
PHIL125 150900	.200	150.00	750.00	90.00	450.00	60.00	60.00
PHIL130 150900	.200	150.00	750.00	135.00	675.00	90.00	90.00
PHIL140 150900	.200	147.00	735.00	30.00	150.00	20.40	20.40
***** PHIL	1.000	750.00	750.00	453.00	453.00	60.40	60.40
POSC121 220700	.200	150.00	750.00	117.00	585.00	78.00	78.00
POSC135 220700	.067	14.63	218.35	18.53	276.56	126.65	126.65
***** POSC	.267	164.63	616.59	135.53	507.60	82.32	82.32
PSY 120 200100	.200	28.13	140.65	32.06	160.30	113.97	113.97
***** PSY	.200	28.13	140.65	32.06	160.30	113.97	113.97
RELG120 151000	.200	150.00	750.00	123.00	615.00	82.00	82.00
***** RELG	.200	150.00	750.00	123.00	615.00	82.00	82.00
SOC 120 220800	.200	150.00	750.00	126.00	630.00	84.00	84.00
***** SOC	.200	150.00	750.00	126.00	630.00	84.00	84.00

This reports excludes sections with method of instruction 40 work experience and non-credit.
 Current enrollment is used for OE/OE and positive attendance sections.
 Census enrollment is used for all other sections.
 Sections coded not valid for FTES are omitted.

SUBJECT	TOP	HEADCNT	EARN	WSCH	FTEF	WSCH/FTEF
ANTH	220200	481	1443.00	2.4000	601.2500	
AOJ	210500	1558	6079.29	11.2350	541.1028	
ARBC	111200	98	456.00	1.5320	297.6501	
ART	100200	765	2580.00	4.7320	545.2240	
ART	100210	265	1590.00	2.9970	530.5305	
ART	100230	185	999.00	2.2980	434.7258	
ART	100220	107	642.00	1.6650	385.5855	
ART	101100	635	2448.00	1.3050	388.2632	
ASL	085000	411	1233.00	3.4000	362.6470	
ASTR	191100	403	1209.00	2.4000	503.7500	
BIO	040100	2048	11377.00	14.8680	765.2004	
BOT	051400	819	2168.46	16.5350	331.8224	
BOT	051420	29	87.00	0.2000	435.0000	
BOT	050200	56	137.00	0.2830	484.0989	
BUS	050100	652	1956.00	4.4000	444.5454	
BUS	050600	83	249.00	0.6000	415.0000	
BUS	050900	117	324.00	0.9000	360.0000	
BUS	050200	681	2632.00	4.8060	547.6487	
BUS	130100	106	318.00	0.8000	397.5000	
BUS	050800	53	102.40	0.4330	236.4896	
CA	130630	105	155.00	0.4010	386.5336	
CCS	220300	444	1332.00	3.2000	416.2500	
CD	130500	1290	3661.20	7.3010	501.4381	
CHEM	190500	274	120.00	0.3330	530.5601	
CHIN	110700	2273	6870.13	16.1190	360.2633	
COMM	150600	1060	4611.00	12.1190	425.4769	
CSIS	070100	429	2231.00	6.2410	357.4747	
CVIE	121300	707	2146.50	5.1620	415.8271	
DANC	100800	894	2682.00	4.2000	638.5714	
ECON	220400	36	108.00	0.4000	270.0000	
ED	080200	4819	15122.16	45.1969	334.5840	
ENGL	150100	3599	18134.08	16.8880	481.6485	
ES	083500	181	1675.00	4.4410	377.1673	
ES	083550	907	3769.00	11.3930	330.8171	
ESL	493100	199	967.00	2.8640	337.6396	
FREN	110200	151	453.00	0.8000	566.2500	
FS	130100	731	2193.00	4.4000	498.4090	
GEOG	220600	248	810.00	2.1830	371.0490	
GEOG	191400	201	953.00	2.5310	376.5310	
GERM	110300	248	953.00	3.8000	735.0000	
HED	083700	931	2793.00	3.8000	158.5616	
HESC	219900	56	7530.00	0.5840	158.5616	
HIST	220500	2510	1347.00	13.4000	449.0000	
HUM	490300	449	280.00	0.6660	420.4204	
ITAL	110400	56	745.00	1.6650	447.4474	
JAPN	110800	149	745.00	1.6650	447.4474	

SDSOW-INF 3-2010 09:09:53 GROSSMONT COLLEGE ANALYSIS
 RUN ON: 10 SUBJECT WS, *** ALL SHORT TERM CLASSES ***
 REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***

DIVISION -- COMMUNICATION AND FINE ARTS *** CENSUS CLASSES ***

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ART 100	100200	1.200	1170.00	975.00	999.00	832.50	85.38	
ART 120	100200	.999	540.00	540.54	516.00	516.51	95.55	
ART 121	100210	.333	180.00	540.54	180.00	540.54	100.00	
ART 124	100210	2.333	1260.00	540.54	1290.00	553.41	102.38	
ART 126	100230	1.332	720.00	540.54	1690.00	518.01	95.83	
ART 127	100230	.666	240.00	360.36	210.00	315.31	87.50	
ART 129	100220	.999	450.00	450.45	414.00	414.41	92.00	
ART 130	100220	.333	150.00	450.45	132.00	396.39	88.00	
ART 131	100200	.333	180.00	540.54	186.00	558.55	103.33	
ART 137A	100230	.300			123.00	410.00	123.00	
ART 140	100200	.400	390.00	975.00	276.00	690.00	70.76	
ART 141	100200	.400	390.00	975.00	219.00	547.50	56.15	
ART 142	100200	.200	195.00	975.00	218.00	390.00	40.00	
ART 143	100200	.200	195.00	975.00	138.00	240.00	24.61	
ART 145	100200	.200	195.00	975.00	148.00	240.00	24.61	
ART 150	101100	1.665	900.00	540.54	840.00	504.50	93.33	
ART 151	101100	.666	360.00	540.54	276.00	414.41	76.66	
ART 152	101100	.333	180.00	540.54	196.00	576.57	106.66	
ART 158	101100	.333	180.00	360.36	96.00	288.28	80.00	
ART 159A	101100	.750	57.00	57.00	534.00	712.00	534.00	
ART 199	100200	.200	60.00	300.00	57.00	57.00	100.00	
ART 253A	101100	.333	120.00	360.36	96.00	288.28	80.00	
ART 255	101100	.333	120.00	360.36	102.00	306.30	85.00	
ART 299	100200	14.839	8172.00	5550.71	7749.00	522.20	94.82	
*****	ART							
COMM090A	150600	.075	75.00	1000.00	24.00	320.00	32.00	
COMM105A	150600	.400	150.00	375.00	141.00	352.50	94.00	
COMM120	150600	4.400	1974.00	448.63	1953.00	443.86	98.93	
COMM122	150600	3.400	1530.00	450.00	1542.00	453.52	100.78	
COMM123	150600	.200	90.00	450.00	33.00	165.00	36.66	
COMM128	150600	.200	90.00	450.00	87.00	435.00	58.00	
COMM135	150600	.200	90.00	450.00	84.00	420.50	53.33	
COMM137	150600	1.200	540.00	450.00	543.00	452.50	93.33	
COMM145	150600	.800	360.00	450.00	336.00	420.00	100.33	
COMM240A	150600	.555	260.00	468.46	100.00	180.18	38.46	
*****	COMM	11.430	5219.00	456.60	4843.00	423.70	92.79	
DANC068A	100800	.111	50.00	450.45	40.00	360.36	80.00	
DANC074A	100800	.111	50.00	450.45	34.00	306.30	68.00	
DANC078A	100800	.111	50.00	450.45	36.00	324.32	72.00	
DANC080A	100800	.501	225.00	449.10	219.00	413.16	93.33	
DANC080B	100800	.167	75.00	449.10	69.00	151.38	33.80	
DANC081A	100800	.167	75.00	449.10	51.00	305.02	68.00	
DANC082A	100800	.167	75.00	449.10	81.00	485.02	108.00	
DANC084A	100800	.501	225.00	449.10	180.00	359.28	80.00	
DANC084B	100800	.167	75.00	449.10	69.00	151.38	33.80	
DANC088A	100800	.167	75.00	449.10	81.00	485.02	108.00	
DANC088B	100800	.334	150.00	449.10	126.00	377.24	84.00	

DIVISION -- COMMUNICATION AND FINE ARTS *** DAILY CENSUS CLASSES ***

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ART 170	101100	.525	162.00	308.57	129.00	245.71	79.62	
ART 171	101100	.525	160.65	306.00	119.10	226.85	74.13	
ART 174	101100	.175	54.00	308.57	45.00	257.14	83.33	
ART 175	101100	.175	54.00	308.57	36.00	205.71	66.66	
ART 176	100210	.175	48.00	274.28	30.00	171.42	62.50	
ART 178	101100	.175	54.00	308.57	48.00	274.28	88.88	
ART 179A	101100	.375	135.00	360.00	126.00	336.00	93.33	
ART 278	101100	.175	54.00	308.57	30.00	171.42	55.55	
*****	ART	2.300	721.65	313.76	563.10	244.82	78.02	
COMM120	150600	.800	359.25	449.06	266.45	333.06	74.16	
COMM122	150600	1.000	450.00	450.00	390.00	390.00	86.66	
COMM124	150600	.400	420.00	1050.00	444.00	1110.00	105.71	
COMM137	150600	.600	270.00	450.00	249.00	415.00	92.22	
*****	COMM	2.800	1499.25	535.44	1349.45	481.94	90.00	
THTR109	100700	.300	120.00	400.00	84.00	280.00	70.00	
THTR111	100700	.300	60.00	200.00	48.00	160.00	80.00	
THTR122	100700	.200	60.00	300.00	68.00	340.00	113.33	
THTR124	100700	.200	60.00	300.00	48.00	240.00	80.00	
THTR299	100700	.200	48.00	240.00	56.00	280.00	116.66	
*****	THTR	1.200	348.00	290.00	304.00	253.33	87.35	

***** COMMUNICATION AND FINE ARTS *****
 6.300 2568.90 407.76 2216.55 351.83 86.28

SKDSOW-INS
 RUN ON: 10-18-2010 09:09:53
 REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***

GROSSMONT LEGE
 SUBJECT WSC ANALYSIS

This reports excludes sections with method of instruction 40 work experience and non-credit.
 Current enrollment is used for OE/OE and positive attendance sections.
 Census enrollment is used for all other sections.

Sections coded not valid for FTES are omitted.

SUBJECT	TOP	HEADCNT	EARN	WSCH	FTEF	WSCH/FTEF
ANTH	220200	465	1395.00	2.0000	697.5000	
AOJ	210500	1673	6086.32	10.8677	560.0375	
ARBC	111200	1112	536.00	1.5320	349.8694	
ART	100200	732	2619.00	4.2650	614.0679	
ART	100210	255	1500.00	2.8390	528.3550	
ART	100230	191	1023.00	2.2980	445.1697	
ART	100220	91	546.00	1.3320	409.9099	
ART	101100	667	2624.10	6.4050	409.6955	
ASL	085100	364	1090.00	3.0000	363.3333	
ASTR	191100	436	1308.00	2.4000	545.0000	
BIO	040100	1940	10717.00	14.7010	728.9980	
BOT	051400	871	2373.06	6.4910	365.5923	
BOT	051420	31	93.00	0.2000	465.0000	
BOT	050200	52	119.00	0.4160	286.0576	
BUS	050100	661	1960.00	4.0830	480.0391	
BUS	050600	97	291.00	0.8000	363.7500	
BUS	050900	109	327.00	0.8000	408.7500	
BUS	050200	676	2596.00	4.2720	607.6779	
BUS	130100	141	423.00	0.8000	528.7500	
BUS	050800	74	204.81	0.7340	279.0326	
CA	130630	76	134.00	0.3340	401.1976	
CCS	220300	453	1359.00	3.2000	424.6875	
CD	130500	1398	3978.77	7.5020	530.3612	
CHEM	190500	718	4463.00	8.6170	517.9296	
CHIN	110700	31	155.00	0.3330	465.4654	
COMM	150600	2044	6192.45	14.2330	435.1686	
CSIS	070100	1180	4984.00	12.0390	413.9878	
CVIE	121300	377	2189.00	5.6910	384.6424	
DANC	100800	604	1814.00	4.0980	442.6549	
ECON	220400	995	2985.00	4.6000	648.9130	
ED	080200	13	39.00	0.2000	195.0000	
ENGL	150100	5351	17129.39	48.3768	354.0827	
ES	083500	3770	8439.50	16.0610	525.4654	
ES	083550	254	2540.00	4.4400	572.0720	
ESL	493100	908	3934.00	11.2430	349.9066	
FREN	110200	205	993.00	2.8640	346.7178	
FS	130100	144	432.00	0.8000	540.0000	
GEOG	220600	777	2334.00	4.4000	530.4545	
GEOG	191400	239	663.63	1.7670	375.5687	
GERM	110300	197	929.00	2.5310	367.0485	
HED	083700	1038	3114.00	3.8000	819.4736	
HFSC	219900	152	473.25	1.0000	473.2500	
HIST	220500	2395	7263.00	12.0000	605.2500	
HUM	490300	528	1584.00	3.4000	465.8823	
ITAL	110400	62	310.00	0.6660	465.4654	
JAPN	110800	154	722.00	1.5320	471.2793	

*** CENSUS CLASSES ***

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
HIST100	220500	1.200	876.00	730.00	744.00	620.00	84.93	
HIST101	220500	1.400	1032.00	737.14	705.00	503.57	68.31	
HIST105	220500	.800	495.00	618.75	288.00	360.00	58.18	
HIST106	220500	.600	486.00	810.00	447.00	745.00	91.97	
HIST109	220500	2.600	1929.00	741.92	1863.00	716.53	96.57	
HIST114	220500	2.600	1887.00	725.76	1689.00	649.61	89.50	
HIST115	220500	.400	300.00	750.00	216.00	540.00	72.00	
HIST122	220500	.200	300.00	750.00	165.00	412.50	55.00	
HIST124	220500	.400	144.00	720.00	138.00	690.00	95.83	
HIST135	220500	.200	372.00	930.00	231.00	577.50	62.09	
HIST137	220500	.200	150.00	750.00	141.00	705.00	94.00	
HIST154	220500	.200	90.00	450.00	33.00	165.00	36.66	
***** HIST		11.200	8211.00	733.12	6768.00	540.00	72.00	
						604.28	82.42	
HUM 110	490300	2.200	1473.00	669.54	1116.00	507.27	75.76	
HUM 120	490300	.600	435.00	725.00	258.00	430.00	59.31	
HUM 130	490300	.200	150.00	750.00	60.00	300.00	40.00	
HUM 135	490300	.200	150.00	750.00	66.00	330.00	44.00	
HUM 170	490300	.200	150.00	750.00	84.00	420.00	56.00	
***** HUM		3.400	2358.00	693.52	1584.00	465.88	67.17	
ITAL120	110400	.666	275.00	412.91	310.00	465.46	112.72	
***** ITAL		.666	275.00	412.91	310.00	465.46	112.72	
JAPN120	110800	.999	450.00	450.45	495.00	495.49	110.00	
JAPN121	110800	.333	150.00	450.45	155.00	465.46	103.33	
JAPN250	110800	.200	60.00	300.00	72.00	360.00	120.00	
***** JAPN		1.532	660.00	430.80	722.00	471.27	109.39	
PHIL110	150900	2.000	1500.00	750.00	1203.00	601.50	80.20	
PHIL112	150900	.200	150.00	750.00	111.00	555.00	74.00	
PHIL114	150900	.200	150.00	750.00	178.00	390.00	52.00	
PHIL116	150900	.200	150.00	750.00	141.00	705.00	94.00	
PHIL125	150900	.200	150.00	750.00	159.00	795.00	106.00	
PHIL130	150900	1.200	900.00	750.00	645.00	537.50	71.66	
PHIL140	150900	.400	300.00	750.00	153.00	382.50	51.00	
PHIL141	150900	.200	150.00	750.00	39.00	195.00	26.00	
PHIL150	150900	.200	105.00	525.00	60.00	300.00	57.14	
***** PHIL		4.800	3555.00	740.62	2589.00	539.37	72.82	
POSC120	220700	1.000	750.00	750.00	684.00	684.00	91.20	
POSC121	220700	2.200	1650.00	750.00	1452.00	660.00	88.00	
POSC124	220700	.200	150.00	750.00	152.00	765.00	102.00	
POSC130	220700	.200	150.00	750.00	105.00	525.00	70.00	
POSC140	220700	.200	150.00	750.00	69.00	345.00	46.00	
POSC160	220700	.200	150.00	750.00	69.00	345.00	46.00	
***** POSC		4.000	3000.00	750.00	2532.00	633.00	84.40	
PSY 120	200100	4.600	3429.00	745.43	3177.00	690.65	92.65	

SKDSOW-INS
 RUN ON: 10-18-2010 09:09:53
 REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***

GROSSMONT COLLEGE
 SUBJECT WSCHE ANALYSIS

This reports excludes sections with method of instruction 40 work experience and non-credit.
 Current enrollment is used for OE/OE and positive attendance sections.
 Census enrollment is used for all other sections.
 Sections coded not valid for FTES are omitted.

SUBJECT	TOP	HEADCNT	EARN WSCH	FTEF	WSCH/FTEF
ANTH	220200	465	1395.00	2.0000	697.5000
AOJ	210500	1673	6086.32	10.8677	560.0375
ARBC	111200	1112	536.00	1.5320	349.8694
ART	100200	732	2619.00	4.2650	614.0679
ART	100210	255	1500.00	2.8390	528.3550
ART	100230	191	1023.00	2.2980	445.1697
ART	100220	91	546.00	1.3320	409.9099
ART	101100	667	2624.10	6.4050	409.6955
ASL	085000	364	1090.00	3.0000	363.3333
ASTR	191100	436	1308.00	2.4000	545.0000
BIO	040100	1940	10717.00	14.7010	728.9980
BOT	051400	871	2373.06	6.4910	365.5923
BOT	051420	31	93.00	0.2000	465.0000
BOT	050200	52	119.00	0.4160	286.0576
BUS	050100	661	1960.00	4.0830	480.0391
BUS	050600	97	291.00	0.8000	363.7500
BUS	050900	109	327.00	0.8000	408.7500
BUS	050200	676	2596.00	4.2720	607.6779
BUS	130100	141	423.00	0.8000	528.7500
BUS	050800	74	204.81	0.7340	279.0326
CA	130630	76	134.00	0.3340	401.1976
CCS	220300	453	1359.00	3.2000	424.6875
CD	130500	1398	3978.77	7.5020	530.3612
CHEM	190500	718	4463.00	8.6170	517.9296
CHIN	110700	31	155.00	0.3330	465.4654
COMM	150600	2044	6192.45	14.2300	435.1686
CSIS	070100	1180	4984.00	12.0390	413.9878
CVTE	121300	377	2189.00	5.6910	384.6424
DANC	100800	604	1814.00	4.0980	442.6549
ECON	220400	995	2985.00	4.6000	648.9130
ED	080200	13	39.00	0.2000	195.0000
ENGL	150100	5351	17129.39	48.3768	354.0827
ES	083500	3770	8439.50	16.0610	525.4654
ES	083550	254	2540.00	4.4400	572.0720
ESL	493100	908	3934.00	11.2430	349.9066
FREN	110200	205	993.00	2.8640	346.7178
FS	130100	144	432.00	0.8000	540.0000
GEOG	220600	777	2334.63	4.4000	530.4545
GEOG	191400	239	663.63	1.7670	375.5687
GERM	110300	197	929.00	2.5310	367.0485
HED	083700	1038	3114.00	3.8000	819.4736
HESC	219900	152	473.25	1.0000	473.2500
HIST	220500	2395	7263.00	12.0000	605.2500
HUM	490300	528	1584.00	3.4000	465.8823
ITAL	110400	62	310.00	0.6660	465.4654
JAPN	110800	154	722.00	1.5320	471.2793

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	MAX WSCH	WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ART 100	100200	1.200	1170.00	1170.00	975.00	1026.00	855.00	87.69	
ART 120	100200	.666	360.00	360.00	540.54	354.00	531.53	98.33	
ART 121	100210	.333	180.00	180.00	540.54	168.00	504.50	93.33	
ART 124	100210	1.665	900.00	900.00	540.54	1008.00	605.40	112.00	
ART 125	100210	1.332	180.00	180.00	540.54	198.00	594.59	110.00	
ART 126	100230	1.332	720.00	720.00	540.54	690.00	518.01	95.83	
ART 127	100230	.666	240.00	240.00	360.36	258.00	387.38	107.50	
ART 129	100220	1.332	600.00	600.00	450.45	528.00	396.39	88.00	
ART 130	100220	.333	150.00	150.00	450.45	132.00	396.39	88.00	
ART 131	100200	.333	180.00	180.00	540.54	144.00	432.43	80.00	
ART 137A	100230	.300	390.00	390.00	975.00	165.00	550.00	16500.00	
ART 140	100200	.400	390.00	390.00	975.00	258.00	645.00	66.15	
ART 141	100200	.400	390.00	390.00	975.00	189.00	472.50	48.46	
ART 142	100200	.200	195.00	195.00	975.00	175.00	375.00	48.46	
ART 143	100200	.200	195.00	195.00	975.00	175.00	375.00	30.76	
ART 145	100200	1.332	720.00	720.00	540.54	726.00	545.04	40.00	
ART 150	101100	1.666	360.00	360.00	540.54	336.00	504.50	100.83	
ART 151	101100	.333	180.00	180.00	540.54	162.00	486.48	90.00	
ART 152	101100	.333	180.00	180.00	540.54	162.00	486.48	90.00	
ART 154	101100	.200	175.00	175.00	375.00	72.00	360.00	96.00	
ART 159A	101100	.750	120.00	120.00	360.36	555.00	740.00	55500.00	
ART 180	101100	.333	171.00	171.00	171.00	114.00	342.34	95.00	
ART 199	100200	.333	180.00	180.00	540.54	138.00	57.00	33.33	
ART 230	100210	.333	180.00	180.00	540.54	138.00	414.41	76.66	
ART 252	101100	.333	120.00	120.00	360.36	156.00	468.46	86.66	
ART 254	101100	.333	120.00	120.00	360.36	156.00	468.46	75.00	
*****	ART	14.506	8151.00	8151.00	561.90	7854.00	541.43	96.35	
COMM105A	150600	.400	150.00	150.00	375.00	102.00	255.00	68.00	
COMM120	150600	4.400	1980.00	1980.00	450.00	1956.00	444.54	98.78	
COMM122	150600	2.800	1260.00	1260.00	450.00	1173.00	418.92	93.09	
COMM123	150600	.200	90.00	90.00	450.00	33.00	165.00	36.66	
COMM128	150600	.200	150.00	150.00	750.00	108.00	540.00	72.00	
COMM135	150600	.200	190.00	190.00	450.00	190.00	450.00	100.00	
COMM137	150600	1.800	810.00	810.00	450.00	804.00	446.66	99.25	
COMM144	150600	.200	90.00	90.00	450.00	72.00	360.00	80.00	
COMM145	150600	.600	261.00	261.00	435.00	264.00	440.00	101.14	
COMM199	150600	.555	260.00	260.00	468.46	170.00	306.30	65.38	
COMM240A	150600	11.355	5144.00	5144.00	453.01	4775.00	420.51	92.82	
*****	COMM								
DANC078A	100800	.111	50.00	50.00	450.45	40.00	360.36	80.00	
DANC080A	100800	.501	225.00	225.00	449.10	204.00	407.18	90.66	
DANC080B	100800	.167	75.00	75.00	449.10	63.00	377.24	84.00	
DANC081A	100800	.167	75.00	75.00	449.10	102.00	610.77	136.00	
DANC084A	100800	.501	225.00	225.00	449.10	183.00	365.26	81.33	
DANC084B	100800	.167	75.00	75.00	449.10	60.00	359.28	80.00	
DANC088A	100800	.334	150.00	150.00	449.10	114.00	341.31	76.00	
DANC088B	100800	.167	75.00	75.00	449.10	75.00	449.10	100.00	

*** CENSUS CLASSES ***

*** CENSUS CLASSES ***

*** CENSUS CLASSES ***

SKDSOW-INS
 RUN ON: 10-20-2010 09:02:26
 REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***
 GROSSMONT COLLEGE ANALYSIS
 SUBJECT WSCI TERM CLASSES ***

DIVISION -- COMMUNICATION AND FINE ARTS *** DAILY CENSUS CLASSES ***

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ART 170	101100	.525	144.00	274.28	138.00	262.85	95.83	
ART 171	101100	.350	96.00	274.28	84.00	240.00	87.50	
ART 174	101100	.175	48.00	274.28	45.00	257.14	93.75	
ART 175	101100	.175	48.00	274.28	42.00	240.00	87.50	
ART 176	100210	.175	48.00	274.28	42.00	240.00	87.50	
ART 178	101100	.175	48.00	274.28	51.00	291.42	106.25	
ART 179A	101100	.450	144.00	320.00	133.50	296.66	92.70	
ART 274	101100	.175	48.00	274.28	42.00	240.00	87.50	
ART 275	101100	.175	48.00	274.28	36.00	205.71	75.00	
ART 278	101100	.175	48.00	274.28	57.00	325.71	118.75	
ART ***	ART	2.550	720.00	282.35	670.50	262.94	93.12	
COMM120	150600	.800	360.00	450.00	342.00	427.50	95.00	
COMM122	150600	1.400	630.00	450.00	570.00	407.14	90.47	
COMM124	150600	.400	420.00	1050.00	480.00	1200.00	114.28	
COMM137	150600	.800	270.00	337.50	274.50	343.12	101.66	
COMM ***	COMM	3.400	1680.00	494.11	1666.50	490.14	99.19	
DANC117A	100800	.167	75.00	449.10	97.50	583.83	130.00	
DANC219	100800	.375	150.00	400.00	67.50	180.00	45.00	
DANC ***	DANC	.542	225.00	415.12	165.00	304.42	73.33	
MCOM110	060100	.200	48.00	240.00	48.00	240.00	100.00	
MCOM111	060100	.267	80.00	299.62	88.00	329.58	110.00	
MCOM199	060100	.467	6.00	6.00	6.00	6.00	100.00	
MCOM ***	MCOM	.467	134.00	286.93	142.00	304.06	105.97	
MUS 172	100400	.278	75.00	449.10	40.05	144.06	4005.00	
MUS ***	MUS	.278	150.00	400.00	40.05	144.06	4005.00	
THTR112	100700	.300	90.00	300.00	84.00	280.00	93.33	
THTR113	100700	.300	60.00	200.00	78.00	260.00	130.00	
THTR122	100700	.200	60.00	300.00	44.00	220.00	73.33	
THTR124	100700	.200	40.00	200.00	52.00	260.00	130.00	
THTR145	100700	.300	60.00	200.00	102.00	340.00	170.00	
THTR ***	THTR	1.300	310.00	238.46	360.00	276.92	116.12	

***** COMMUNICATION AND FINE ARTS *****
 8.537 3069.00 359.49 3044.05 356.57 99.18

This reports excludes sections with method of instruction 40 work experience and non-credit.
 Current enrollment is used for OE/OE and positive attendance sections.
 Census enrollment is used for all other sections.
 Sections coded not valid for FTES are omitted.

SUBJECT	TOP	HEADCNT	EARN	WSCH	FTEF	WSCH/FTEF
ANTH	220200	612	1836.00	0.00	2.6000	706.1538
AOJ	210500	1488	5313.21	0.00	9.3318	569.3660
ARBC	111200	82	410.00	0.00	0.9990	410.4104
ART	100200	698	2358.00	0.00	3.5990	655.1819
ART	100210	266	1554.00	0.00	2.8390	547.3758
ART	100230	213	1113.00	0.00	2.2980	484.3342
ART	100220	110	660.00	0.00	1.6650	396.3963
ART	101100	727	2839.50	0.00	16.5550	426.6716
ASL	085000	368	1104.00	0.00	2.2500	432.9411
ASTR	191100	414	1242.00	0.00	5.6454	564.5454
BIO	040100	1955	10819.00	0.00	14.2670	758.3234
BIO	051400	711	1836.50	0.00	4.7790	384.2854
BOT	051420	229	87.00	0.00	0.2000	435.0000
BUS	050200	827	3114.00	0.00	4.8880	637.0703
BUS	050100	672	2016.00	0.00	3.7500	537.6000
BUS	051400	116	268.00	0.00	1.0672	251.1244
BUS	050600	96	288.00	0.00	0.6000	480.0000
BUS	050900	129	352.50	0.00	0.9000	391.6666
BUS	130100	148	444.00	0.00	0.8000	555.0000
BUS	050800	66	115.35	0.00	0.4310	266.3972
CA	130630	114	160.00	0.00	0.4030	399.0024
CCS	220300	580	1740.00	0.00	3.6000	483.3333
CD	130500	1300	3699.50	0.00	7.0670	523.4894
CHEM	190500	788	4833.00	0.00	8.6000	561.9767
CHIN	110700	29	145.00	0.00	0.3330	435.4354
COMM	150600	2138	6441.50	0.00	14.7550	436.5638
CSIS	070100	1227	5262.50	0.00	13.4330	391.8466
CVTE	121300	415	2183.00	0.00	6.4300	339.3440
DANC	100800	638	1955.50	0.00	4.4010	444.3308
ECON	220400	1046	3138.00	0.00	4.2000	747.1428
ED	080200	28	84.00	0.00	0.4000	210.0000
ENGL	150100	4819	15056.93	0.00	42.5527	353.8419
ES	083500	3727	1330.00	0.00	15.5630	550.5204
ES	083550	146	1330.00	0.00	4.4410	299.4820
FREN	493100	1002	4088.00	0.00	11.6430	351.1122
FREN	110200	226	1100.00	0.00	2.8640	384.0782
FS	130100	175	525.00	0.00	0.8000	656.2500
GEOG	220600	709	2127.00	0.00	4.0000	531.7500
GEOG	191400	267	901.00	0.00	2.1330	422.4097
GERM	110300	208	992.00	0.00	2.5310	391.9399
HED	083700	1012	3036.00	0.00	3.8000	798.9473
HESC	219900	1076	148.35	0.00	0.5840	254.0239
HIST	220500	2405	7215.00	0.00	12.0000	601.2500
HUM	490300	515	1545.00	0.00	3.0000	515.0000
ITAL	110400	61	305.00	0.00	0.6660	457.9579
JAPN	110800	156	780.00	0.00	1.6650	468.4684

SKDSQW-INS
 RUN ON: 10-2010 09:02:26
 REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***
 GROSSMONT COLLEGE ANALYSIS
 SUBJECT WSCI TERM CLASSES ***

DIVISION -- HUMANITIES, SOCIAL & BEHAV SCIENCES
 *** CENSUS CLASSES ***

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH/ FTEF	EARNED WSCH	EARNED WSCH/ FTEF	% OF MAX
HIST100	220500	1.200	894.00	745.00	762.00	635.00	85.23
HIST101	220500	1.600	1167.00	729.37	849.00	530.62	72.75
HIST105	220500	.800	588.00	735.00	309.00	386.25	52.55
HIST106	220500	.600	450.00	751.66	261.00	435.00	58.00
HIST108	220500	1.800	1353.00	751.66	1404.00	780.00	103.76
HIST109	220500	2.800	2088.00	745.71	1713.00	611.78	82.04
HIST114	220500	.200	150.00	750.00	108.00	540.00	72.00
HIST115	220500	.400	294.00	735.00	282.00	705.00	95.91
HIST123	220500	.200	150.00	750.00	147.00	735.00	98.00
HIST124	220500	.200	150.00	750.00	168.00	840.00	112.00
HIST135	220500	.200	150.00	750.00	141.00	705.00	94.00
HIST137	220500	.200	144.00	720.00	66.00	360.00	50.00
HIST155	220500	.200	150.00	750.00	72.00	330.00	44.00
***** HIST		10.400	7728.00	743.07	6282.00	604.03	81.28
HUM 110	490300	1.800	1260.00	700.00	945.00	525.00	75.00
HUM 120	490300	.600	432.00	720.00	312.00	520.00	72.22
HUM 125	490300	.200	150.00	750.00	111.00	555.00	74.00
HUM 160	490300	.200	150.00	750.00	48.00	240.00	32.00
***** HUM		2.800	1992.00	711.42	1416.00	505.71	71.08
ITAL120	110400	.333	150.00	450.45	185.00	555.55	123.33
ITAL121	110400	.333	150.00	450.45	120.00	360.36	80.00
***** ITAL		.666	300.00	450.45	305.00	457.95	101.66
JAPN120	110800	.999	450.00	450.45	515.00	515.51	114.44
JAPN121	110800	.333	150.00	450.45	140.00	420.42	93.33
JAPN220	110800	.333	150.00	450.45	125.00	375.37	83.33
***** JAPN		1.665	750.00	450.45	780.00	468.46	104.00
PHIL110	150900	2.000	1461.00	730.50	1101.00	550.50	75.35
PHIL112	150900	.200	150.00	750.00	162.00	810.00	108.00
PHIL118	150900	.200	150.00	750.00	96.00	480.00	64.00
PHIL125	150900	.400	300.00	750.00	288.00	720.00	96.00
PHIL130	150900	1.200	900.00	750.00	669.00	557.50	74.33
PHIL140	150900	.200	150.00	750.00	144.00	720.00	96.00
***** PHIL		4.200	3111.00	740.71	2460.00	585.71	79.07
POSC120	220700	.800	540.00	675.00	468.00	585.00	86.66
POSC121	220700	1.600	1200.00	750.00	1074.00	671.25	89.50
POSC130	220700	.200	150.00	750.00	69.00	345.00	46.00
POSC140	220700	.200	150.00	750.00	147.00	735.00	98.00
POSC150	220700	.200	150.00	750.00	117.00	585.00	78.00
***** POSC		3.000	2190.00	730.00	1875.00	625.00	85.61
PSY 120	200100	4.800	3555.00	740.62	3042.00	633.75	85.56
PSY 125	200100	.200	144.00	720.00	117.00	585.00	81.25
PSY 130	200100	.200	150.00	750.00	108.00	540.00	72.00
PSY 134	200100	.800	600.00	750.00	564.00	705.00	94.00
PSY 138	200100	.800	594.00	742.50	504.00	630.00	84.84

RUN ON: -18-2010 09:02:26
 REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHOKI TERM CLASSES ***

GROSSMONT COLLEGE
 SUBJECT H ANALYSIS

This reports excludes sections with method of instruction 40 work experience and non-credit.
 Current enrollment is used for OE/OE and positive attendance sections.
 Census enrollment is used for all other sections.
 Sections coded not valid for FTES are omitted.

SUBJECT	TOP	HEADCNT	EARN	WSCH	FTEF	WSCH/FTEF
ANTH	220200	612	1836.00		2.6000	706.1538
AOJ	210500	1488	5313.21		9.3318	569.3660
ARBC	111200	82	410.00		0.9990	410.4104
ART	100200	698	2358.00		0.9990	655.1819
ART	100210	266	1554.00		2.8390	547.3758
ART	100230	213	1113.00		2.2980	484.3342
ART	100220	110	1660.00		1.6650	396.3963
ART	101100	727	2839.50		6.6550	426.6716
ASL	085000	368	1104.00		4.3294	432.9411
ASTR	191100	414	1242.00		2.2000	564.5454
BIO	040100	1955	10819.00		14.2670	758.3234
BOT	051400	1711	1836.50		4.7790	384.2854
BOT	051420	29	87.00		0.2000	435.0000
BUS	050200	827	3114.00		4.8880	637.0703
BUS	050100	672	2016.00		3.7500	537.6000
BUS	051400	116	268.00		1.0672	251.1244
BUS	050600	96	288.00		0.6000	480.0000
BUS	050900	129	352.50		0.9000	391.6666
BUS	130100	148	444.00		0.8000	555.0000
BUS	050800	66	115.35		0.4330	266.3972
CA	130630	114	160.00		0.4010	399.0024
CCS	220300	1580	1740.00		3.6000	483.3333
CHEM	130500	1300	3699.50		7.0670	523.4894
CHIN	190500	1788	4833.00		8.6000	561.9767
COMM	110700	29	145.00		0.3330	435.4354
COMM	150600	2138	6441.50		14.7550	436.5638
CSIS	070100	1227	5262.50		13.4300	391.8466
CVTE	121300	415	2183.00		6.4300	339.3440
DANC	100800	638	1955.50		4.4010	444.3308
ECON	220400	1046	3138.00		4.4000	747.1428
ED	080200	28	84.00		0.4000	210.0000
ENGL	150100	4819	15056.93		42.5527	353.8419
ES	083500	3727	8567.75		15.5630	550.5204
ES	083550	146	1330.00		4.4410	299.4820
ESL	493100	1002	4088.00		11.6430	351.1122
FREN	110200	226	1100.00		0.8640	384.0782
FS	130100	175	525.00		0.8000	656.2500
GEOG	220600	709	2127.00		4.0000	531.7500
GEOG	191400	267	901.00		2.1330	422.4097
GERM	110300	208	992.00		2.5310	391.9399
HED	083700	1012	3036.00		3.8000	798.9473
HESC	219900	1076	148.35		0.5840	254.0239
HIST	220500	2405	7215.00		12.0000	601.2500
HUM	490300	515	1545.00		3.0000	515.0000
ITAL	110400	61	305.00		0.6660	457.9579
JAPN	110800	156	780.00		1.6650	468.4684

GROSSMONT COLLEGE
 SUBJECT WSCH ANALYSIS

*** CENSUS CLASSES ***

DIVISION -- COMMUNICATION AND FINE ARTS

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ART 100	100200	1.000	975.00	975.00	975.00	930.00	930.00	95.38
ART 120	100200	.999	540.00	540.00	540.54	552.00	552.55	102.22
ART 121	100210	.333	180.00	180.00	540.54	186.00	558.55	103.33
ART 124	100210	1.998	1080.00	1080.00	540.54	1122.00	561.56	103.38
ART 126	100230	1.332	720.00	720.00	540.54	702.00	527.02	97.50
ART 127	100230	.666	240.00	240.00	360.36	192.00	288.28	80.00
ART 129	100220	1.332	600.00	600.00	450.45	522.00	391.89	87.00
ART 131	100200	.333	180.00	180.00	540.54	144.00	432.43	80.00
ART 137A	100230	.300	390.00	390.00	975.00	156.00	520.00	156.00
ART 140	100200	.400	390.00	390.00	975.00	315.00	787.50	80.76
ART 141	100200	.400	390.00	390.00	975.00	270.00	675.00	69.23
ART 142	100200	.200	195.00	195.00	975.00	96.00	480.00	49.23
ART 143	100200	.200	195.00	195.00	975.00	180.00	900.00	92.30
ART 145	100200	1.200	900.00	900.00	975.00	69.00	345.00	35.38
ART 150	101100	.666	360.00	360.00	540.54	882.00	529.72	98.00
ART 151	101100	.333	180.00	180.00	540.54	294.00	441.44	81.66
ART 152	101100	.750	180.00	180.00	540.54	162.00	486.48	90.00
ART 159A	101100	.333	120.00	120.00	360.36	102.00	306.30	85.00
ART 184	100210	.333	99.00	99.00	99.00	99.00	99.00	100.00
ART 199	100220	.333	150.00	150.00	450.45	96.00	288.28	64.00
ART 229	101100	.333	60.00	60.00	300.00	63.00	315.00	105.00
ART 253A	101100	.333	120.00	120.00	360.36	90.00	270.00	75.00
ART 299	100200	14.639	7989.00	7989.00	545.73	126.00	378.27	105.00
*****	ART					7923.00	541.22	99.17
COMM090A	150600	.075	75.00	75.00	1000.00	48.00	640.00	64.00
COMM105A	150600	.600	225.00	225.00	375.00	192.00	320.00	85.33
COMM120	150600	4.200	1890.00	1890.00	450.00	2037.00	485.00	107.77
COMM122	150600	3.200	1431.00	1431.00	447.18	1425.00	445.31	99.58
COMM128	150600	1.200	150.00	150.00	750.00	114.00	570.00	76.00
COMM137	150600	1.800	810.00	810.00	450.00	771.00	428.33	95.18
COMM145	150600	.800	360.00	360.00	450.00	387.00	483.75	107.50
COMM240A	150600	.555	260.00	260.00	468.46	120.00	216.21	46.15
*****	COMM	11.430	5201.00	5201.00	455.03	5094.00	445.66	97.94
DANC074A	100800	.111	50.00	50.00	450.45	48.00	432.43	96.00
DANC078A	100800	.111	50.00	50.00	450.45	50.00	450.45	100.00
DANC080A	100800	.501	225.00	225.00	449.10	192.00	383.23	85.33
DANC080B	100800	.167	75.00	75.00	449.10	54.00	323.35	72.00
DANC081A	100800	.334	150.00	150.00	449.10	81.00	485.02	108.00
DANC084A	100800	.167	75.00	75.00	449.10	144.00	431.13	96.00
DANC084B	100800	.334	150.00	150.00	449.10	60.00	359.28	80.00
DANC088A	100800	.334	150.00	150.00	449.10	144.00	431.13	96.00
DANC088B	100800	.334	150.00	150.00	449.10	135.00	404.19	90.00
DANC094A	100800	.167	75.00	75.00	449.10	198.00	592.81	132.00
DANCL16	100800	.334	150.00	150.00	449.10	66.00	395.20	88.00
DANCL17A	100800	.111	50.00	50.00	449.10	234.00	700.59	156.00
DANCL140	100800	.111	50.00	50.00	449.10	36.00	324.32	72.00

SKDSOW-INS
 RUN ON: 10-16-2010 08:56:26
 REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***

GROSSMONT COLLEGE
 SUBJECT WSC ANALYSIS

*** DAILY CENSUS CLASSES ***

DIVISION -- COMMUNICATION AND FINE ARTS

SUBJECT	TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	MAX WSCH/FTEF	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
ART 170	101100	.525	162.00	308.57	153.00	291.42	94.44	
ART 171	101100	.350	108.00	308.57	99.00	282.85	91.66	
ART 174	101100	.175	54.00	308.57	39.00	222.85	72.22	
ART 175	101100	.175	54.00	308.57	39.00	222.85	72.22	
ART 177	101100	.175	48.00	274.28	45.00	257.14	93.75	
ART 178	101100	.175	54.00	308.57	57.00	325.71	105.55	
ART 179A	101100	.375	135.00	360.00	102.00	272.00	75.55	
ART 240	100210	.175	60.00	342.85	42.00	240.00	70.00	
ART 278	101100	.175	54.00	308.57	51.00	291.42	94.44	
*****	ART	2.300	729.00	316.95	627.00	272.60	86.00	
COMM120	150600	.200	70.31	351.55	73.13	365.65	104.01	
COMM122	150600	1.200	540.00	450.00	453.00	377.50	83.88	
COMM124	150600	.400	420.00	1050.00	516.00	1290.00	122.85	
COMM137	150600	.400	180.00	450.00	186.00	465.00	103.33	
*****	COMM	2.200	1210.31	550.14	1228.13	558.24	101.47	
THTR109	100700	.300	120.00	400.00	18.00	60.00	15.00	
THTR111	100700	.300	60.00	200.00	144.00	480.00	240.00	
THTR122	100700	.200	60.00	300.00	20.00	100.00	33.33	
THTR124	100700	.200	60.00	300.00	84.00	420.00	140.00	
*****	THTR	1.000	300.00	300.00	266.00	266.00	88.66	

***** COMMUNICATION AND FINE ARTS *****

5.500 2239.31 407.14 2121.13 385.66 94.72

SAUSSON-LINS
RUN ON: 10
REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***

GROSSMONT LEGE
SUBJECT WSC NALYSIS

This reports excludes sections with method of instruction 40 work experience and non-credit.
Current enrollment is used for OE/OE and positive attendance sections.
Census enrollment is used for all other sections.
Sections coded not valid for FTES are omitted.

SUBJECT	TOP	HEADCNT	EARN	WSCH	FTFE	WSCH/FTFE
ANTH	220200	502	1506.00	0.00	2.2000	684.5454
AOJ	210500	1488	5107.50	0.00	8.9540	570.4154
ARBC	111200	70	304.00	0.00	0.8660	351.0392
ART	100200	774	2781.00	0.00	4.0650	684.1328
ART	100210	249	1452.00	0.00	2.8390	511.4476
ART	100230	201	1050.00	0.00	2.2980	456.9190
ART	100220	103	618.00	0.00	1.6650	371.1711
ART	101100	679	2649.00	0.00	6.0720	436.2648
ASL	085000	370	1087.00	0.00	2.3330	465.9237
ASTR	191100	401	1203.00	0.00	2.2000	546.8181
BIO	040100	2036	11171.00	0.00	14.7010	759.8802
BOT	051400	896	2487.73	0.00	4.5260	549.6531
BOT	051420	41	123.00	0.00	0.2000	615.0000
BUS	050200	853	3158.00	0.00	4.7540	664.2827
BUS	050100	635	1891.00	0.00	3.4330	550.8301
BUS	051400	201	436.00	0.00	0.8000	545.0000
BUS	050600	117	351.00	0.00	0.8000	438.7500
BUS	050900	145	397.00	0.00	0.8670	457.9008
BUS	130100	170	510.00	0.00	0.8000	637.5000
BUS	050800	90	241.00	0.00	0.7330	328.7858
CA	130630	77	117.00	0.00	0.3340	350.2994
CCS	220300	550	1615.50	0.00	3.0000	538.5000
CD	130500	1304	3903.00	0.00	7.6340	511.2653
CHEM	190500	803	4927.00	0.00	8.8170	558.8068
CHIN	110700	17	85.00	0.00	0.3330	255.2552
COMM	150600	2087	6322.13	0.00	13.8393	463.8393
CSIS	070100	1557	6523.10	0.00	15.5523	419.4299
CSIS	070300	44	22.00	0.00	0.0660	333.3333
CVTE	121300	374	2202.00	0.00	6.0160	366.0239
DANC	100800	601	1817.50	0.00	4.6058	394.6111
ECON	220400	1141	3423.00	0.00	4.4000	777.9545
ED	080200	14	42.00	0.00	0.2000	210.0000
ENGL	150100	5315	16895.96	0.00	46.1890	365.8005
ES	083500	3848	8635.00	0.00	16.0790	537.0358
ES	083550	205	2050.00	0.00	3.8850	527.6705
ESL	493100	1087	4545.00	0.00	12.1350	374.5364
FREN	110200	2255	1087.00	0.00	2.8640	379.5391
FS	130100	162	486.00	0.00	0.8000	607.5000
GEOG	220600	816	2448.00	0.00	4.2000	582.8571
GEOG	191400	245	735.00	0.00	1.5000	490.0000
GERM	110300	243	1155.00	0.00	2.5310	456.3413
HED	083700	1002	2967.00	0.00	3.5000	847.7142
HESC	219900	136	408.00	0.00	0.8000	510.0000
HIST	220500	2572	7616.63	0.00	12.4000	614.2443
HUM	490300	561	1683.00	0.00	3.2000	525.9375
ITAL	110400	67	335.00	0.00	0.6660	503.0030

DIVISION -- HUMANITIES, SOCIAL & BEHAV SCIENCES *** CENSUS CLASSES ***

SUBJECT TOP	TOTAL FTEF	MAX WSCH	MAX WSCH	WSCH/FTEF MAX	EARNED WSCH	EARNED WSCH/FTEF	% OF MAX
HIST108	2.400	1743.00	1743.00	726.25	1704.00	710.00	97.76
HIST109	2.600	1857.00	1857.00	714.23	1674.00	643.84	90.14
HIST114	.400	294.00	294.00	735.00	216.00	540.00	73.46
HIST115	.400	300.00	300.00	720.00	183.00	457.50	61.00
HIST122	.400	144.00	144.00	720.00	117.00	585.00	81.25
HIST124	.400	240.00	240.00	600.00	216.00	540.00	90.00
HIST127	.200	150.00	150.00	750.00	132.00	660.00	88.00
HIST135	.200	150.00	150.00	750.00	135.00	675.00	90.00
HIST137	.200	190.00	190.00	450.00	48.00	240.00	53.33
HIST154	.200	150.00	150.00	750.00	54.00	270.00	36.00
***** HIST	11.600	8259.00	8259.00	711.98	7167.00	617.84	86.77
HUM 110	2.000	1326.00	1326.00	663.00	1143.00	571.50	86.19
HUM 120	.600	390.00	390.00	650.00	303.00	505.00	77.69
HUM 130	.200	150.00	150.00	750.00	51.00	255.00	34.00
HUM 135	.200	150.00	150.00	750.00	126.00	630.00	84.00
HUM 170	.200	150.00	150.00	750.00	60.00	300.00	40.00
***** HUM	3.200	2166.00	2166.00	676.87	1683.00	525.93	77.70
ITAL120	.666	275.00	275.00	412.91	335.00	503.00	121.81
***** ITAL	.666	275.00	275.00	412.91	335.00	503.00	121.81
JAPN120	.999	450.00	450.00	450.45	465.00	465.46	103.33
JAPN121	.333	150.00	150.00	450.45	130.00	390.39	86.66
JAPN250	.200	60.00	60.00	300.00	69.00	345.00	115.00
***** JAPN	1.532	660.00	660.00	430.80	664.00	433.42	100.60
PHIL110	2.000	1500.00	1500.00	750.00	1407.00	703.50	93.80
PHIL114	.200	150.00	150.00	750.00	111.00	555.00	74.00
PHIL116	.200	150.00	150.00	750.00	138.00	690.00	92.00
PHIL125	.400	300.00	300.00	750.00	255.00	637.50	85.00
PHIL130	1.400	1050.00	1050.00	750.00	768.00	548.57	73.14
PHIL140	.400	300.00	300.00	750.00	156.00	390.00	52.00
PHIL150	.200	105.00	105.00	525.00	48.00	240.00	45.71
PHIL199	.200	9.00	9.00	9.00	9.00	9.00	100.00
***** PHIL	4.800	3564.00	3564.00	742.50	2892.00	602.50	81.14
POSC120	1.000	750.00	750.00	750.00	675.00	675.00	90.00
POSC121	2.200	1650.00	1650.00	750.00	1461.00	664.09	88.54
POSC124	.200	150.00	150.00	750.00	78.00	390.00	52.00
POSC130	.200	150.00	150.00	750.00	111.00	555.00	74.00
POSC140	.200	150.00	150.00	750.00	123.00	615.00	82.00
POSC160	.200	150.00	150.00	750.00	102.00	510.00	68.00
***** POSC	4.000	3000.00	3000.00	750.00	2550.00	637.50	85.00
PSY 120	4.200	3129.00	3129.00	745.00	3165.00	753.57	101.15
PSY 125	.200	150.00	150.00	750.00	141.00	705.00	94.00
PSY 130	.200	150.00	150.00	750.00	114.00	570.00	76.00
PSY 134	1.000	735.00	735.00	735.00	732.00	732.00	99.59
PSY 138	.800	594.00	594.00	742.50	546.00	682.50	91.91

2010 08:56:26
 RUN ON: 10
 REPORT INCLUDES: GROSSMONT COLLEGE ONLY *** ALL SHORT TERM CLASSES ***

GROSSMONT
 SUBJECT WSC
 ANALYSIS

This reports excludes sections with method of instruction 40 work experience and non-credit.
 Current enrollment is used for OE/OE and positive attendance sections.
 Census enrollment is used for all other sections.
 Sections coded not valid for FTES are omitted.

SUBJECT	TOP	HEADCNT	EARN WSCH	FTEF	WSCH/FTEF
ANTH	220200	502	1506.00	2.2000	684.5454
AOJ	210500	1488	5107.50	8.9540	570.4154
ARBC	111200	70	304.00	0.8660	351.0392
ART	100200	774	2781.00	4.0650	684.1328
ART	100210	249	1452.00	2.22980	511.4476
ART	100230	201	1050.00	1.6650	456.9190
ART	100220	103	618.00	1.60720	371.1711
ART	101100	679	2649.00	2.33300	436.2648
ASL	085000	370	1087.00	2.20000	465.9237
ASTR	191100	401	1203.00	14.7010	546.8181
BIO	040100	2036	11171.00	14.5260	759.8802
BOT	051400	896	2487.73	0.20000	549.6531
BOT	051420	41	123.00	0.20000	615.0000
BUS	050200	853	3158.00	4.7540	664.2827
BUS	050100	635	1891.00	3.4330	550.8301
BUS	051400	201	436.00	0.80000	545.0000
BUS	050600	117	351.00	0.80000	438.7500
BUS	050900	145	397.00	0.8670	457.9008
BUS	130100	170	510.00	0.80000	637.5000
BUS	050800	90	241.00	0.7330	328.7858
CA	130630	77	117.00	0.3340	350.2994
CCS	220300	550	1615.50	3.00000	538.5000
CD	130500	1304	3903.00	7.6340	511.2653
CHEM	190500	803	4927.00	8.8170	558.8068
CHIN	110700	17	85.00	0.3330	255.2552
COMM	150600	2087	6322.13	13.6300	463.8393
CSIS	070100	1557	6523.10	15.5523	419.4299
CSIS	070300	44	22.00	0.0660	333.3333
CVTE	121300	374	2202.00	6.0160	366.0239
DANC	100800	601	1817.50	4.6058	394.6111
ECON	220400	1141	3423.00	4.40000	777.9545
ED	080200	14	42.00	0.20000	210.0000
ENGL	150100	5315	16895.96	46.1890	365.8005
ES	083500	3848	8635.00	16.0790	537.0358
ES	083550	205	2050.00	3.8850	527.6705
ESL	493100	1087	4545.00	12.1350	374.5364
FREN	110200	225	1087.00	12.8640	379.5391
FS	130100	162	486.00	0.80000	607.5000
GEOG	220600	816	2448.00	4.20000	582.8571
GEOG	191400	245	735.00	1.50000	490.0000
GERM	110300	243	1155.00	2.5310	456.3413
HED	083700	1002	2967.00	3.50000	847.7142
HESC	219900	136	408.00	0.80000	510.0000
HIST	220500	2572	7616.63	12.40000	614.2443
HUM	490300	561	1683.00	13.20000	525.9375
ITAL	110400	67	335.00	0.6660	503.0030

APPENDIX 12

12.1 Department Equivalencies

GCCCD Equivalency Criteria

The Academic Senate for California Community Colleges has consistently supported the following basic principles for granting equivalency:

- Equivalent to the minimum qualifications means *equal to* the minimum qualifications, not nearly equal.
- The applicant must provide evidence of attaining coursework or experience equal to the general education component of a regular associate or bachelor's degree.
- The applicant must provide evidence of attaining the skills and knowledge provided by specialized course work required for a master's degree (for disciplines on the Master's List) or requisite experience or coursework (for disciplines on the Non-Master's List).

The Academic Senate believes that faculty members must exemplify to their students the value of an education that is both well-rounded and specialized.

References: Education Code §§ 87359 and 87360

Please select your college and the appropriate box (1 or 2) below.

CC

GC Discipline Name: Photography Contact Name: Suda House Ext. 7272

1. The discipline criteria listed below have been reviewed and agreed upon by discipline experts at both colleges.

2. We have no discipline counterpart at the other college.

List the discipline equivalency criteria below (attach an additional sheet if necessary):

Option A

BA/BS/BFA in Art, Visual Art, Photography, Media Communications, New Genres or equivalent time/lens-based majors/emerging fields

AND

4 years experience in the field that can be documented by employers/publications and/or resume (confirmation/reference checks required)

Option B

AA/AS in Art with an emphasis in Art, Visual Art, Photography, Media Communications, New Genres or equivalent time/lens-based majors/emerging fields

AND

6 years experience in the field that can be documented by employers/publications and/or resume (confirmation/reference checks required)

Option C

15 years of experience as a professional photographer that can be documented by employers/publications and/or resume (confirmation/reference checks required)

AND

Evidence of graduate-level skills in presentation, in both oral and documented written format

PLEASE RETURN THIS FORM DIRECTLY TO THE OFFICE OF VPI / VPAA FOR REVIEW

GCCCD Equivalency Criteria

The Academic Senate for California Community Colleges has consistently supported the following basic principles for granting equivalency:

- Equivalent to the minimum qualifications means *equal to* the minimum qualifications, not nearly equal.
- The applicant must provide evidence of attaining coursework or experience equal to the general education component of a regular associate or bachelor's degree.
- The applicant must provide evidence of attaining the skills and knowledge provided by specialized course work required for a master's degree (for disciplines on the Master's List) or requisite experience or coursework (for disciplines on the Non-Master's List).

The Academic Senate believes that faculty members must exemplify to their students the value of an education that is both well-rounded and specialized.

References: Education Code §§ 87359 and 87360

Please select your college and the appropriate box (1 or 2) below.

CC

GC Discipline Name: Humanities

Contact Name: Paul Carmona, Gareth Davies-Morris, Gwenyth Mapes, Pete Schmidt

1. The discipline criteria listed below have been reviewed and agreed upon by discipline experts at both colleges.

2. We have no discipline counterpart at the other college.

List the discipline equivalency criteria below (attach an additional sheet if necessary):

A Master's degree in one of the four areas of the humanities listed below, and some upper division and/or graduate course work in at least one of the remaining three areas. It is allowable for some or all of these courses to have been taken as part of the above-mentioned Master's degree, so long as they fall within the stipulated range of areas listed below.

- **Area 1: Visual Arts and Performing Arts** (Art, Art History; Music, Musicology; Drama/Theater Arts; and similar disciplines/degrees)
- **Area 2: History** (Note: The specific histories of the disciplines of art, music, theater, literature, philosophy, theology, etc. are excluded from Area 2 because they are assumed to be included already in one of the other three areas.)
- **Area 3: Literature** (e.g., Classics, Comparative Literature, English, Foreign Language Literature, Writing, and similar disciplines/degrees)
- **Area 4: Philosophical Studies** (Philosophy, Religious Studies, Theology, and similar disciplines/degrees)

OR

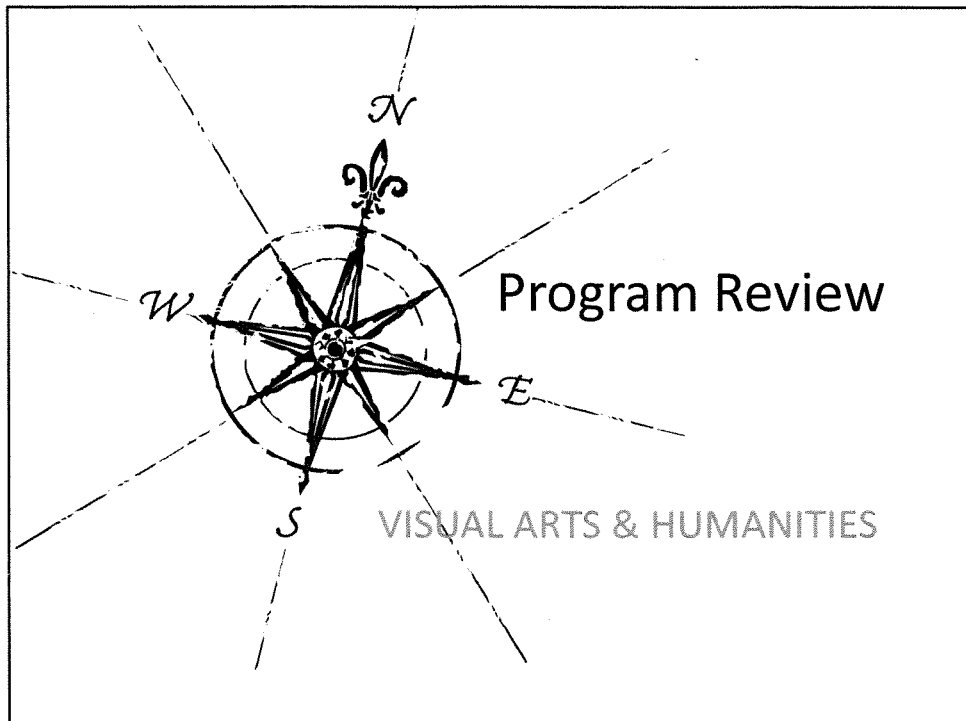
An interdisciplinary Master's degree in the humanities areas that includes upper division and/or graduate course work in at least two of the above-listed four areas. It is allowable for some or all of these courses to have been taken as part of the above-mentioned Master's degree, so long as they fall within the stipulated range of areas listed above.

The respective content expert(s) will determine the classification of coursework or degrees in instances where the disciplinary area is not self-evident from the transcript.

PLEASE RETURN THIS FORM DIRECTLY TO THE OFFICE OF VPI / VPAA FOR REVIEW

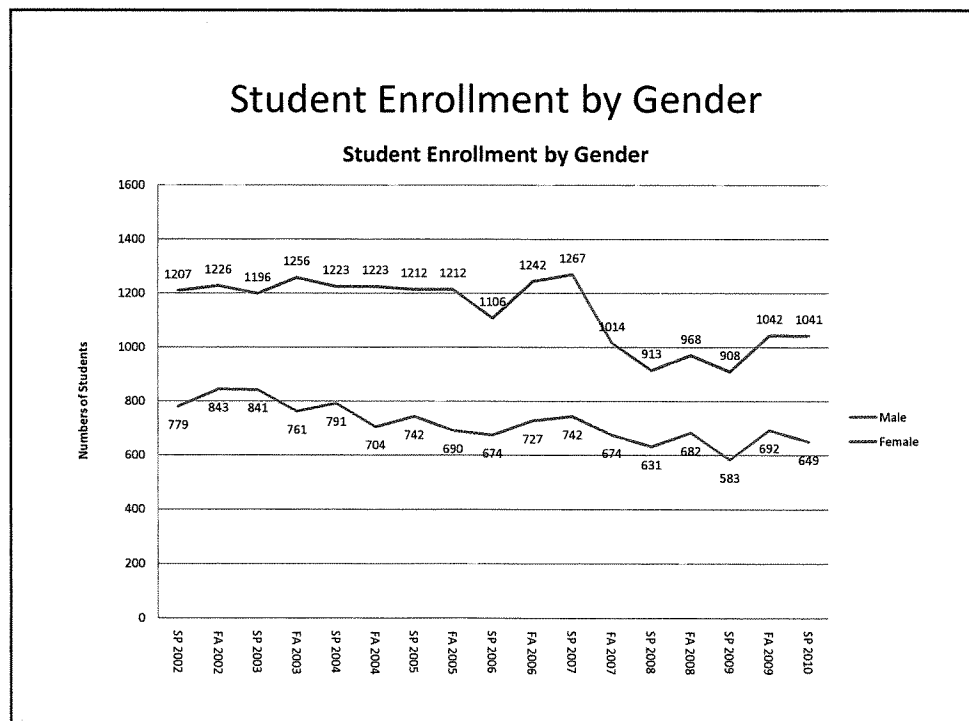
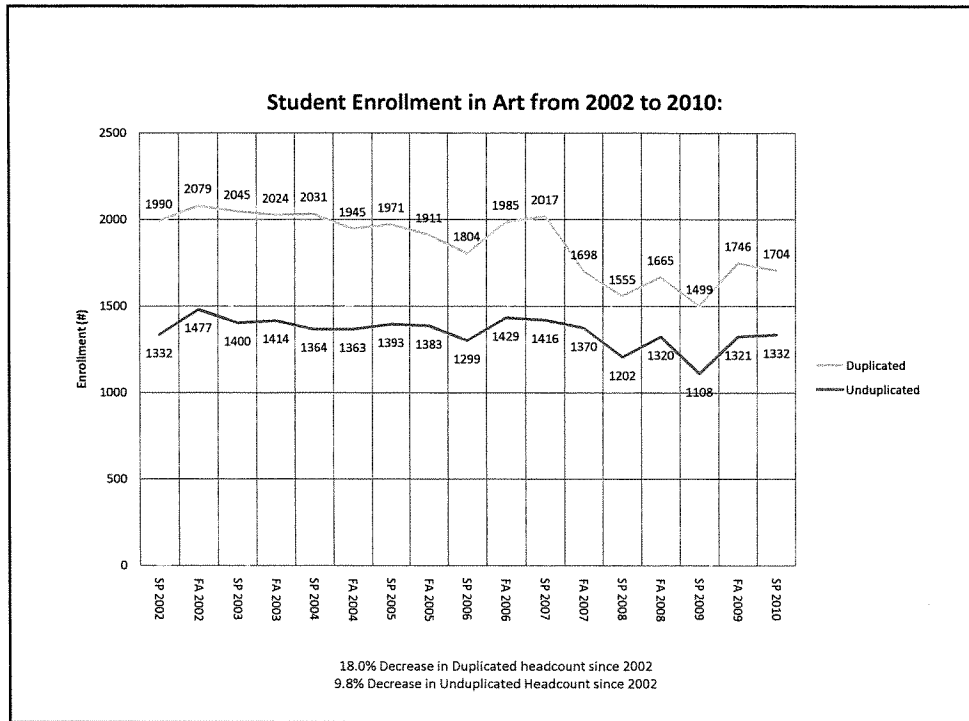
APPENDIX 13

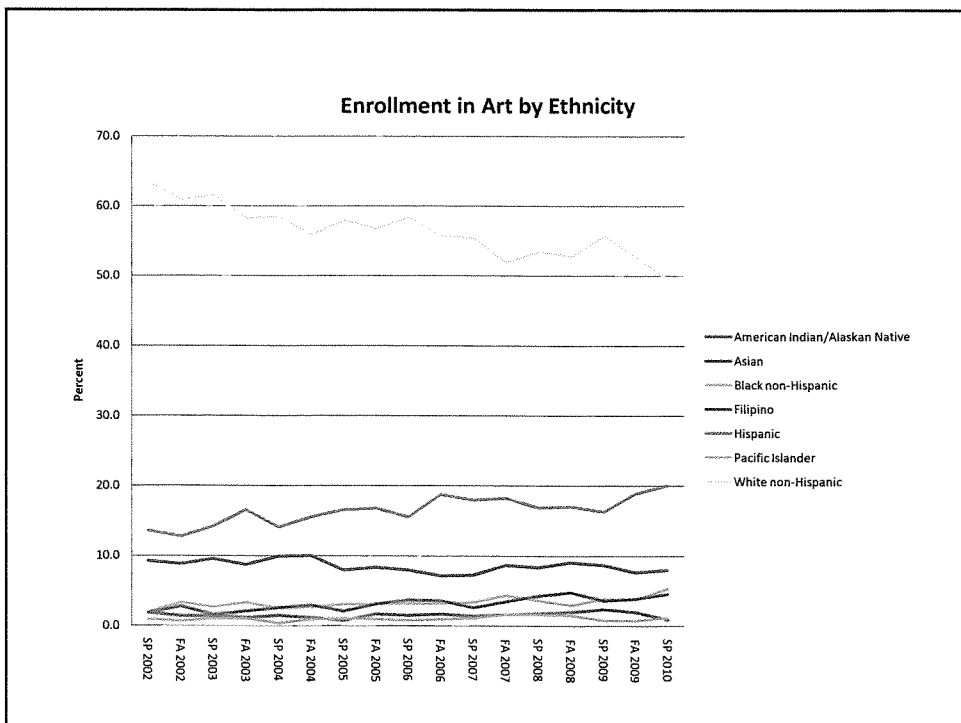
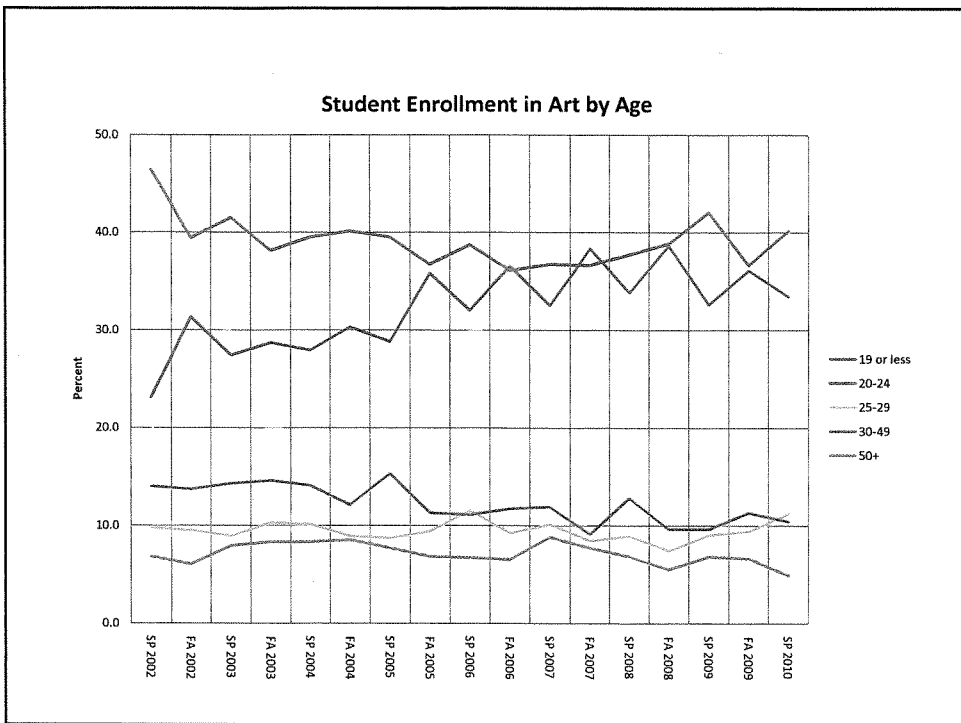
13.1 Statistical Data: Outcomes Profile

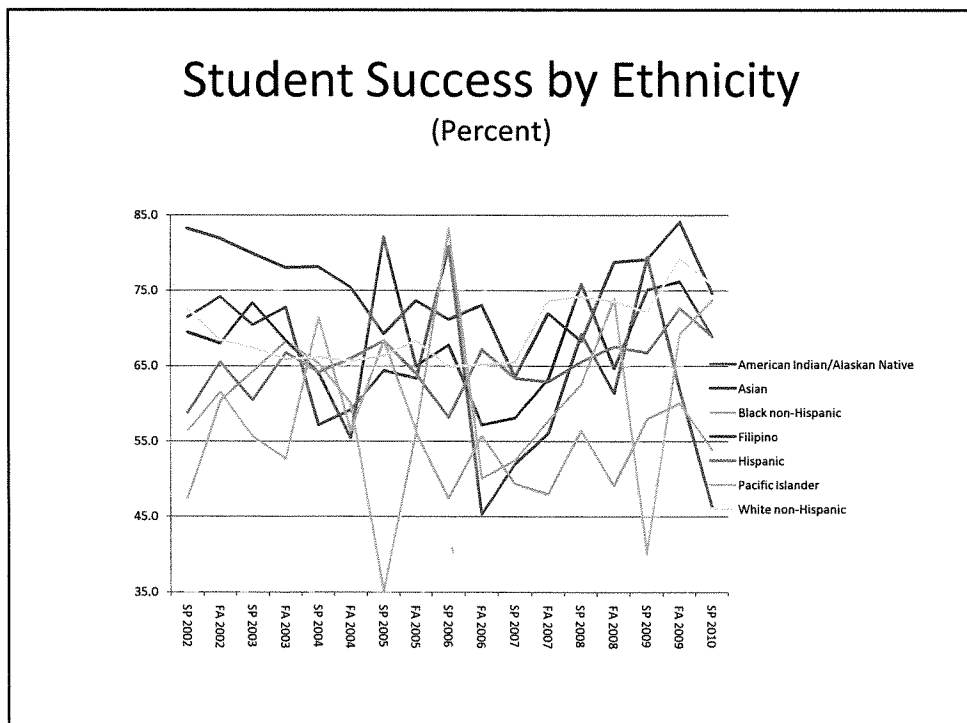
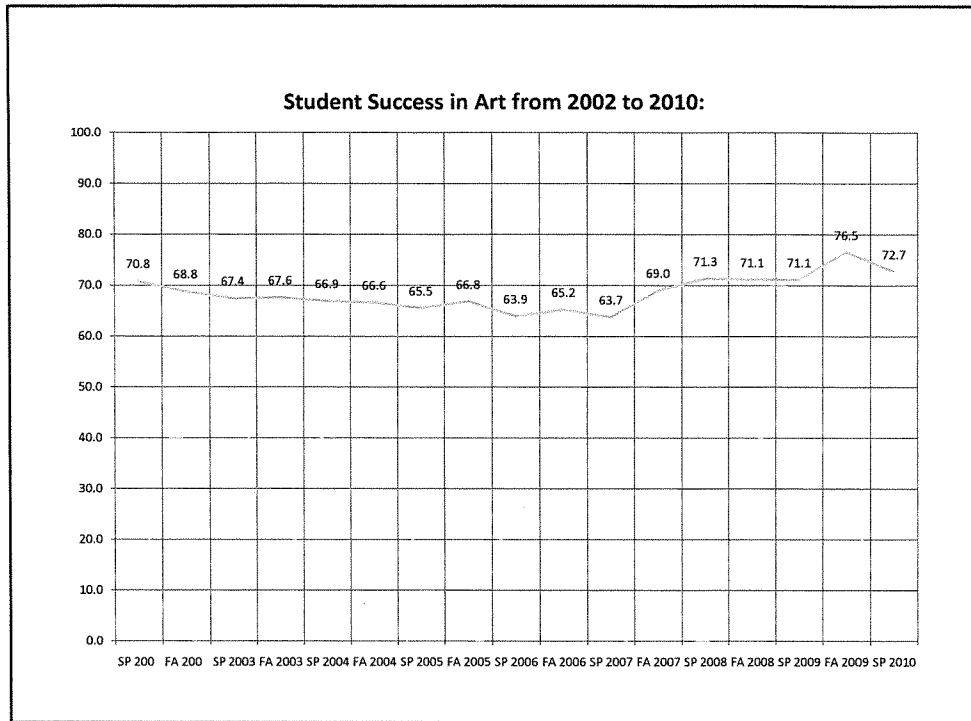


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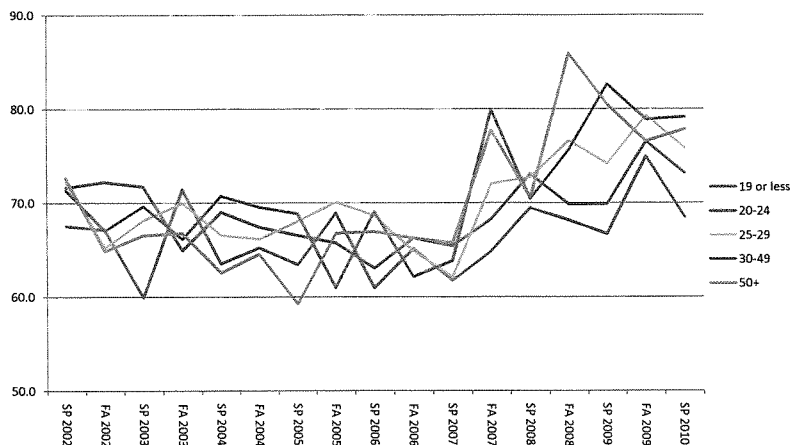
Program Review Data



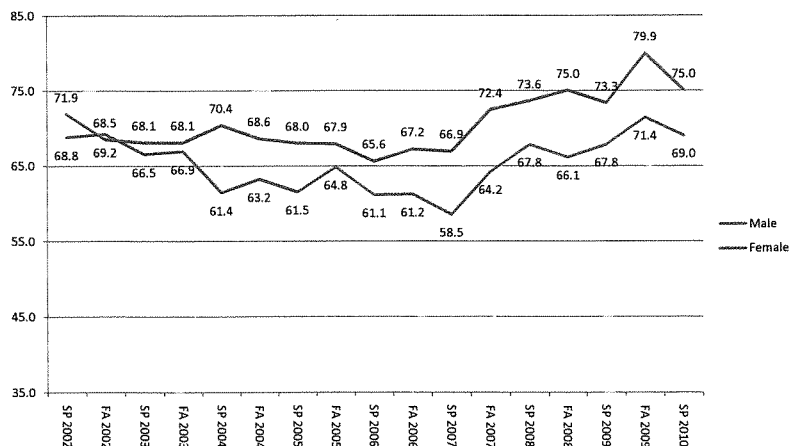


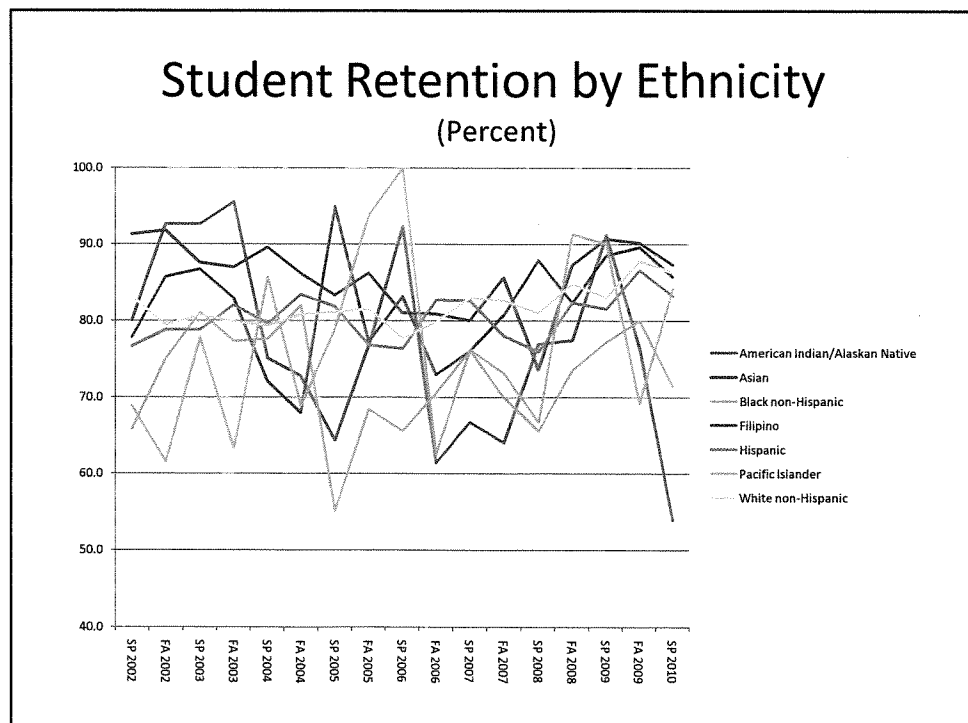
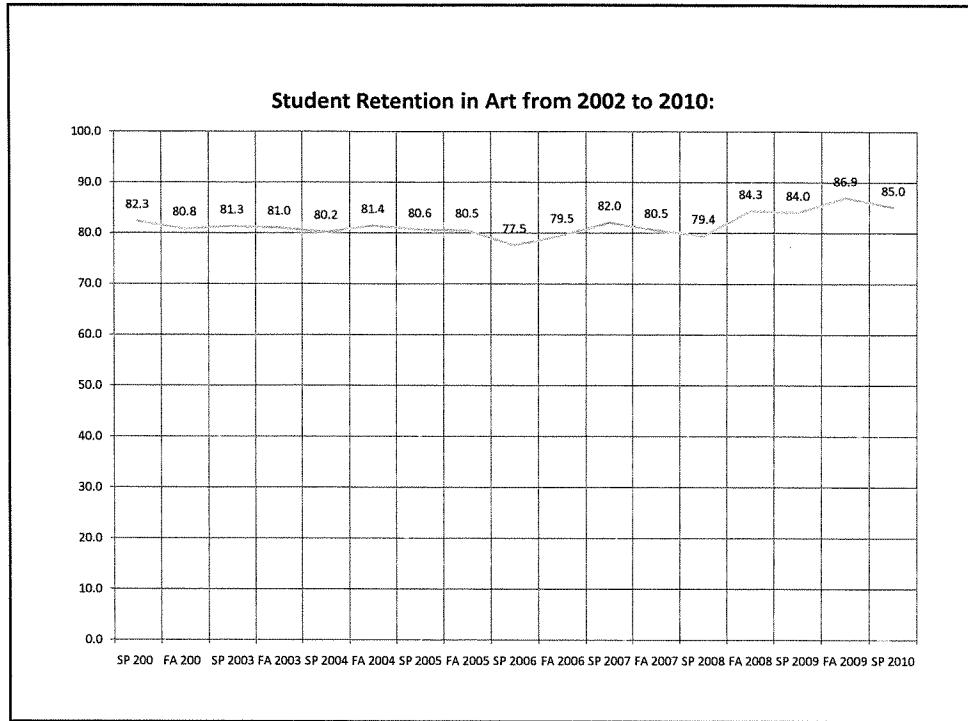


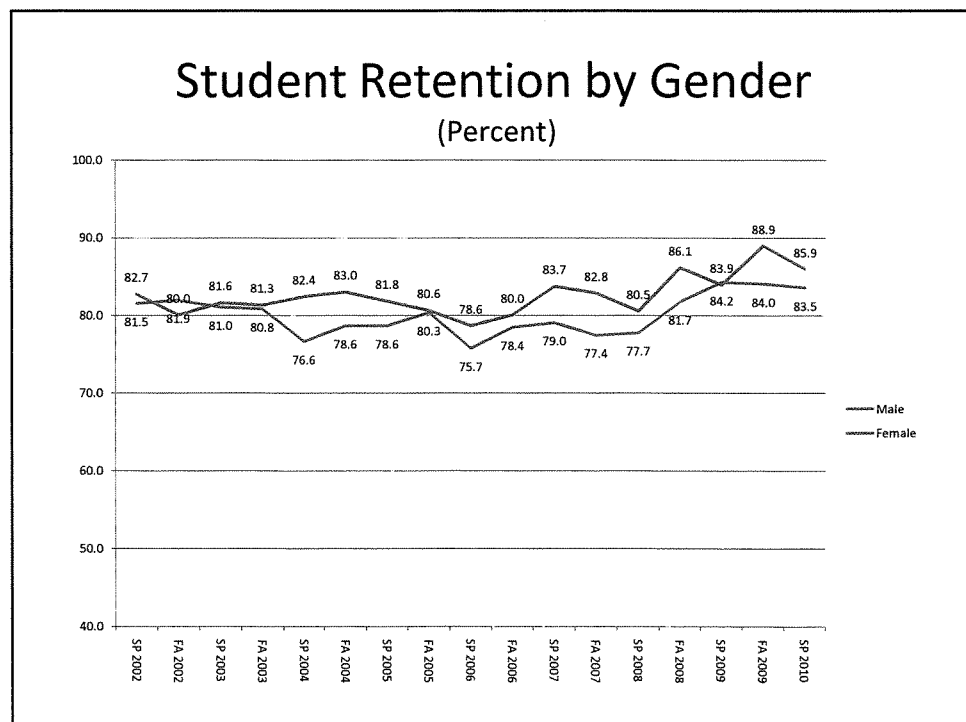
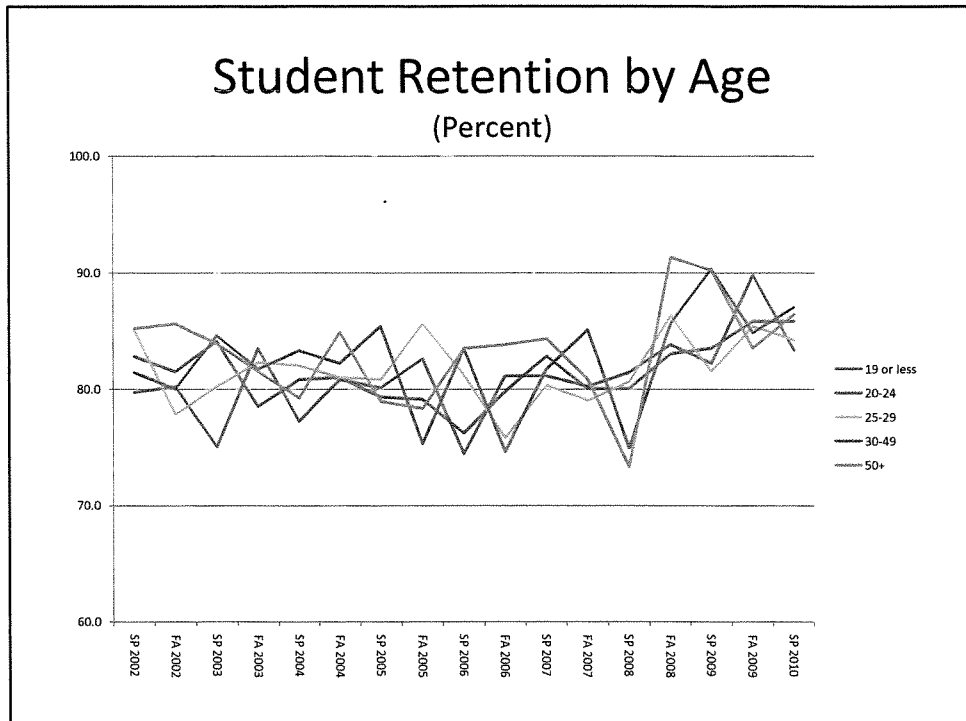
Student Success by Age (Percent)



Student Success by Gender (Percent)

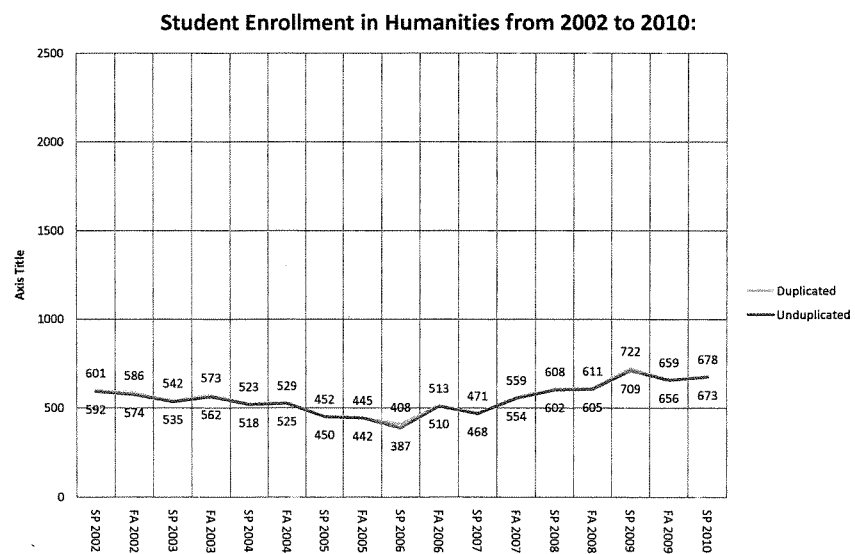


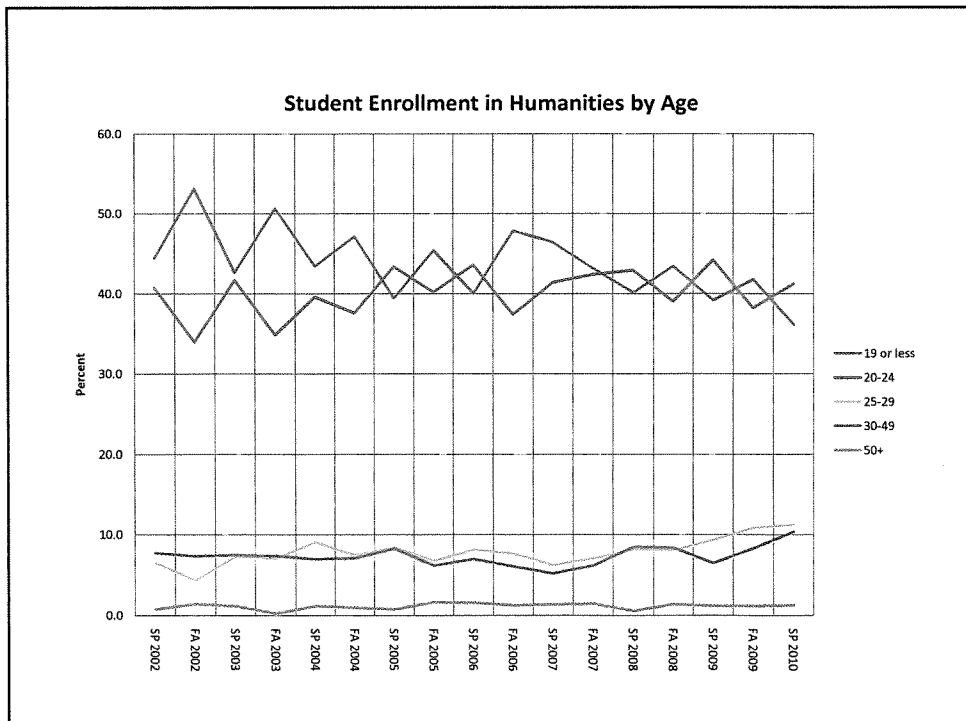
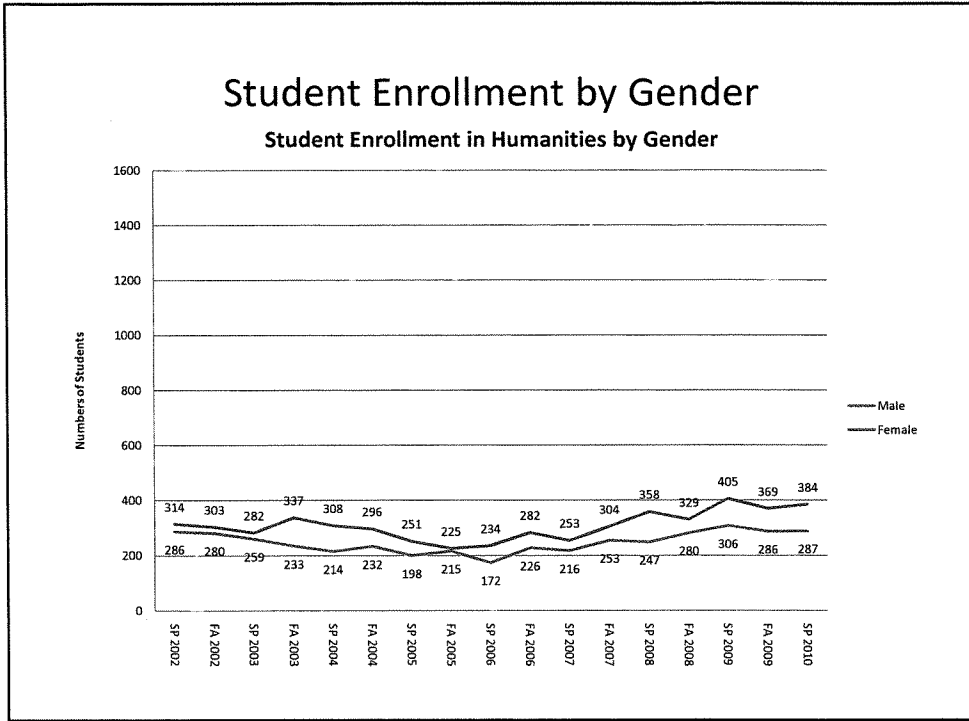


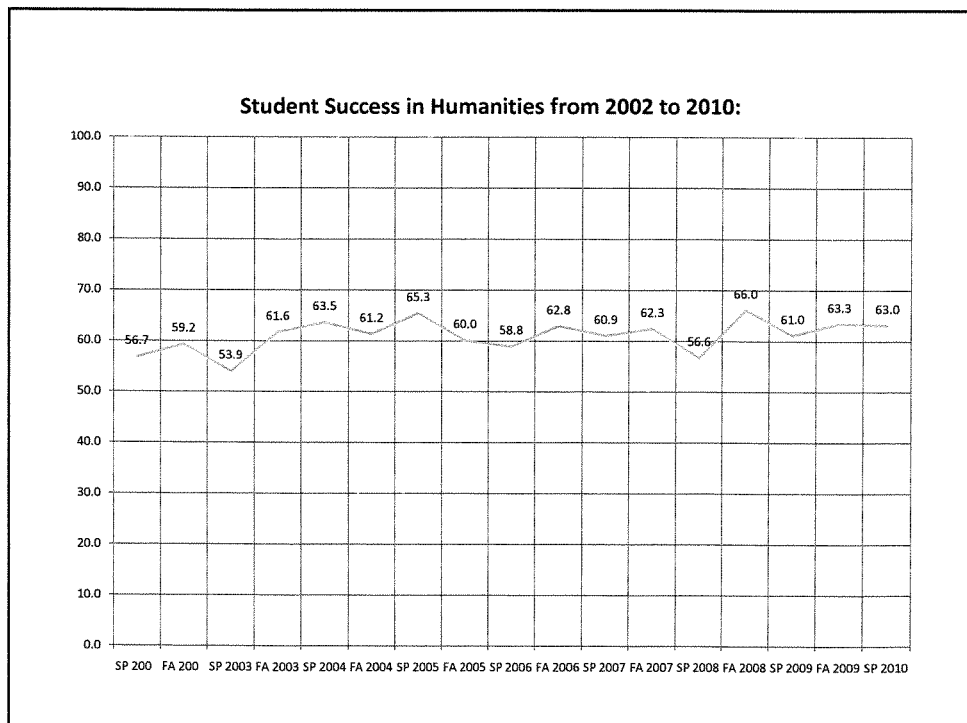
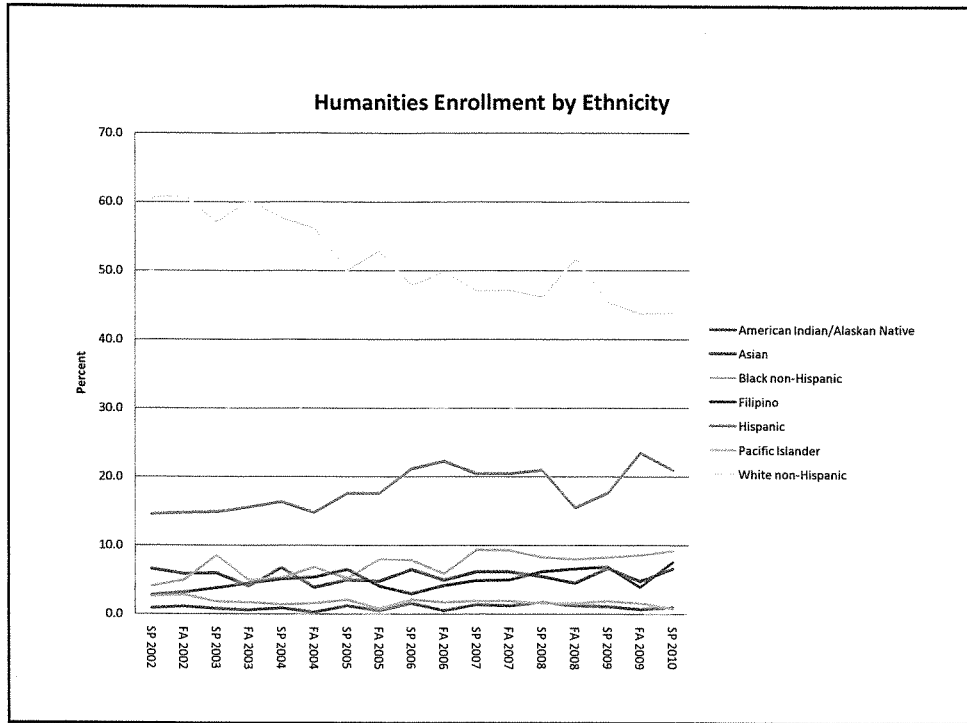


Humanities

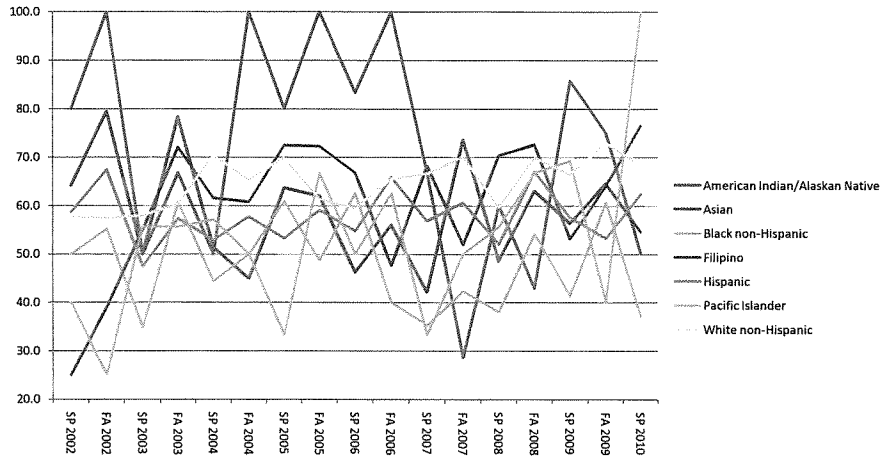
Program Review Data



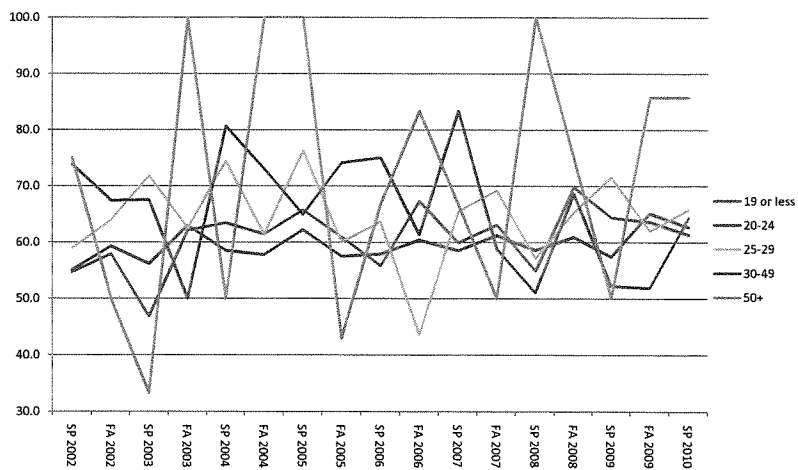




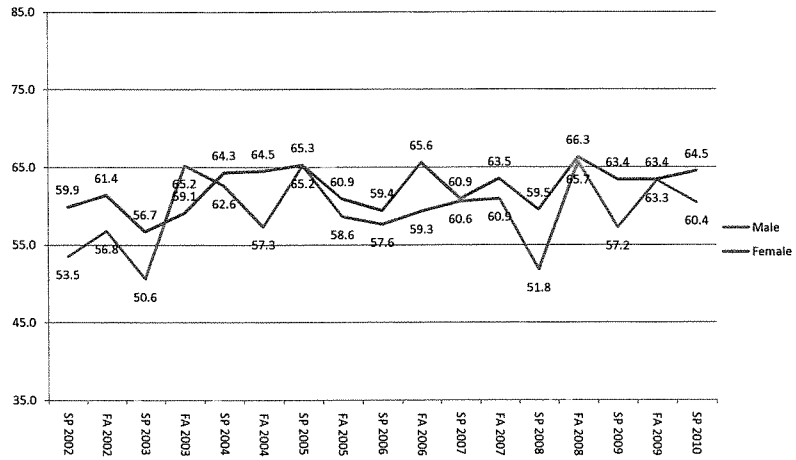
Student Success by Ethnicity (Percent)



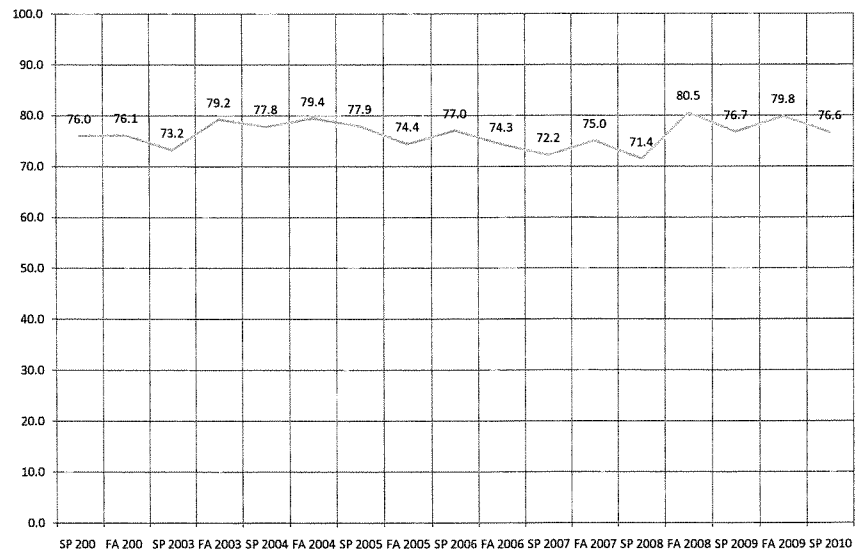
Student Success by Age (Percent)

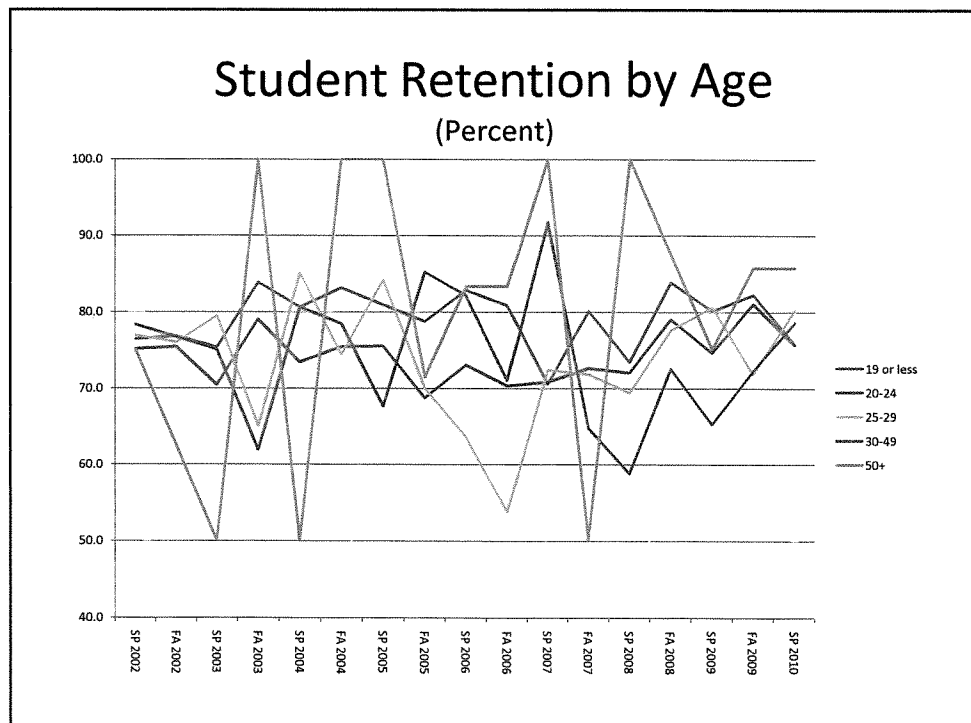
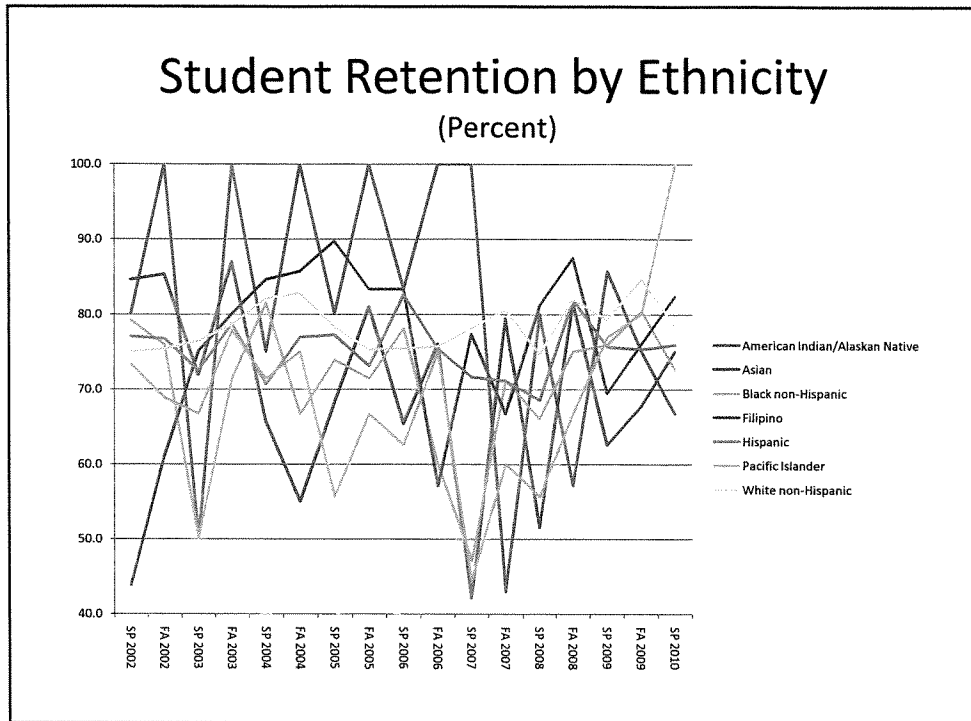


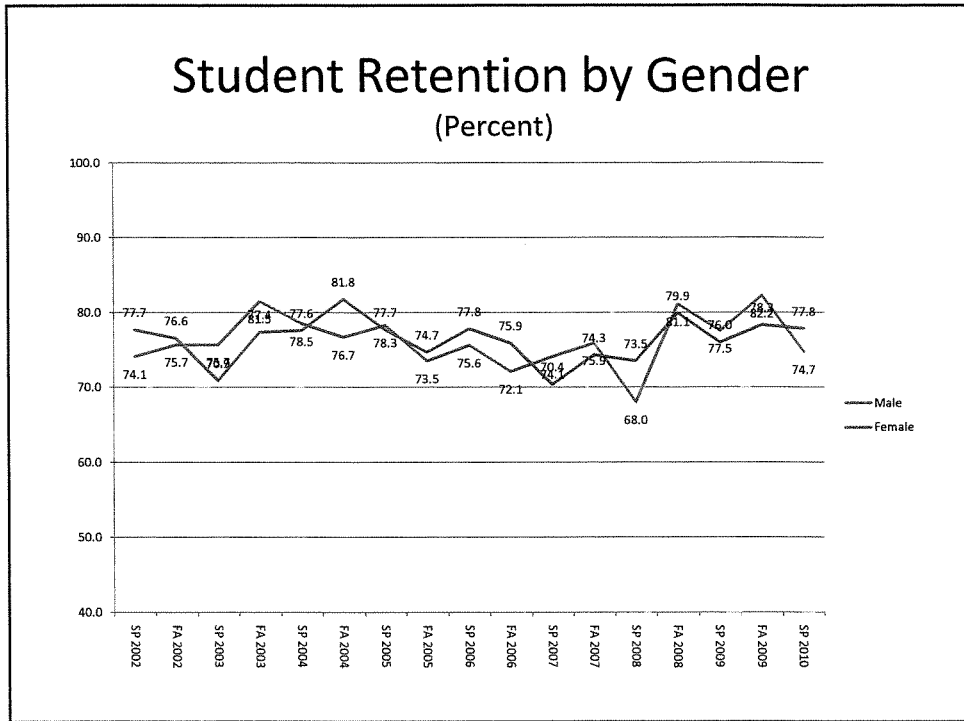
Student Success by Gender (Percent)



Student Retention in Humanities from 2002 to 2010:

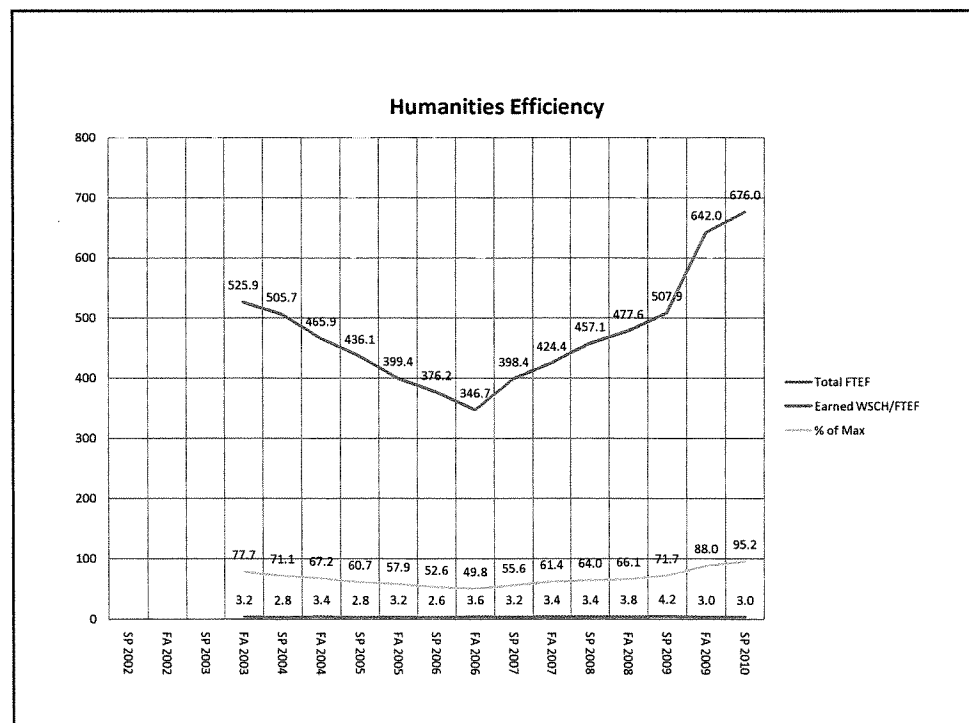
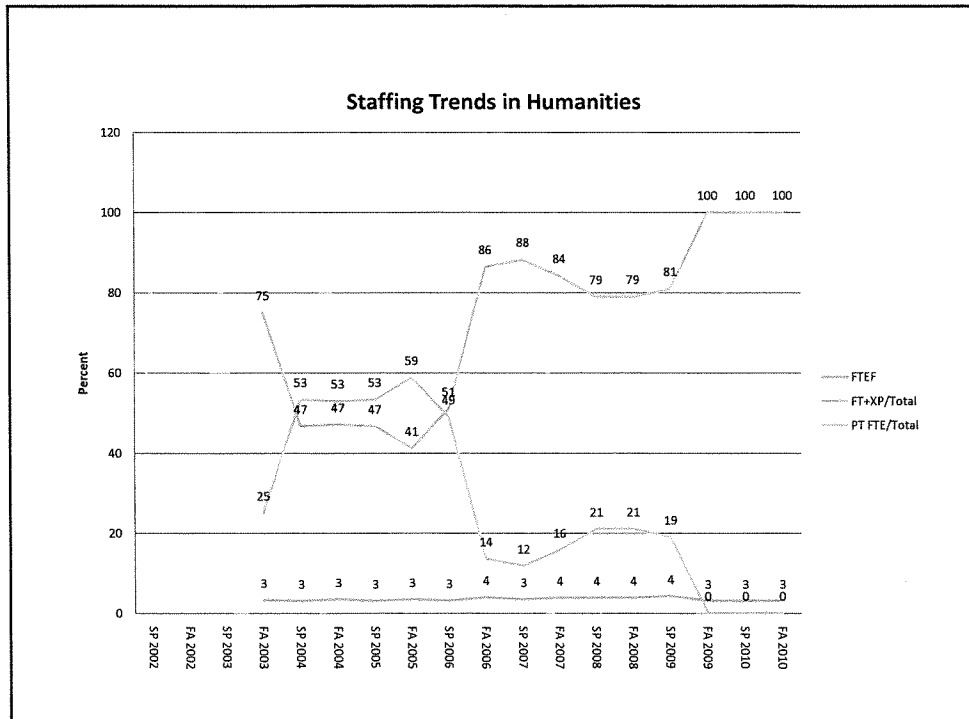






Degrees Awarded
Humanities

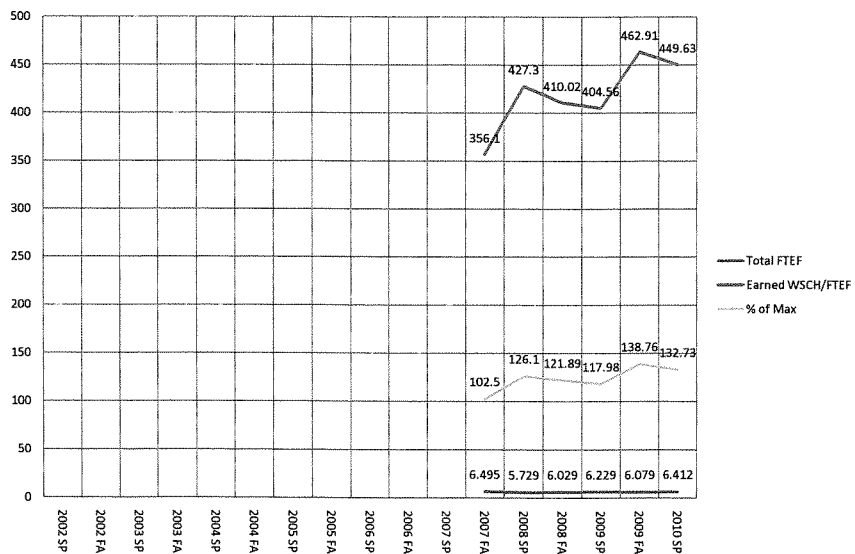
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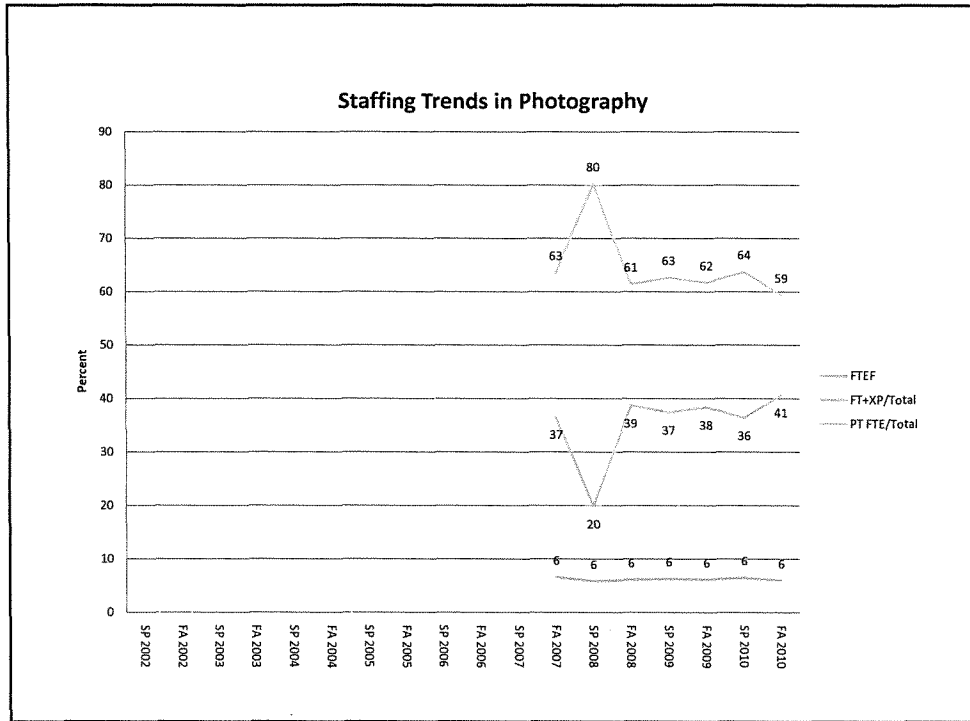


Photography

Program Review Data

Photography Department Efficiency

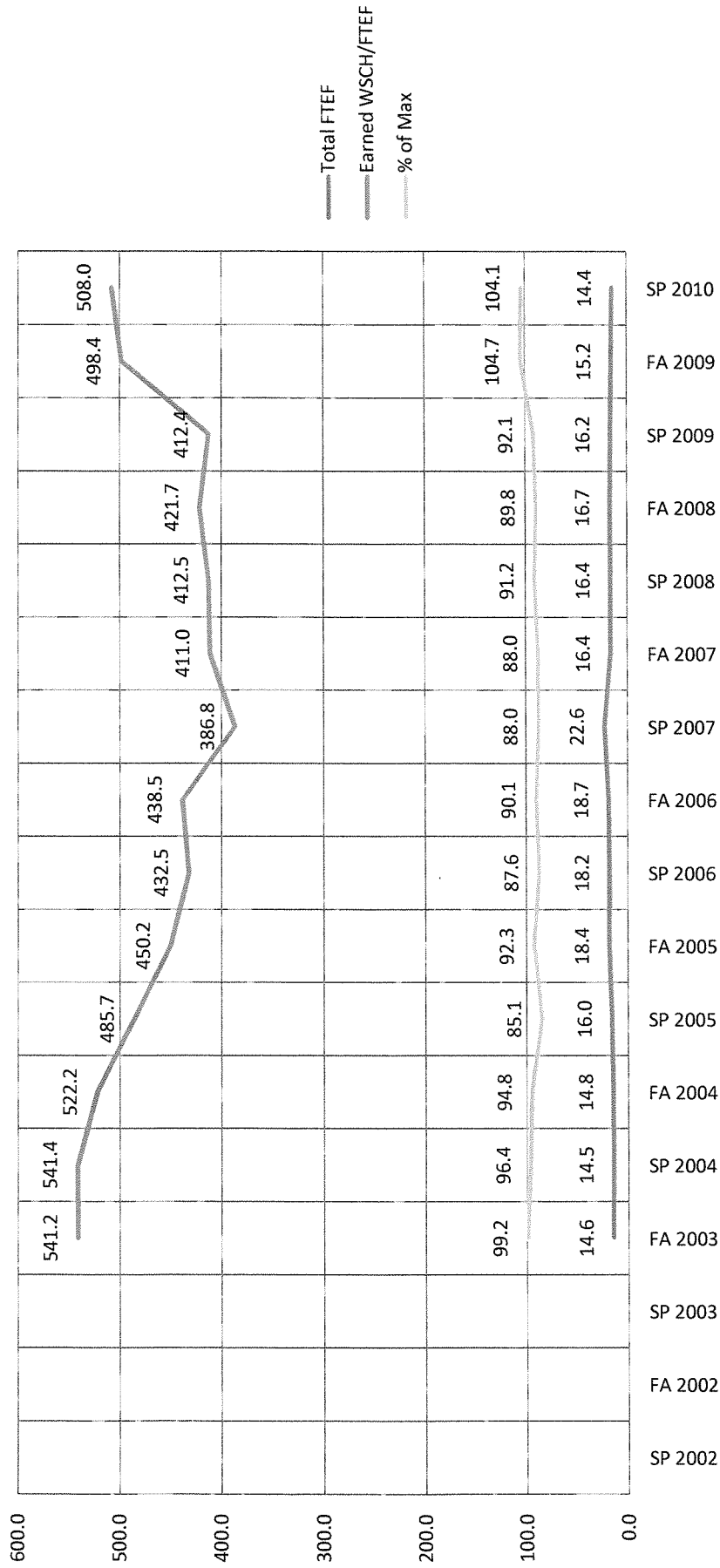




APPENDIX 14

14.1 Fiscal Year FTEs Analysis by Program Report

Art Department Efficiency



Art Department Efficiency

	SP 2002	FA 2002	SP 2003	FA 2003	SP 2004	FA 2004	SP 2005	FA 2005	SP 2006	FA 2006	SP 2007	FA 2007	SP 2008	FA 2008	SP 2009	FA 2009	SP 2010
Total FTEF		14.6	14.5	14.8	16.0	18.4	18.2	18.7	22.6	22.6	16.4	16.4	16.4	16.7	16.2	15.2	14.4
Earned WSCH/FTEF		541.2	541.4	522.2	485.7	450.2	432.5	438.5	386.8	411.0	411.0	412.5	421.7	412.4	412.4	498.4	508.0
% of Max		99.2	96.4	94.8	85.1	92.3	87.6	90.1	88.0	88.0	91.2	91.2	89.8	92.1	104.7	104.1	

Photography Department Efficiency

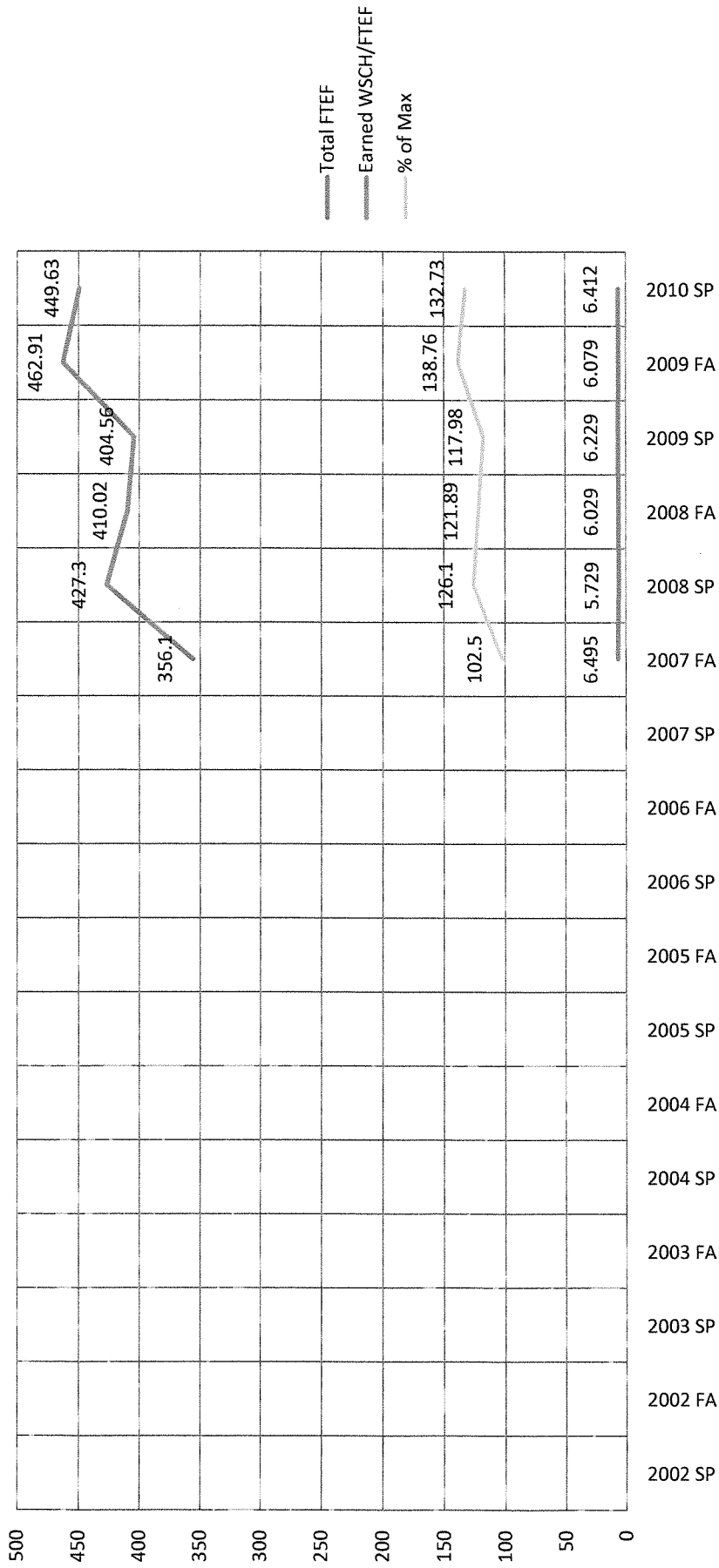
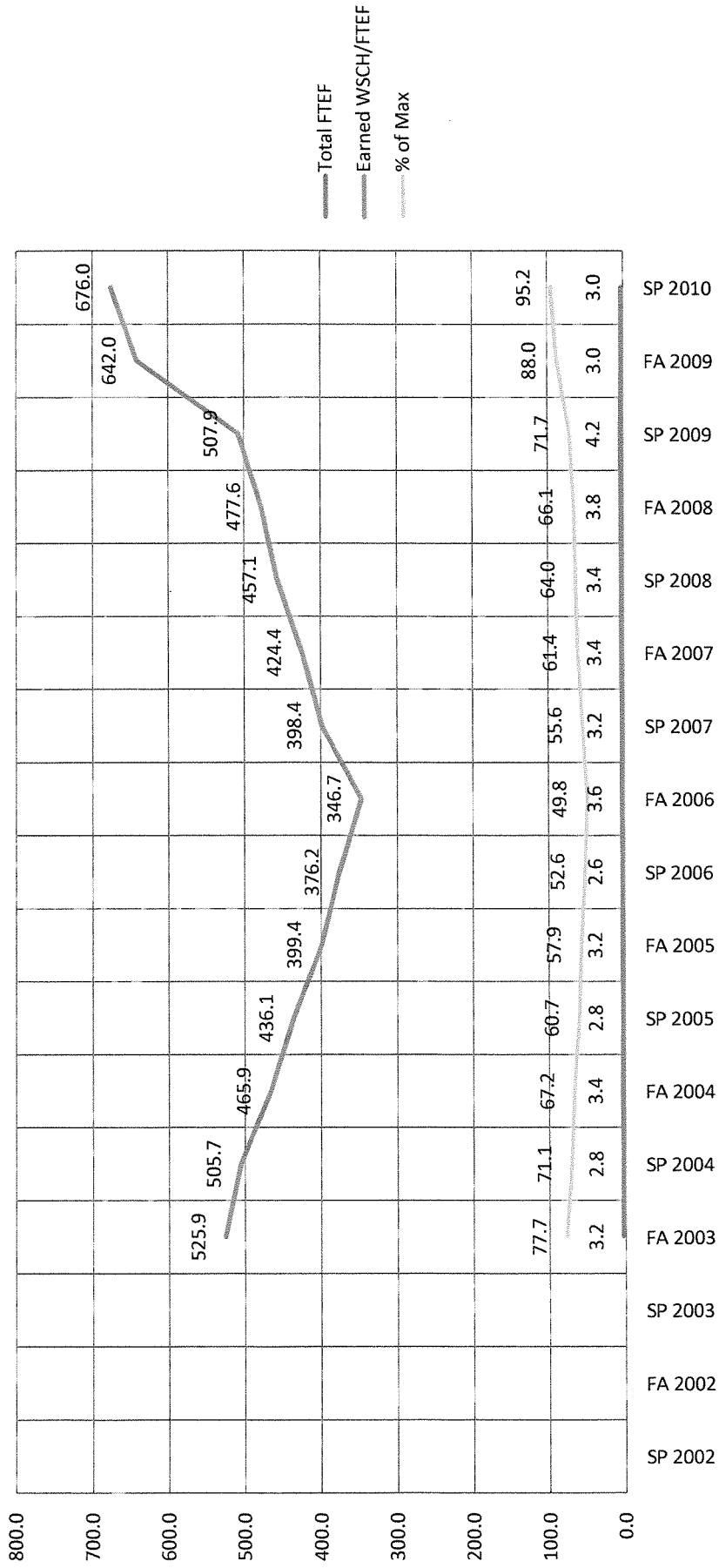


Photo Efficiency

	2002 SP	2002 FA	2003 SP	2003 FA	2004 SP	2004 FA	2005 SP	2005 FA	2006 SP	2006 FA	2007 SP	2007 FA	2008 SP	2008 FA	2009 SP	2009 FA	2010 SP
Total FTEF												6.495	5.729	6.029	6.229	6.079	6.412
Earned WSCH/FTEF												356.1	427.3	410.02	404.56	462.91	449.63
% of Max												102.5	126.1	121.89	117.98	138.76	132.73

Humanities Efficiency



Humanities Efficiency

	SP 2002	FA 2002	SP 2003	FA 2003	SP 2004	FA 2004	SP 2005	FA 2005	SP 2006	FA 2006	SP 2007	FA 2007	SP 2008	FA 2008	SP 2009	FA 2009	SP 2010
Total FTEF			3.2	2.8	3.4	2.8	3.2	2.6	3.6	3.2	3.2	3.4	3.4	3.8	4.2	3.0	3.0
Earned WSCH/FTEF			525.9	505.7	465.9	436.1	399.4	376.2	346.7	398.4	398.4	424.4	457.1	477.6	507.9	642.0	676.0
% of Max			77.7	71.1	67.2	60.7	57.9	52.6	49.8	55.6	55.6	61.4	64.0	66.1	71.7	88.0	95.2

APPENDIX 15

15.1 Fiscal Data: Outcomes Profile Chart

15.2 Fiscal Data: Outcomes Profile

Editor's note: While we believe the overall data supplied by the GCCCD District to be accurate, the organization of several courses under specific program headings is inaccurate for all disciplines save for Humanities. The reader is cautioned that the fiscal data for each of these programs is therefore skewed. Data from all programs was added to prepare the chart in Appendix 15.1, which represents a fiscal picture for the department as a whole.

	2003/2004	2004/2005	2005/2006	2006/2007	2007/2008	2008/2009	2009/2010	Seven-year Average
WSCH	21,614	20,462	19,691	20,920	23,065	23,966	26,004	22,246
FTES	720.44	628.08	656.46	697.30	768.82	798.86	866.80	733.82
COST	1,536,795	1,357,557	1,503,351	1,972,850	2,166,260	2,280,630	2,196,924	1,859,195
COST/FTES	2,133.13	1,990.31	2,290.08	2,829.27	2,972.28	2,854.85	2,503.37	2,510.47
WSCH/FTES	30.00	32.58	30.00	30.00	30.00	30.00	30.00	30.37
State FTES Reimbursement Factor	3620.00	3946.00	4495.00	4122.92	4564.83	4564.83	4564.83	4564.83
Excess State Revenue Generated per FTES (State Factor - Cost/FTES)	1486.87	1955.69	2204.92	1293.65	1592.55	1709.98	2061.46	2054.36
Total Excess State Revenue Generated for College	1,071,200.62	1,228,329.77	1,447,454.91	902,062.14	1,224,384.29	1,366,034.62	1,786,873.52	1,507,530.45

GCCCD
10/11 Grossmont College Program Review (New Request)
Program Data Elements

		03/04	04/05	05/06	06/07	07/08	08/09	09/10
<u>Art History (100200)</u>								
Course #								
ART 100	ART 143							
ART 120	ART 145							
ART 125	ART 146							
ART 129	ART 164							
ART 130	ART 184							
ART 131	ART 199							
ART 139A	ART 230							
ART 140	ART 283A							
ART 141	ART 299							
ART 142	ART 299B							
FTES								
Summer		418	378	388	390	357	620	546
Fall		2,781	2,619	2,622	2,655	2,670	3,417	3,329
Spring		2,358	2,580	2,283	2,654	2,433	2,498	3,063
Total WSCH		5,557	5,577	5,293	5,699	5,460	6,535	6,938
Total FTES		185.22	185.91	176.43	189.97	182.00	217.83	231.27
Top 100200	Art History - Unrestricted	\$319,059	\$308,123	\$356,117	\$449,144	\$451,301	\$464,915	\$461,494
Costs per FTES		\$1,723	\$1,657	\$2,018	\$2,364	\$2,480	\$2,134	\$1,995
100200	Art History - Restricted	\$0	\$0	\$0	\$0	\$0	\$0	\$0

**10/11 Grossmont College Program Review (New Request)
Program Data Elements**

Drawing and Painting (100210)

Course #	03/04	04/05	05/06	06/07	07/08	08/09	09/10
ART 121	162	150	162	252	146	204	144
ART 124	1,452	1,470	1,506	1,179	1,542	1,578	1,749
ART 125	1,554	1,590	1,320	1,404	1,812	1,548	1,374
ART 176	3,168	3,210	2,988	2,835	3,500	3,330	3,267
ART 184	105.60	107.00	99.60	94.48	116.66	111.00	108.90
ART 230							
ART 240							
FTES							
Summer							
Fall							
Spring							
Total WSCH	\$192,445	\$128,544	\$152,720	\$179,369	\$224,117	\$235,747	\$221,133
Total FTES	\$1,822.40	\$1,201.35	\$1,533.33	\$1,898.49	\$1,921.11	\$2,123.85	\$2,030.61
Top 100210 Draw & Paint - Unrestricted							
Costs per FTES	\$0	\$0	\$0	\$0	\$0	\$0	\$0
100210 Draw & Paint - Restricted							

**GCCCD
10/11 Grossmont College Program Review (New Request)
Program Data Elements**

Digital Media (1099.00)

Course #

03/04 04/05 05/06 06/07 07/08 08/09 09/10

FTES
Summer
Fall
Spring

Total WSCH
Total FTES

Top 109900 Digital Media - Unrestricted

Costs per FTES

109900 Digital Media - Restricted

0	0	0	0	0	0	0
0.00	0.00	0.00	0.00	0.00	0.00	0.00
\$0	\$0	\$0	\$0	\$0	\$0	\$0
N/A	N/A	N/A	N/A	N/A	N/A	N/A

\$0	\$0	\$0	\$0	\$0	\$0	\$0
\$0	\$0	\$0	\$0	\$0	\$0	\$0

**GCCCD
10/11 Grossmont College Program Review (New Request)
Program Data Elements**

<u>Photography (101100)</u>		03/04	04/05	05/06	06/07	07/08	08/09	09/10
Course #								
ART 150	ART 150							
PHOT 151	ART 151							
PHOT 152	ART 152							
PHOT 154	ART 154							
PHOT 156	ART 158							
PHOT 158	ART 159A							
PHOT 159A	ART 162							
PHOT 165	ART 170							
PHOT 167	ART 171							
PHOT 180	ART 174							
PHOT 250A	ART 175							
PHOT 252	ART 177							
PHOT 256	ART 178							
PHOT 259A	ART 179A							
PHOT 267	ART 180							
PHOT 299B								
ART 182								
ART 240								
ART 250A								
ART 252								
ART 253A								
ART 254								
ART 255								
ART 259A								
ART 271								
ART 274								
ART 275								
ART 278								
FTEs								
Summer		167	174	142	62	283	292	357
Fall		2,649	2,624	2,445	2,607	2,958	2,913	3,513
Spring		2,840	2,448	2,433	2,839	3,021	2,961	3,408
Total WSCH		5,656	5,246	5,020	5,508	6,262	6,166	7,278
Total FTEs		188.52	174.87	167.33	183.60	208.72	205.53	242.60
Top 101100	Photography - Unrestricted	\$438,710	\$397,179	\$459,281	\$590,152	\$623,301	\$618,072	\$614,615
Costs per FTEs		\$2,327.13	\$2,271.28	\$2,744.76	\$3,214.34	\$2,986.30	\$3,007.21	\$2,533.45
101100	Photography - Restricted	\$0	\$0	\$0	\$0	\$0	\$0	\$0

GCCCD

**10/11 Grossmont College Program Review (New Request)
Program Data Elements**

Sculpture (100220)

Course #	03/04	04/05	05/06	06/07	07/08	08/09	09/10
ART 129							
ART 130							
ART 134							
ART 165A							
ART 229							
ART 281A							
ART 283A							
FTES							
Summer	138	90	120	166	213	0	159
Fall	618	546	720	676	618	330	408
Spring	660	642	756	566	703	771	940
Total WSCH	1,416	1,278	1,596	1,408	1,534	1,101	1,507
Total FTES	47.20	42.60	53.20	46.93	51.13	36.70	50.23
Top 100220 Sculpture - Unrestricted	\$106,224	\$98,402	\$104,565	\$165,923	\$226,413	\$265,915	\$265,391
Costs per FTES	\$2,250.51	\$2,309.91	\$1,965.51	\$3,535.54	\$4,428.18	\$7,245.64	\$5,283.52
100220 Sculpture - Restricted	\$0	\$0	\$0	\$0	\$0	\$0	\$0

GCCCC
10/11 Grossmont College Program Review (New Request)
Program Data Elements

Humanities (was 490300 now 159900)

Course #	03/04	04/05	05/06	06/07	07/08	08/09	09/10
HUM 110	426	324	211	262	240	216	243
HUM 120	1,683	1,584	1,332	1,380	1,656	1,815	1,926
HUM 125	1,545	1,221	1,088	1,395	1,797	2,133	2,028
HUM 135	3,654	3,129	2,631	3,037	3,693	4,164	4,197
HUM 160	121.80	104.30	87.70	101.22	123.11	138.80	139.90
HUM 170							
FTES							
Summer							
Fall							
Spring							
Total WSCH							
Total FTES							
Top 490300 Humanities - Unrestricted	\$216,359	\$172,958	\$202,329	\$312,246	\$325,352	\$346,574	\$309,141
Costs per FTES	\$1,776.35	\$1,658.27	\$2,307.06	\$3,084.83	\$2,642.77	\$2,496.93	\$2,209.73
490300 Humanities - Restricted	\$0	\$0	\$0	\$0	\$0	\$0	\$0

Visual Arts & Humanities Department
Program Review

Questions and Responses

3 programs

**Visual Arts & Humanities
Fall 2010 Program Review Document
Responses to PRC Follow-up Questions**

1.1a How is your status as the third-largest college program determined: on what criteria is this based?

This determination was made at a President's College Leadership Planning Retreat held at the Ronald Reagan Center in spring 2008 and attended by then-chair Professor Jim Wilsterman. The report regarding size of departments was generated by the district, and it reflected that the former-Art Department had grown from the eighth- to the third-largest department on campus, following English and Mathematics. Determinations were made based on number of students served. Other considerations, such as number of full-time and adjunct faculty, technical staff, and sections offered, may have been factored. Although data has fluctuated since then, the VAH Department has grown with the addition of the Humanities program, and we believe this statement still to be correct.

1.1b What is the status of the Honors Program?

The Honors Program at Grossmont College is alive and well. We offer Honors designations on student transfer transcripts when they have completed 18 or more units at the Honors level. Additionally, when individual classes are taken at the Honors level via Honors Contracts, the student transcripts reflect this as well.

Honors classes in a variety of disciplines are being offered each semester. For example, the department offered Hum 110, Principles of Humanities, linked with English 120, College Composition and Reading, as an Honors link in the fall 2010 semester. Honors Contracts between students and their professors are also offered in a variety of disciplines by individual professors outside of the regular Honors classes. Transfer agreements with a variety of four-year institutions are available for Honors students graduating with the Honors designation on their transfer transcript.

The Grossmont College Honors Program continues to be part of the Honors Transfer Council of California (HTCC), and through HTCC Grossmont College's Honors students are eligible for even more transfer agreements as well as for participation in the Annual HTCC Conference hosted by UC Irvine. Each year, students from Grossmont College have, and will be, participating in the HTCC Conference by presenting papers, applying for (and sometimes receiving) scholarships, and participating in panel discussions and poster presentations. See <http://www.grossmont.edu/honors/> for more information. Gwenyth Mapes, Humanities, and John Oakes, Chemistry, are Co-Coordinator of the Grossmont College Honors Program.

1.1c The Sculpture program doubled in number from what to what?

In 2006, combined sections listed under the Sculpture degree program (Sculpture, 3-D Design, Jewelry Design and related classes) totaled six per semester plus one for summer, totaling thirteen sections per year, and serving approximately 325 students annually.

Since moving to the new facilities in 2007, combined sections listed under the Sculpture degree program (Sculpture, 3-D Design, Jewelry Design and related classes) total eleven sections per semester, two per summer, with an average of twenty-four to twenty-five sections per year, and serving a total of 600 to 625 students annually.

With this growth of sections and the addition of new degrees in the Sculpture area, faculty sees a future need for a second full-time Sculpture instructor.

1.1c What is currently happening with Digital Arts?

The Digital Arts program is coordinated by Painting and Drawing Assistant Professor Jennifer Bennett, who is assisted for a few hours per month by adjunct instructor Carmina Caballes regarding equipments, budgets, and facility up-keep.

Current courses offered include computer-based art fundamentals, digital imaging, digital painting, digital drawing, web design, and animation.

Section-reductions have occurred in this area, as in all areas of the department due to budget-driven cuts. Despite this, the program continues to garner a significant percentage of visual arts enrollments, averaging 13.5% of visual arts enrollments since 2005 and 13.7% of visual arts enrollments for the last two academic years (fall 2008 to spring 2010). These percentages reflect nearly a 5% growth overall in the program since its start.

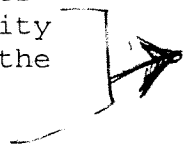
The program is in need of a forward thinking, full-time faculty member as this is a very new, state-of-the-art specialization. With the leadership and knowledge about this high-tech-meets contemporary art genre, Digital Arts at Grossmont College could be ahead of the curve in this exciting field. Technology is not going away, but it is becoming integrated into every aspect of our lives: we need artists and designers trained in these aesthetic applications.

1.1c Has the activity proposal for the 200s-quad remodel been submitted, and what happened?

No. The 200s-quad remodel is a full-scale building campaign that includes remodeling, demolition, and new construction that would be funded by a state bond measure.

Regarding VAH facilities in the 200s-quad, needs have been communicated consistently and in an on-going manner via Task-Force meetings,

Educational Master plans, Program Review reports, Facilities Committee membership, communications with Campus and District Facilities offices and staff, and through past and current activity proposals. An activity proposal presentation addressing ventilation and exhaust systems in the 200s-quad is scheduled with the IRC on March, 18, 2011.



1.1c How are you communicating the need for northerly-facing orientation for drawing and painting to the architects?

With respect to the future 200s-quad remodel, this need has been communicated at task-force meetings attended by district and campus facilities personnel, in writing and in discussions with the FPP architects, and reiterated in the Program Review report. With respect to the current classrooms, they have a northerly-facing orientation.

1.1g What do you do in the area of oral communication, according to the model that was borrowed from CSU Northridge?

Oral communication as a component of student learning is an important aspect of all lecture and studio classes in the VAH Department.

Art History and Humanities students participate in lecture discussions with the expectation that they will deliver coherent answers to questions posed. This is achieved through coaching and modeling by instructors who help students move beyond superficial observations to more fully articulated and cogent oral answers. In addition, students in Art History and Humanities classes must routinely participate in small-group discussions and paired-sharing. Both group-projects and individual research reports culminate in oral presentations made to the class. In some classes, such as Art 100, Art Appreciation, students make several oral presentations per semester.

Likewise, the studio arts classes rely heavily on oral communication. Instructors deliver visual demonstrations that they verbally explain to the class, using technical terminology and explanations of processes. In these demonstrations, students are expected to ask questions for clarification and/or make statements that reinforce learning.

Perhaps the strongest example of oral communication as a component of studio classes is the "critique" - a verbal analysis of compositional and technical strengths and weaknesses of art pieces. In these exercises, modeled by the instructors, students move beyond "I love it/I hate it" opinion statements and learn to give an analytical verbal critique of their own work or that of a classmate's.

1.1f What is the student demand for the Digital Arts program?

The demand for our Digital Arts program is growing and demonstrated by the following factors:

- 1) Digital Arts classes have garnered an average of 13.5% of department enrollments in the Visual Arts since fall 2004, and the percentage of

students taking classes in Digital Arts has grown as much as 3% to 10% since fall 2004.

- 2) Digital Arts majors comprise nearly 10% of Visual Arts degrees awarded by the department: Digital Arts degrees are the third-most awarded degrees in the department, after Photography and Drawing/Painting degrees, since 2008.
- 3) Four Digital Arts courses have been added to the curriculum to serve students' needs: Art 184, Drawing for Animation; Art 189, Multimedia and the Creative Arts (General Education Course); Art 172, Introduction to Interactive Arts; and, Art 185, Intermediate Drawing for Animation. (The two latter classes are currently going through curriculum.)
- 4) Current and potential students routinely communicate to department faculty demand for less frequently offered courses, such as Typography and Page-Layout, and new courses, such as advanced Animation and 3-D Animation, all of which support degree preparation, transfer, and workforce training.

In Southern California, the United States, and worldwide, the demand for Digital Arts programs is on the rise. At UCSD, in the Visual Arts Department, seventeen of thirty-two instructors, or 53% of the faculty, teach in some form of digital or computer generated art. Locally, full-time Digital Arts faculty positions are supported at Palomar, Mesa, and Miramar Colleges, to name but a few. Southwestern College also has a thriving Digital Arts/New Genres program. Farther afield, one can look to the exemplary program at Chaffey Community College, which serves greater San Bernardino and has two full-time Digital Arts faculty members. Cal-State Fullerton also has an impressive Digital Arts program.

Digital Arts programs provide classes in visual computer applications such as Photoshop and Final Cut Pro, Animation, Typography, Digital Drawing, Digital Painting, Page Layout, Print Production, Web Design, and Animation. These classes are useful for students entering fields in graphic design, architecture, urban planning, film and animation, video production, gaming, office management, advertising, publishing, journalism, public relations, arts administration, non-profit administration, and education, among others.

Digital Arts classes embrace the tools of our YouTube, Twitter, Facebook, PodCast, and Blogging generation. Our program needs a full-time faculty expert to further develop this program and fully realize its limitless potential.

1.2a Could you give some examples of the right- and left-brain approach to teaching and learning?

Perhaps teaching approaches in the studio arts would better be described as combining "analytical" and "creative" aspects.

Solid fundamentals and mastery of technical steps are taught, as are the skills to rely on associative, original thoughts in producing art. Faculty teaches technique through step-by-step instruction with guidelines and structure. This would be a "left-brain" or analytical process, which is concerned with linear thinking, judgment, and correct technique.

Each technical exercise, however, must also be conceptualized in a creative, individual manner, which calls upon the student to respond to assignments in an associative, visual, insightful, and/or intuitive manner. This would be considered a "right-brain" approach.

To illustrate this point let us consider a drawing assignment in which a student is learning portraiture. Faculty teaches specific techniques and principles about proportions of facial features, the role of scale with regards to the figure and the drawing paper, and methods to render specific features, such as the nose, lips, and eyes. The instructor, in addition, asks the students to create a background for their portrait. Parameters may be set to assist the student, for example the background could emulate famous artworks, use specific patterns, or represent local environs.

Other techniques that help students find inspiration, such as accessing dream imagery, using chance, or keeping an artist's notebook, may be employed. Faculty is adept at guiding students in the process of developing creative ideas and nurturing inspiration. Instructors model for students the perseverance needed for these creative, associative, "right-brain" processes and assist their students in gaining confidence in their own creative abilities.

Our studio instructors' expertise in combining analytical and creative, or "left-brain" and "right-brain" approaches to teaching and learning produces marvelous results: students learn excellent fundamentals of technique and advance to higher skill and critical-thinking levels. In addition and plainly put, students produce original works - no two artworks look the same, and our students' creative expression is fostered.

1.2a What is currently happening in the area of Study Abroad?

In 2010, the 0.1 release-time for the Study Abroad Coordinator went unfunded, a casualty of recent budget cuts. Dedicated to Study Abroad and the immense educational value to students that it provides, Dr. de Koning has generously taken it upon herself to continue in this position as a volunteer. This is a temporary measure, and the Dean of Arts, Languages and Communication, Steve Baker, has indicated that he would like to see the position of SA Coordinator funded as before.

Dr. de Koning is a member of SDICCCA Study Abroad Committee, and as such, she assists our students in learning about and signing-up for SDICCCA programs. Currently, there is a Fall 2011 program scheduled for Florence hosted by SIDCCCA partner, Southwestern College. In addition, she organizes and/or promotes other Study Abroad programs offered by VAH Department faculty. For example, Gwenyth Mapes has led a Study Abroad trip to Egypt, during the winter break 2010, and she will lead

another trip to the Galapagos Islands, during the winter break 2012. Dr. de Koning has organized a four-week combined Florence-Paris program for summer 2011. These programs are not-for-credit, but avenues of attaching credit-earning opportunities (such as a 299 course) to the experience and having the Grossmont instructor's salary paid by the touring-company partner are being explored.

On a daily and routine basis, the Study Abroad Coordinator answers frequent calls and e-mail requests for information on programs both for the summer and full-length semester programs. In addition, she promotes programs on campus, in classes and to faculty, and she organizes and hosts informational meetings. In addition, she manages the Study Abroad website content. Dr. de Koning also stays current with the national and international Study Abroad field, which includes scholarship funding, opportunities hosted by other colleges and universities, and existing topics and issues affecting the field, such as the Euro/US Dollar valuations and State Department travel advisories.

At Cuyamaca College, Dr. Lyn Neylon will explore, as the focus of her spring 2012 sabbatical, the feasibility and support needed to establish a full-time Study Abroad Coordinator position and office that would be fiscally-neutral for the college. Dr. Neylon's results should be available by the summer of 2012, and they will no doubt benefit the District as a whole. At Cuyamaca College, Dr. Neylon also volunteers her time as Study Abroad Coordinator.

1.2c Please give examples of how the workforce is turning increasingly to arts, humanities, and liberal arts majors.

The Schumpeter column (so named for the late economist Joseph Schumpeter who advocated marketplace innovation and entrepreneurial thinking) in this week's Economist (February 19th-25th 2011) is entitled, "The Art of Management: Business has much to learn from the arts." The columnist advocates for a more cooperative relationship between arts and business sectors, and notes the following:

"Business schools such as Rotman School of Management at the University of Toronto are trying to learn from the arts. New consultancies [such as Hilary Austin, author of Artistry Unleashed] teach businesses how to profit from the arts." In addition, Jamie Anderson, et. al. in the book, The Fine Art of Success, "point out that many artists have also been superb entrepreneurs." The columnist continues, "Studying the arts can help businesspeople communicate more eloquently...studying the arts can also help companies learn how to manage bright people...[and] studying the art world might even hold out the biggest prize of all—helping business become more innovative.

The column concludes, "In [companies'] quest for creativity, they surely have something to learn from the creative industries. Look at how modern artists adapted to the arrival of photography, a technology that could have made them redundant, or how [many successful artists persisted in their

careers even after rejections]."

Numerous other articles and studies indicate that the liberal arts play a crucial role in the modern workforce and business environment. Below is only a short sample of current literature on the subject. (All quoted excerpts come from the referenced source.)

1. Wallace, Lane. "Liberal Arts and the Bottom Line." The Atlantic. Jul 14 2010. Feb 15 2011.
<http://www.theatlantic.com/business/archive/2010/07/liberal-arts-and-the-bottom-line/59711/>

As a result of the recent financial downturn, "as well as increasingly complex global markets and a growing belief that today's business executives need... a 'latticework of frameworks' to solve the growing number of 'wicked' problems confronting them, a movement has begun to change what business students learn. At undergraduate and graduate business schools across the country--including Wharton, Harvard, Stanford, Yale and a host of other big names--curricula are being changed to include a greater focus on multi-disciplinary approaches, ethics, critical and integrative thinking... history and literature."

2. Wallace, Lane. "Multicultural Critical Theory. At B-School?" The New York Times. Jan 9 2010. Feb 12 2011.
<http://www.nytimes.com/2010/01/10/business/10mba.html>

As a result of the economic downturn "a number of prominent business schools have re-evaluated and, in some cases, redesigned their M.B.A. programs in the last few years. And while few talk explicitly about taking a liberal arts approach to business, many of the changes are moving business schools into territory more traditionally associated with the liberal arts: multidisciplinary approaches, an understanding of global and historical context and perspectives, a greater focus on leadership and social responsibility and, yes, learning how to think critically."

"Two years ago, for example, the Graduate School of Business at Stanford made a sweeping curriculum change that included more emphasis on multidisciplinary perspectives and understanding of cultural contexts. The first-quarter mandatory curriculum, for example, now includes a class called "The Global Context of Management and Strategic Leadership." First-year students also must take a course called "Critical and Analytical Thinking."

"John J. Fernandes, president and C.E.O. of the Association to Advance Collegiate Schools of Business, estimates that only about 25 percent of association-accredited schools are making significant curriculum changes focused on what he calls "the creation of more sustainable leaders." But he expects that to reach 75 percent in 10 years."

Professor Garvin of Harvard agrees, saying that there is "an imperative for change." "At this point," he said, "the forces for change are real, and the need for change is real, and the blueprints are already in process."

3. Williams, Ray. "Why a Liberal Arts Education Can Best Prepare Business Leaders." The National Post. March 17, 2010. Feb 8th 2011. <http://network.nationalpost.com/NP/blogs/fpposted/archive/2010/03/17/why-a-liberal-arts-education-can-best-prepare-business-leaders.aspx#ixzz1EFfORqdY>

"Management guru Henry Mintzberg argues that business skills cannot be taught in the classroom, saying that a degree in philosophy or history would be more beneficial. William Sullivan from The Carnegie Foundation for the Advancement of Teaching, and author of his forthcoming book, Preparing for Business, Learning from Life: Liberal Arts and Undergraduate Business Education, argues that the separation of business courses which focus on narrow technical study and the broader Liberal Arts approach no longer serves business students, and that an integrated program that focuses on engagement of the real world from a practical, personal and moral perspective, is needed. Thomas Friedman, in his bestselling book, The World is Flat, argues that because the world and cultures are so interconnected today, business leaders must gain more knowledge from the Liberal Arts."

An article by David Creelman for Works Magazine, on the Liberal Arts and business, cites the perspective of Arie de Geus, CEO of Royal Dutch/Shell, in his book, The Living Company, that his greatest insights came from his study of philosophy and psychology, not business.

Senior executive hiring trends also show the value of Liberal Arts training. A significant number of successful CEOs and other senior executives such as Carly Fiorina (Hewlett-Packard), Michael Eisner (Disney), Alan Lafley (Proctor and Gamble), Steve Case (America Online), Meg Whitman (Ebay) and Steve Forbes (Forbes Inc.), have come from a Liberal Arts education rather than a traditional business school.

4. Humanities+. Mar 12 2010. Feb 11 2011. <http://humanitiesplus.byu.edu/2010/03/goldman-sachs-seeks-liberal-arts-majors.html>

Humanities+ posted that in March 2010 Goldman Sachs was hiring under a mandate to acquire "35% of their new recruits from liberal arts disciplines because the company is convinced that humanities majors bring a unique perspective and set of skills to the table."

1.2c Concerning your department-wide success rate, what portion of the 67.3% of students who are successful come from historically underserved populations?

"Underserved populations" is not clearly defined. If "underserved populations" is to include first-generation college attendees or lower socio-economic classes, for example, the department does not have access to

this information. Data is available on student success regarding ethnicity, age, and gender: the editor directs the readers to the related graphs in Appendix 13.1

With regards to the question, although we cannot supply percentages, we can identify one population that is historically underserved: the Honors student. Honors students are a minority (as there are fewer of them), and far fewer opportunities exist for our Honors-level students than for students who need remediation (e.g., ESL, pre-transfer-level English, math). Every fall semester from 2004 to 2009, Professor Mapes has offered one section of Hum 110, Principles of Humanities, entirely to Honors students. In the fall semester 2010, because of section cuts, that stand-alone Honors section was tied to a regular Hum 110 section, resulting in fewer seats for Honors students.

1.3 With respect to your most recent hires, where was the Digital Arts full-time instructor position ranked within your department?

The Digital Arts Instructor position has been at the top of every staffing priority list generated by the former-Art department in the last six-years and continues to be at the top of the VAH list.

2.1 Please give examples of content related to diversity and multiculturalism.

Visual Arts and Humanities curriculum content is by its very nature concerned with diversity and multiculturalism: the creative artifacts and expressions of individuals and societies, globally and through time, is our focus. Art History classes include surveys in western art, modern and contemporary art, Asian art, and the arts of Africa, Oceania, and the Americas. Issues of gender and class with regards to patronage and audience, for example, are covered. Humanities classes include surveys in European, East Asian, and global Humanities. Hum 125, Women in Western Culture, and Hum 135, Blues as Literature, History, and Culture are two specific classes whose course curriculums focus on experiences not formerly included in the canon of old academe.

Diversity and multiculturalism are components of all studio courses; students are introduced to artists, contemporary and historical, who produce artworks in the focused discipline. Instructors show a variety of artists and their work, from a number of cultural viewpoints and perspectives, various ethnic and religious backgrounds, sexual orientations, ages, and time periods. Instructors may show certain artists and their work in the context of technique or in relation to a topic being studied in our courses. Classes and students visit museums each semester and write reports on specific works of art.

In Ceramics, students may learn about Pueblo pottery and Chinese celadon-ware. In drawing, painting, and design courses, students may discuss Kara Walker in relation to positive/negative shape interaction, Shahzia Sikander and her interiors when studying perspective, or Hiroshi Sugimoto when

considering light and value. This semester, one class will view Japanese woodblock prints at the San Diego Museum of Art and write an analysis of the artwork.

For an additional discussion of ways in which the department incorporates contemporary issues please see Section 2.7.

2.1 Are you developing other on-line classes besides the one that was initiated in spring 2008?

Dr. Schmidt and Professor Mapes have made inquiries over the past two years about initiating a HUM 120, European Humanities, online class. Instructors preparing an on-line course are granted .20 release-time the first time the course is taught. Therefore, an on-line course would mean a temporary reduction by one section of the number of Humanities courses offered. For this reason, the administration has advised against the development of an on-line course at this time.

2.2 Does the assistance available for part-time instructors adequately meet their needs?

Yes. Several adjunct faculty members have made a point to tell us that among all the community colleges in our region where they teach, the Grossmont VAH Department does the best job of making adjunct faculty feel valued and part of the team. Each program area mentors its adjunct faculty and the department as a whole supports its adjunct colleagues.

2.5 How are you addressing the issue of grades which are two letter grades apart 12.5 % of the time?

The goal of the Humanities faculty is to grow closer in grading standards, as reflected in its norming exercises, and in light of the Humanities program's strong adherence to the discipline's SLOs standards. Norming sessions are held almost every semester, and faculty members discuss and reaffirm criteria for their SLOs, which states that students must think and communicate, including in written form, at the college level. Rubrics, standards, and instructional approaches are discussed at the Humanities norming sessions, the results of which reflect consistency in grading a majority of the time.

2.6 What is happening in the process of developing the jewelry degree?

We continue to draft the proposed degree program. This requires a complete revision of our existing curriculum and development of new courses. Curriculums for Sculpture and Jewelry Design will be affected as these courses are integrated into degree strands. Furthermore, the department is on stand-by regarding the Transfer Degree for Studio Arts, which may have an impact on the Jewelry Design degree. In March, 2001, studio faculty and the department chair are attending the upcoming southern California conference on the SB-1440 transfer degree for studio art.

In short, development is ongoing, but as a part of the proposed degree program, faculty will also need to apply to the State for approval of the Jewelry degree.

3.1 Please explain General Education Student Learning Outcomes Map at the end of Appendix 6. Only two categories (Productive Citizenry and Effective Communication) are used, and only three general education courses are listed. Compare last paragraph of section 3.1 to GE SLO Map at end of Appendix 6.

The GE SLO Map has been corrected and resubmitted to all Program Review Committee members. The corrected chart reflects that all twenty-three general education courses in the VAH Department relate to General Education Student Learning Outcomes.

4.3 Please provide information about student access, such as how students heard about the courses. (Section 4.3 seems to answer a different question.)

All three student surveys, those for the Visual Arts, Humanities, and Photography, report that the most popular way students find out about our classes is: 1) through the class schedule or college catalog, 2) and by other word of mouth, from counselors, friends, family, or instructors. For example, Visual Arts students responded that 82.1% learned about the class from the former and 33.6% from the latter. For Humanities, the responses were 79.3% and 61.3%, respectively; and for Photography, 79.7% and 57.2%, respectively. Although nominal for the Visual Arts and Photography classes generally, the percentages for "Presentation or Special Event" as a way to learn about classes was a strong 17% for the Humanities.

A look at students' scheduling preferences confirms that the department is responsive to students needs to have a variety of scheduling options, including early morning, evening, and weekends, in addition to the peak day-time hours of 9am to noon and noon to 3pm.

While the majority of students are satisfied with the availability of courses in the department, dissatisfaction does exist. This comes as little surprise in light of the section-reductions the department and college has endured the past two years. In the Visual Arts, 14.4% of students report that they have some dissatisfaction with course availability; in Photography, that figure is 13%; and in Humanities, 6.6%.

Course resources is another topic which reveals that faculty's use of instructional tools, such as lectures, group work, handouts, homework, and presentations, is in keeping with methods indicated by students as being the most effective and those they would most recommend. For example, in the Visual Arts 75.4% of students found lecture the most helpful resource, and 67.7% would recommend this for future classes. In Photography, 71.4% of students found homework/assignments to be the second most helpful resource (after lecture at 82.9%), and 62.8% of students would recommend homework/assignments for future classes. In Humanities, 74.7% of students found the textbook to be the second most

useful resource (after lecture at 91.7%), and 76.2% of the students would recommend the textbook as a useful tool for future classes.

5.1 What data are you referencing regarding the percentage of male students in Visual Arts?

We are referencing student enrollment data prepared by the Instructional Research Office. Data for the Visual Arts and for the college at-large was supplied to the department. The reader is directed to Appendix 13.1 for more information.

6.4 How is ARTstor currently being funded and who is using it? Does Cuyamaca use ARTstor? What other departments are using ARTstor?

No funding for ARTstor currently exists. It is unknown which departments use ARTstor or if Cuyamaca uses ARTstor.

As a library database, all district students, instructors, and staff have access; its potential for use is immense. Instructors develop digital lectures and create image groups for student study. Students also use the database as a research tool.

The department recommends faculty training sessions for ARTstor, similar to those for Blackboard, to raise awareness and use of this versatile academic digital-resource.

6.5 How frequently do you meet with the Counseling Department to explain your programs?

Programs within the department meet frequently and as-needed with the Counseling Department. The Humanities program has met with the Counseling Department on a semester basis, as has the Photography program. The department chair has made contact with the counselor designated for the VAH Department. A preliminary meeting is forthcoming and a more consistent relationship that supports all department programs will be established and maintained.

6.8 How are you ensuring compliance with OSHA standards?

VAH Department faculty ensures compliance with OSHA standards by working closely with, and at the direction of, the District Safety Office and District Safety Officer. The District Office and its liaisons inform faculty and technicians of policies and procedures regarding MSDS sheets, storage of hazardous materials, fire-code compliance for facilities, and routine and required health and safety training.

The District Safety Office advises faculty and technicians on all areas related to OSHA compliance. VAH technicians are very responsive to requests from Risk Management to meet those rules and requirements as per OSHA/Cal OSHA, and VAH technicians continue to be diligent in all regards to our students' and staff's health and safety. For example, Susan Richardson is

currently in the process of completing forty hours of safety training as requested by the District Safety Officer.

In addition, VAH faculty and staff work closely with the Campus Facilities and Operations Department and Vice President Tim Flood. Mr. Flood, for example, has been instrumental in assisting the Photography program with obtaining respirators and the required pre-respirator medical evaluations required of technicians.

9. What was the discussion around the faculty survey? How did it work for you? Did you know you had the opportunity to add/adjust questions tailored to your department needs?

Faculty members welcomed the opportunity to add questions tailored to our department needs. All full-time and part-time faculty members were mailed a copy of the survey and asked for feedback. We added three questions to the survey:

- Are you a part-time or full-time faculty?
- Are you satisfied with your level of involvement within the department?
- Do you feel valued as a member of the department?

We understood that changes to the survey questions could come in the form of additions, but we perhaps misunderstood that changes to the questions themselves, or to the survey format, could be made. In addition, we understood the survey to be directed at contract and adjunct-faculty only. We recognized a missed opportunity to include questions directed toward our technicians, all of whom have valuable insight and feedback for the department.

The department had an impressive response rate to the survey with 67.5% of all faculty members completing it. This percentage would have been higher had it not been for a communication snafu between IRO and the department. Faculty members were instructed they had until midnight, November 12 to complete the survey: however, the survey turned off at midnight, November 11. Faculty that tried to take the survey on Friday, November 12 reported receiving a message that the survey had been turned off.

The VAH Department values feedback and input from its faculty and staff. In the department's opinion, this type of survey was limited. We would have preferred the opportunity to ask open-ended questions along with the opportunity for faculty to respond in writing, or verbally, to questions asked. For example, 90.5% of faculty respondents reported that they "had an opportunity to discuss the course outline." While this bodes well for the department as a whole, it doesn't immediately identify for us those faculty members who need some discussion on outlines.

In short, the survey provides a positive snapshot, but the department feels the process would be better served if departments could devise and administer surveys specific to individual department's needs. In addition,

we would like a more-encompassing survey with questions tailored to our technical staff.

**9.0 (Charts on page 82) Please give us the count for faculty 2004-2008?
Data Source: Grade Distributions Summary, Appendix 3**

ART	2003 FA	2004 SP	2004 FA	2005 SP	2005 FA	2006 SP	2006 FA	2007 SP	2007 FA	2008 SP
# of FT Faculty	9	6	6	7	5	6	7	9	9	6
# of PT Faculty	24	26	34	31	33	28	27	33	33	33
Total # Faculty	34	32	40	38	38	34	34	42	42	39

HUM	2003 FA	2004 SP	2004 FA	2005 SP	2005 FA	2006 SP	2006 FA	2007 SP	2007 FA	2008 SP
# of FT Faculty	2	2	2	1	1	1	3	3	3	3
# of PT Faculty	4	4	7	5	6	6	4	1	3	2
Total # Faculty	6	6	9	6	7	7	7	4	6	5

**9.1 In terms of overcrowded classrooms, why are you taking over the max?
Can you explain how and why the classrooms are overcrowded?**

"Crowded classrooms" is a better description of our classes. Faculty honors classroom maximums and adheres to administrative requests to enroll students to the class max. In previous semesters, prior to the administration's proviso not to go above class maximums, faculty may have added students above the maximum (if the posted room occupancy allowed) to serve student demand and in response to long wait-lists.

10.1 Where are your students getting jobs? Can you give us a clearer picture of the workforce potential for your students?

Transfer continues to be the primary objective for our students as they matriculate to a four year university. Those students pursuing employment after completing a two year degree find employment contingent on their primary discipline of study.

In Photography, mini-lab openings are readily available and with the conversion from film to digital output, opportunities are there for entry level positions with advancement through training. Assisting working photographers in their studios through temporary hires provides valuable experience and in several cases, resulting in full-time employment. Production work such as re-touching, content capture and design for websites and print publications have considerable turn-over in peak times

and provides for on-the-job experience in high-demand fields. Recently, some graduates have started their own businesses primarily in wedding and environmental portraiture because the digital tools provide accessibility, competitive results, and inexpensive start-up costs, while promotion on-line quickly generates client response and sales.

Students with digital arts experience through various software applications have considerable marketability in fields such as graphic design, web design and marketing, print media, advertising and computer animation. Although large production companies outsource overseas, local venues do hire production artists for contract work in educational programs, video game design and applications (APPS) design for hand-held devices. Animation is a growing field with considerable demand for artists. Students often transfer to a four-year school in the Los Angeles area and use their resources and contacts with recruiters to pursue a career in this rapidly growing industry.

Traditional fields for those trained in drawing and painting continue to be animation, technical and editorial illustration, gallery and museum careers, and freelance work for individual clients in advertising and marketing.

Artists trained in three-dimensional arts can find careers in clay model building, production pottery, public-art sculpture commissions and installations. Revitalized careers have recently surfaced in clay animation, maquette construction for the film industry and life-size designs for proto-type automobiles.

VAH faculty strives to inculcate a variety of skills in their students that mesh well with the modern workforce. Students of art history and the humanities attain a breadth and depth of understanding pertaining to historical and cultural issues, and they learn to communicate effectively both in written and verbal form. The diversity of curriculum topics covered results in students who are more knowledgeable about, and open to, diversity of cultures and ideas, promoting individuals who are adaptable and capable of out-of-the-box thinking.

All humanities and art history classes are general education courses, and career paths for students who complete an AA, Bachelor's or Master's degree are hired in a wide variety of professional fields because of their skills. These skills, particularly clarity in thinking and writing, problem-solving, and appreciation of global world views, are highly desired by employers.

Among jobs available to humanities and art history majors are:

1. foreign service: working with people from a foreign country, serving as an international advisor, cultural attaché, or serving as an ambassador to foreign countries;
2. art history: working at a museum or cultural center as a curator, educator, registrar, or director, teaching art history at the college level, or working with a team of researchers;

3. public administration: working for civic institutions, non-profits, or the federal government;
4. teaching at the grade school, high school or college level;
5. law and law enforcement: humanities majors often pursue law degrees in conjunction with their arts and humanities degree;
6. writing or publishing: students may use their research and writing skills to pursue careers in literature, communications, journalism and publishing;
7. and a wealth of other professions that require critical thinking, global and historical perspectives, and problem solving, such as medicine, the film industry, travel directors/guides, sommeliers, and military officer-service.

Ultimately, our students in the Visual Arts and Humanities are best served when they transfer and continue their studies by securing a four-year degree.

10.1 (Pg 90 Paragraph 5) Please correct your FTES percentage-rise data and cost/reimbursement data for the years of 2003/2004 to 2009/2010. [Editor's note: emphasis added for corrected data].

The VAH Department has generated more than \$20.8 million of state revenue for the college for the period of 2003 to 2009 (the exact seven-year total is \$20,841,283.60).

The VAH Department averages close to \$3 million per year in state-revenue since 2003; the exact seven-year average is \$2,977,326.29.

The VAH Department proves to be a very efficient one. Data for the above seven-year period demonstrates that FTES and WSCH have risen 20.31%, from 720.44 to 866.80 and from 21,614 to 26,004 respectively.

Combined Visual Arts and Humanities efficiencies rose from 523.55 to 581.1, or 10.99%, for this same period.

Revenue generated by the VAH Department for the college has risen 51.77%, from roughly \$2.6 million per annum to \$3.9 million per annum in the last seven-year period. Exact figures are \$2,607,993 for 2003-2004 and \$3,956,795 for 2009-2010.

Based on the yearly state reimbursement factors since 2003, \$4,564.83 is the average FTES reimbursement factor, while the average COST/FTES for the department is \$2,501.47, for the 2003/2004 to 2009/2010 period.

All calculations are based on data supplied by IRO.

10.4 Please resubmit Appendix 15 using the Fiscal Data: Outcomes Profile format.

Please see Fiscal Data: Outcomes Profile attached file.

11.2 You voice concerns about the campus planning process. Can you be more specific as to these concerns, the process and possible solutions?

Faculty has experienced some concerns with new campus planning processes, deadlines, and transparency. Solutions and process-improvement suggestions have been made by VAH Faculty members to former and current Academic Senate Presidents, the Chair of Chairs and Coordinators, and AFT Liaisons. Only a brief account is offered here.

The department experienced some confusion regarding critical hires. Dr. Cooke addressed this issue in Academic Senate. The VAH Department had the opportunity to resubmit its application for a Digital Arts instructor but it missed the opportunity to resubmit its application for a Photography technician as communication about classified critical hires was unclear.

Activity proposals are an effective tool as an application for one-time monies, though the once-yearly deadline has some limitations. Within our division, each department may submit one activity proposal. However, we are asked to write activity proposals for all goals planned and, similar to grant proposals, these activity proposals are very time-consuming and require lengthy rationales. As only one activity proposal is presented for possible funding, a more efficient solution for listing goals and accomplishments is recommended.

The Six-Year Plans are likewise lengthy. They ask the writer to list the steps that the department will take to achieve its goals. They also ask the writer to explain how the realization of said goals will be known. These steps seem to presuppose the goal-setter to have little experience with project-planning and they reflect a data-driven bias. Three suggestions have been made: remove these sections from the Six-Year Unit Plan; offer in-services to help faculty with goal setting and data collecting; and make the forms more user-friendly. For example, checking a box that reads "improve student access" rather than writing, "this supports priority #1" is more meaningful, and more time efficient.

As it is now, with departments projecting six-years out, we may find that our planning becomes too generalized and that timely issues that immediately arise, such as the new SB-1440 legislation, are not addressed in current plans. As a result, this may necessitate a constant revising of the Six-Year Unit Plans. A plan that addresses a shorter time-frame, such as the former Educational Master Plan, with yearly goals and specific accomplishments, is recommended.

11.3.1 The committee needs more supporting evidence for a full-time faculty hire in Digital Arts. Please bring supporting evidence.

This continues to be our number one priority since the introduction over fifteen years ago of a new arts curriculum utilizing digital tools. The program has grown and remained current with the advancement of digital technologies through the tireless efforts of many faculty members within the VAH. It is unfortunate that we have been unable to convince the college administration of the value of an arts training with a digital emphasis.

Other institutions have been forward thinking, providing for support and expansion within their arts faculty for dedicated programs specific to the use of the new imaging tools. It is profoundly notable that former adjuncts from our program now teach full-time in several San Diego County community colleges, having observed first-hand the potential of our arts education coupled with digital technologies. Professors Mario Lara and Barbara Sexton continue to grow their digital imaging courses at Mesa College. Rex Heftmann teaches both digital imaging and graphic design at Miramar College and Paul Stachelek of Palomar College has expanded their offerings in digital photography due to his initial training in our ground breaking curriculum.

These colleges have made a substantial commitment with dedicated faculty and instructional resources because now, more than ever, it is extremely evident that this is the arena in which the visual arts can provide real world opportunities for students to learn and train for viable jobs and careers using digital tools. Our own East County students demonstrate the potential for this arts education by their demand for our courses and the increased number of graduates in our AA emphasis has doubled since 2008.

Attached are job/career descriptions from the U.S. Bureau of Labor Statistics (www.bls.gov/oco/) for artists, graphic and commercial designers, photographers and other related media fields that rely on the skillful use of digital technologies and software to produce visual products within web and print media, advertising, education, entertainment/animation, video game development and other interactive forms. Also included is a spreadsheet that predicts positive job growth in these areas up to the year 2018.

This past decade and a half, the VAH has demonstrated its continued commitment to this learning strand. Both through its creation and implementation of curriculum and with the leadership of a new faculty hire, the college and its students will benefit from our tireless dedication in the decades to come. The time is now to recognize our efforts with a recommendation from the Academic Program Review Committee.

11.3.8 Does your gallery trust fund have the money to support the expansion of the gallery position?

No.

11.3.9 What is the fiscal impact including income of the study abroad program?

There is no income currently generated by study abroad programs. There is no fiscal impact to the college for study abroad as Dr. de Koning volunteers her time. As mentioned above, Cuyamaca College Study Abroad Coordinator (also currently volunteering), has been approved for a sabbatical to explore ways in which the Study Abroad Coordinator's position could be self-sustaining and fiscally neutral.

11.3 Please take another look at your list and reprioritize if so desired.

The VAH Department agrees to its current list of priorities.

---END OF WRITTEN RESPONSE---

Attachments: Errata Sheet for Section 10.2, p. 91. WSCH/FTEF
 VAH Fiscal Data: Outcomes Profile Chart
 GE/SLO Mapping Chart
 U.S. Bureau of Labor Statistics: Arts and Related Fields
 U.S. Bureau of Labor Statistics: Commercial Designers
 U.S. Bureau of Labor Statistics: Graphic Designers
 U.S. Bureau of Labor Statistics: Photographers
 U.S. Bureau of Labor Statistics: Future Projections
 To 2018 (Graphic Design)

Errata Sheet
Visual Arts & Humanities (VAH)
Program Review
Fall 2010

Section 10.2, p. 91, of the 2010 VAH Program Review Report states the department's earned WSCH/FTEF as 30.00 for the last seven-year period and 32.48 for the 2004-2005 academic year.

These statements are incorrect: the percentages reported reflect the relationship of WSCH/FTEF for the periods stated, and not WSCH/FTEF.

Correctly stated, the earned WSCH/FTEF for the last seven-year period is 459.60 for the Visual Arts programs and 433.80 for the Humanities program.¹

Photography program data is available starting with the fall 2007 semester. The average earned WSCH/FTEF for the program is 426.95 for the last six semesters (fall 2007 to spring 2010).

The combined earned WSCH/FTEF total of all program data (Visual Arts, Photography, and Humanities) for this same six-semester period (fall 2007 to spring 2010) is 466.65.

Efficiencies for the former-Art Department and the Humanities program in the 2003-2004 academic year are 541.3% and 515.7%, respectively. In the 2009-2010 academic year, efficiencies for the Visual Arts programs average a strong 503.2%, and the Humanities program's efficiencies average a very remarkable 659%.

The Visual Arts programs report a strong "percentage of maximum" students-served since spring 2003, with a high average of 104.45% for the 2009-2010 academic year, and a lowered reporting of 85.1% and 87.6% in spring 2005 and spring 2006, respectively. The Photography program's "percentage of max" rises from an impressive 102.5% in the fall 2007 to a high of 135.745% for the 2009-2010 academic year.

The Humanities program's "percentage of max" has risen steadily since fall 2006, at which time two tenure-track faculty joined the program. The "percentage of max" in the fall 2006 is 49.8%. For the 2009-2010 academic year, the "percentage of max" for the Humanities program is 90.25%. This considerable increase no doubt, in part, reflects the stability that the program has achieved with its three tenured faculty members, along with an astute re-thinking of its course scheduling practices.

--End of Statement--

¹ Jerry Buckley, "Graphs: Program Efficiencies," *Program Review: Visual Arts & Humanities* (October 26, 2010). (For more information, see Appendix 14).

Program Review Committee
Summary Evaluation

Visual Arts and Humanities

PROGRAM REVIEW COMMITTEE SUMMARY EVALUATION

The Program Review Committee commends the Visual Arts and Humanities Program for:

1. Professional and educational development throughout the department as evidenced by increased educational levels, conference and workshop attendance, study abroad and sabbaticals.
2. Seeking to improve department wide academic rigor through regular planning including evaluation of course standards, grading consistency, and currency of curriculum.
3. Development of critical thinking skills as evidenced by student critiques of others work, *addressing ethical and global issues, the role of multiculturalism and diversity and active participation in the community.* Courses include real-world applications such as the scavenger hunt throughout San Diego to identify examples of architecture.
4. Preparing students for entry into the professional world of selling and exhibiting art through offerings in jewelry, digital arts, and portfolio development. Faculty members are professional artists who model real world industry experience.
5. Active student clubs, Sculpture, Ceramics, Photography, and Drawing and Painting that provide contributions such as campus beautification, the student ceramics sale, and the Spring Art Festival. Faculty also contributes through generous donations of art to the Grossmont College Foundation and other campus events.
6. Hyde Gallery for offering 7 major shows a year, hosting over 1800 students from many disciplines on campus, hosting exhibits from internationally known artists and giving Grossmont College a national presence in the art world.
7. Collaboration among local high schools, Digital Media, Media Communication and Digital Arts faculty to share media technologies, coordinate summer coursework for professional development and share teaching strategies.

The Program Review Committee recommends the following:

1. Ensure student safety by providing training of staff and students in safety protocols. Support ongoing efforts to secure funding for health and safety systems including equipment and facility upgrades and adequate staffing.
2. Support ongoing planning of the remodel of 200's to incorporate Humanities and upgrade Hyde Gallery.
3. Based on progression of workforce and industry needs, hire a full time faculty member with the skills to take the Digital Arts Program forward.
4. Maintain currency in major offerings in response to transfer and industry needs.
5. Using the Course History Information Report, continue to submit curriculum modification proposals for those courses that have not been reviewed by the Curriculum Committee in more than four years or curriculum deletion forms for those courses that have not been offered in the last three years.
6. Use student-learning outcome data for continued course and program improvement.

Visual Arts and Humanities

SCHOOL YEAR	FALL SEMESTER		SPRING SEMESTER		COST/FTES	COMMITTEE RECOMMENDATION
	WSCH/FTEF	% of MAX WSCH	WSCH/FTEF	% of MAX WSCH		
2003-04	504.75	98.1	499.78	96.1	1776.35	MAINTAIN
2004-05	484.98	93.5	458.91	85.3	1658.27	
2005-06	446.70	92.1	429.76	87.7	2307.06	
2006-07	436.70	90.0	384.48	87.9	3084.83	
2007-08	396.16	91.1	411.78	98.1	2642.77	
2008-09	427.08	89.8	425.65	91.7	2496.93	
2009-10	507.22	107.5	513.44	107.8	2209.73	

College President

Department Chair

Academic Program Review Chair