

# DEPARTMENT ACADEMIC PROGRAM REVIEW REPORT

## SECTION 1: OVERVIEW. DEPARTMENT HISTORY & PREVIOUS PROGRAM REVIEW COMMITTEE RECOMMENDATIONS

### Section 1.1

Introduce the self-study with a brief department history. Include changes in staffing, curriculum, facilities, etc. Additionally, please list degrees and certificates your department offers.

#### **Overview of recent history:**

At the time of the most recent Program Review self-study in 2010, the Visual Arts & Humanities Department had just been newly formed with the addition of the Humanities program in 2009. At that time, Malia Molina in her role as department chair, asked the department to craft a mission statement which would reflect the new configuration of our department.

This mission statement reads as follows:

"The Visual Arts & 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."

The faculty and staff of the Visual Arts & Humanities department stands by this mission statement as a constant reminder of our obligation to our students and our various disciplines.

#### **What does our department do: Programs offered:**

Currently, the department offers the following programs: Art History, Ceramics, Digital Art, Drawing and Painting, Humanities, Jewelry design, Photography, Sculpture, and as an essential support to our teaching, Hyde Art Gallery.

The department offers AA degrees in Art with areas of emphasis in Ceramics, Digital Art, Drawing and Painting, and Sculpture:

Public Art. Added since the last program review cycle are the Associate in Arts in Art History for Transfer (A.A.-T) degree and the Associate in Arts in Studio Art for Transfer degree (A.A.-T). Furthermore, Photography students who could already earn an AA degree in Photography, now also can earn a Certificate of Achievement in Photography, while the Humanities program is currently awaiting state approval for its recently developed local AA degree.

**Other degrees:**

Grossmont College also offers the General Studies AA in Humanities and Fine Arts, as well as the University Studies AA in Humanities and Fine Arts. These degrees offer a wide array of courses from our programs. Currently, the graduates from those programs are not credited as "our" students, but are included in the Division of Arts, Language, and Communication graduation numbers. The numbers included in the table in Degrees and Certificates-Division Summary show that over the period 2009-2010 through 2015-2016 a total of 257 students graduated with a degree in General Studies Humanities & Fine Arts, while 296 students graduated with a degree in University Studies in Humanities & Fine Arts.

In the current 2017-2018 Grossmont College Catalogue, page 98, the degree description in General Studies AA-Humanities and Fine Arts, states: "Minimum 18 units required. Minimum of 6 units from Humanities and 6 units from Fine Arts. The remaining 6 units can be taken from either category." Although Humanities is taken broadly and includes World Languages, and some English and Philosophy, the course requirements for the Fine Arts are more narrowly defined and for the overwhelming majority come from the Visual Arts and Art History course listings.

The AA degree in University Studies, as stated on pages 135-136 of that same Grossmont College Catalogue, shows the five areas of emphasis from which a student may choose, one of which is area C, Humanities and Fine Arts (page 135). The requirements are the same as for the General Studies AA degree as far as the number of required units is concerned. The choices for the Humanities section are overall the same as for the General Studies AA. For the Fine Arts, the offerings from our programs are practically identical, but there is a much greater number of courses from the Music and Theater department included (page 136).

The faculty of the Visual Arts & Humanities department is of the opinion that our department should receive more specific data

concerning the courses that students take to satisfy the requirements for this degree. In addition, the department should be credited for graduation and/or transfer numbers of these degrees

which should be added to the total for our department. The faculty is also wondering how these two degrees affect the number of students who otherwise would have taken an A.A. in Art History for Transfer degree or an A.A. in Studio Art for Transfer degree. The faculty hopes to pursue this issue further in the coming year.

#### **General education courses:**

The overwhelming majority of the courses in the Visual Arts & Humanities Department are general education courses, while all courses are also part of the various degrees that the department offers. For the Humanities program, the local AA degree has been approved by the Curriculum Committee and is currently winding its way through the approval process at the state level. This AA in Humanities differs from the above mentioned University Studies and General Studies degrees, which allow Fine Arts classes to count toward the Humanities, Area C, requirements. Thus University Studies and General Studies degree majors need not take a Humanities class, but may choose another elective. Once the AA for

Humanities appears in the catalogue, it would be desirable to identify these University Studies and General Studies degree students in order to recruit them for the Humanities AA degree.

#### **Where do our students come from:**

When looking at the data in Appendix 2, there is no specific graph that shows where our students come from in terms of location. However, knowing our students as we do, we know they come from as far away as Tecate and Tijuana, National City, Alpine, and other places in the region. In other words, we serve a number of students who live far outside of the district boundaries.

If the intent of the question is to understand our population in terms of age and ethnicity (as in ethnic origin), then our student populations largely follow the trends at the college, although the number of 19-24 year old students is somewhat higher than for the college in general. The graph that shows ART, Enrollment by Ethnicity, Other, (see Appendix 2) shows a measurable increase in Asian students since the fall of 2014. We do not have a data- verifiable explanation for these trends, although several international students from China choose a sculpture course as part of their course load, which may be a

partial explanation.

Our students also come from various other populations such as the veteran population, the Chaldean population, as well as returning students, EOPS, and international student populations.

**And where do they go:**

Our students leave Grossmont College to transfer to CSU and UC schools, or to join the workforce. Data on the transfer to the CSU and UC schools can be found in Section 2.5. As those data show, since the last program review cycle, 215 students have transferred to CSU schools, and fifteen to UC schools. We do not have any data on student success rates or retention at the transfer schools, nor do we have any data on what happens to students who graduate with an AA, but do not transfer elsewhere or who join the workforce. Information about students who transfer to private schools is also not included in the data. We also do not have data on those students who graduated with the aforementioned General Studies or University Studies degree. Therefore, the only information we currently have is anecdotal information from students who keep in touch from time to time.

In order to gain some more insight in where our most recent graduates are and how they are doing, the chair of the Visual Arts & Humanities department, Marion de Koning, sent an email to all spring 2017 graduates. The list with fifty plus graduates was obtained from Admissions and Records. Included on that list are students who transferred with an AA for Transfer degree in Art History or Studio Art, as well as students who graduated with an AA degree or Certificate of Achievement in Photography, or a degree in Digital Art, as well as those who earned a local AA degree in art.

The response to the chair's request for information from students has been slow, to say the least. The need for these data is clear, but at this writing, they are unavailable and we cannot generate these data ourselves. Furthermore, the list obtained from A&R did not include students who transferred without earning an AA or certificate at Grossmont College, nor, as mentioned, do we have information about students who transfer to private universities which further skews the picture.

**Full-time faculty:**

The Visual Arts & Humanities department currently has ten full-time tenured faculty members. They are: Jennifer Bennett and Bill Mosley in Drawing and Painting, Gareth-Davies Morris and Gwenyth Mapes in Humanities, Marion de Koning and Malia Molina

in Art History, Steve Garcia and Jeff Irwin in Ceramics, Paul Turounet in Photography, who also serves as the coordinator of the Digital Art program, and Jim Wilsterman in Sculpture and Jewelry.

At the time of the last program review report, we counted twelve full-time faculty members, but in the last couple of years, we have lost two of them. In 2016, Suda House (Photography) retired after thirty five years of service to Grossmont College, while in 2015, Pete Schmidt (Humanities) accepted a position at another institution. The retirement of Suda House has resulted in a significant shortfall of faculty in the Photography and Digital Art program and has placed a substantial additional burden on the workload of Paul Turounet who now coordinates both of these programs.

Furthermore, requests for the hire of a full-time instructor in Digital Art have gone unheeded since the inception of the program twenty years ago. During the last academic year, 2016, Paul Turounet and Marion de Koning presented the need for this position once again to the Faculty Staffing Committee. At that time, the ranking for this position came in at number eight out of twenty-four positions requested, but the position was not funded. On December 1, 2017 we will once again present the proposal for a full-time hire in Digital Art to the Faculty Staffing Committee, and we will continue to do so, until the position is filled.

It is appropriate to note here that our department will see a significant number of retirements in the coming five years. The future of the Visual Arts & Humanities department is very much at stake if no replacements are hired for these positions. This is especially the case because of the specialized nature of those disciplines where technical and safety demands are very high. The faculty of the department is of the opinion that the college needs to take a forward looking stance and start planning for the replacement of retiring faculty at the soonest.

**Part-time faculty:**

The Visual Arts & Humanities department currently employs about twenty-five part-time faculty.

The role of our part-time faculty has become particularly essential to our Digital Art program because of the lack of a full-time faculty member. Furthermore, part-time faculty play an important role in the Photography program because the student demand for Photography courses is more than the full-time

faculty course load can accommodate. Day, evening and Friday courses are in part taught by the part-time faculty. Currently, ten part-time faculty members teach in the Photography and Digital Art program. They are: Carmina Caballes, Judith Preston, Toni Renier, Jaqueline Ramirez, Aaron Serafino, Anna Stump, Amanda Dahlgren, Patricio Chavez, Jeff Kahn, and Suda House who has returned from her retirement to teach one course a semester.

In the Art History program, four to five part-time faculty members are currently teaching courses. The need for part-time faculty is in part necessary to teach the courses usually taught by the current chair of the department. Because of her reduced teaching load on the one hand, and the demand for courses which is greater than the full-time faculty course load can accommodate on the other hand, we currently have five part-time faculty members. They teach courses during the day, in the evenings, and on Fridays. They are: Martina Hesser, Sandra Wascher, Meredith Morris, Tatiana Sizonenko, and Kaytie Johnson.

In Drawing and Painting, three to four part-time faculty members teach courses during the day, in the evening, and on Fridays to accommodate students because demand is greater than the full-time faculty load can accommodate. They are: Tessie Whitmore, Tom Lazzara, Daphne Hill, and John Dillemath.

The Sculpture/Jewelry program employs four part-time faculty members, whose areas of expertise in Jewelry, Sculpture, and 3D design allows for courses to be taught in addition to the courses taught by the only full-time faculty member in that program, Jim Wilsterman. They are: Stephanie Bedwell, Lisa Medlen, Larry Kline, and Steven Dilley. The latter teaches a course in sculpture on Fridays that is open to all students, but is also intended to attract the veteran population with the goal to help veterans reintegrate in society through engagement with the creative process.

In the Humanities program, three to four part-time faculty members are currently teaching courses because Gareth Davies-Morris is on sabbatical (fall 2017). They are: Evan Heimlich, John Scholte, our esteemed Counseling colleague Theresa Ford, and Therese Carmona. The needs of that program are mostly filled by the full-time faculty in other semesters.

**Staff:**

The Visual Arts & Humanities Department is supported by four technicians, Susan Richardson in Photo/Digital Art, Francis Parker in the Sculpture and Jewelry program, Alfred Ventura in

Ceramics, and Alex DeCosta for Hyde Art Gallery. Alex's hire in 2016 came after decades of part time staff in that position.

The staffing of Hyde Art Gallery with a full-time person has already proven to be of immense value. The ongoing demands of the gallery exhibition schedule are now in the very capable hands of Alex DeCosta. Just in the past year, the first year Alex joined us, the number of visitors to Hyde Art Gallery has increased dramatically to close to 10,000 visitors for the year. Although exact earlier data for attendance is not available, it is a notable and noticeable increase from before.

As of this writing, however, the gallery technician's job description does not do justice to the demands of his job, nor is the current job title of Gallery Technician representative of his position. HR, the Dean of our Division, William McGreevy, and the chair of the department, Marion de Koning, are in the process of exploring the possibilities of updating the job description and title of the gallery technician position. We were heartened by the fact that the Classified Staffing Committee unanimously recommended that the position should be re-classified as a 12-month position, but as of this writing, it is on administrative hold. Investing in excellent employees with the reward of retention and longevity of these employees is a value we would like to see manifested in the funding of the 12<sup>th</sup> month, especially since all full-time technicians in our division are already on a 12<sup>th</sup> month schedule.

**Faculty and staff accomplishments: Also see Section 7 for the table with faculty members' activity/committee work, years, and value and the explanation of Table 1 in Section 7.**

All members of the Visual Arts & Humanities department are working professionals who hone their craft on an ongoing basis. Although by no stretch of the imagination a full record of all the professional activities and accomplishments of our faculty and staff, this section does intend to highlight the tremendous commitment of the Visual Arts & Humanities department members to their respective disciplines. These accomplishments are difficult to fit in the table provided in Section 7. Therefore, only committee and chair participation of the full-time faculty members are included in that table, while answers to further questions as stated in Section 7 can also be found there.

Full-time, as well as part-time faculty and staff are highly valued in the Visual Arts & Humanities department. In addition to teaching our courses, our faculty members also serve on

committees, produce art, curate art exhibits, present at conferences, or are artists in residence. Many of our faculty travel nationally and internationally to further their knowledge and currency in their fields. To include a list for the past six years would require many pages. Therefore, only recent highlights from the past year or so are included here and even then in an abbreviated form. The awards and sabbaticals awarded do reflect the period of the last program review cycle.

**Grossmont sabbaticals, rank, and awards:**

Since the most recent Program Review report, five additional full-time tenured faculty members attained the rank of Professor. They are: Jennifer Bennett, Gareth Davies-Morris, Steve Garcia, Jeff Irwin, and Paul Turounet. Jim Wilsterman, Malia Molina, Gwenyth Mapes, and Marion de Koning earned the rank of Professor prior to 2010.

The majority of our full-time faculty were awarded sabbaticals since the last program review self-study. They are: Jennifer Bennett, Gareth Davies-Morris, Marion de Koning, Gwenyth Mapes, Malia Molina, Steve Garcia, and Paul Turounet. Excellence in Teaching Awards were awarded to Jennifer Bennett, Malia Molina, Marion de Koning, Gwenyth Mapes, Martina Hesser, Daphne Hill, Stephanie Bedwell, and Sandra Wascher, while part-time faculty members Amanda Dahlgren and John Scholte was awarded the rank of Adjunct Associate Professor.

Faculty members Malia Molina and Bill Mosley were honored for fifteen years of full-time service at Grossmont College, and faculty members Jim Wilsterman and Gareth Davies-Morris were honored for ten years of full-time service.

The current chair of the Visual Arts & Humanities department, Marion de Koning, was selected as Distinguished Faculty for the 2016-2017 academic year.

The Hyde Art Gallery was awarded the silver plaque for Best Gallery in East County by the East County Reader's poll in 2016.

**Faculty and staff exhibition participation at Grossmont:**

Every year in the fall, the Grossmont Visual Arts & Humanities department members exhibit recent work in the Faculty and Staff Art Show. This exhibit is of great importance as it shows students, all Grossmont faculty and staff, and the community at large the ongoing creative work of our faculty and staff, while highlighting the various programs in the department.



The exhibit shows our students that their faculty and supporting staff members are working professionals and for those students who wish to major in various fields in the arts, they can see the many possibilities offered here at Grossmont College. The fall 2017 faculty and staff exhibit displayed the work of twenty five faculty and staff members. They are: Stephanie Bedwell, Jennifer Bennett, Patricio Chavez, Amanda Dahlgren, Alex DeCosta, John Dillemath, Steve Garcia, Daphne Hill, Suda House, Jeff Irwin, Jeff Kahn, Tom Lazzara, Lisa Medlen, Malia Molina, Bill Mosley, Francis Parker, Judith Preston, Jaqueline Ramirez, Toni Renier, Susan Richardson, Aaron Serafino, Anna Stump, Paul Turounet, Tessie Whitmore, and Jim Wilsterman. The committee is kindly asked to review the article attached, published in *The Summit* covering that exhibition.

**Other professional activities:**

Members of the Visual Arts & Humanities department also maintain currency in their respective fields through association memberships, attendance at conferences and lectures, participation in art exhibitions, publishing, as well as traveling and researching various sites of artistic and cultural importance, both nationally and internationally. When it comes to the many accomplishments of our faculty and staff, as mentioned before, the list would be extremely long. Here follow some of the highlights as submitted by our faculty and staff:

**Accomplishments:**

Jeff Irwin who is an internationally recognized Ceramic artist, recently showed work in the following art exhibits:

- \* "We the People: Serving Notice," American Museum of Ceramic Art, Pasadena CA
- \* "BC to BC", Art Institute of San Diego, CA
- \* "Epics, Myths and Fables," Meyer Gallery, Park City, UT
- \* "Allied Craftsmen of San Diego," Sparks Gallery, San Diego CA
- \* "Homage/Sublime," R.B. Stevenson Gallery, La Jolla, CA

Furthermore, one of Jeff Irwin's works was purchased by the Museum of Contemporary Art San Diego (MOCA), in 2015.

Gwenyth Mapes, full-time faculty member in the Humanities program, traveled extensively in India during her sabbatical in the spring of 2015. During the summer of 2017, Gwenyth traveled to Turkey and Greece to study the ancient cultures of these areas. She also gave various lectures on her sabbatical research. Together with Suda House (retired faculty member in Photography), Gwenyth is co-curating the exhibit *Late 19<sup>th</sup> Century Photographic Portraiture of Women* to be on display at

Hyde Art Gallery in the spring of 2018.

Gareth Davies-Morris, full-time faculty member in the Humanities program, has deepened his knowledge of the humanities and his scholarly expertise in H.G. Wells by completing an additional Master's of Art in Liberal Arts and Sciences, at SDSU. He recently attended several academic conferences, including the Renaissance Society of America meetings in Berlin and Boston and the Wells-Shaw Society meeting in London. He traveled to England, Russia, the Ukraine, Germany, and Italy to research architectural landmarks discussed in the humanities classes. In 2016, Gareth participated in the first FELI training session at Grossmont College, when a cohort of faculty and staff attended a 40 hour series of lectures and activities to develop methods of helping new students, especially recent high-school graduates, to feel welcome and motivated in college classes. This training was a preliminary step to the *We're All In* campaign.

Paul Turounet, full-time faculty member in the Photography program, was recognized for his 2016 self-published book, *Estamos Buscando A*, when it was shortlisted as a runner-up for the 2016 Paris Photo - Aperture Foundation First Photobook Award. The book was shown in various locations, such as Paris, Madrid, and New York during the fall of 2016, and in exhibitions in Germany, Russia, and Palm Springs in the spring of 2017. Subsequently, his book was selected by writer and art critic, Teju Cole, for the New York Times list of only ten books that were chosen as the "Best Photobooks of 2016."

Paul is currently showing his installation *Estamos Buscando A*, at the Museum of Contemporary Art, Tucson, AZ, through December of 2017. This installation is part of Paul's twenty plus year focus on photographing the US-Mexico border and the impact on migrants. This is also the exhibition component of the series in which his book was selected as one of the ten best photobooks for 2016 by the New York Times. The installation is 12 feet high x 64 feet long and occupies a 3,000+ square foot dirt footprint in the museum. The installation features intimate photographic portraits of migrants printed on aluminum and mounted on the Mexican side of the wall as well as various ephemeral objects of both governments and personal items of migrants.

Tatiana Sizonenko, part-time Art History faculty member, recently organized and curated the exhibit *Weather on Steroids: The Art of Climate Change Science*, which was held in various locations, including San Diego and Long Beach, CA. One of the participants in that show was Paul Turounet. She also curated an

exhibit at UCSD, currently on display, entitled *Provoking Change*, which features art made by alumni who studied at UCSD between 1970 and 1990.

Anna Stump, part-time Digital Art faculty member, recently had three pieces on display at Sparks Gallery in San Diego (2017). She was selected for the highly prestigious artist-in-residence position at the Cill Rialaig Artist Center in County Kerry, Ireland during the summer of 2017. Anna Stump and Daphne Hill (part-time faculty in Drawing) showed a collaborative piece at Sparks Gallery in the spring of 2017. Anna also initiated the Animation Festival at Grossmont, now in its third year which showcases student work in animation. Anna furthermore served on the Part-time Faculty Senate Committee for a two year term.

Carmina Caballes, part-time Digital Art faculty member, has a long standing collaboration with the staff of *The Summit*. Several times a year, her students collaborate to produce the imagery for the paper as part of the Digital Art curriculum. John Dillemath, part-time faculty in Drawing, had a one-man show entitled *Contraptions* at the Oceanside Museum of Art this year.

Steven Dilley, part-time Sculpture faculty member, is the Director and Founder of VETART.ORG. In that capacity, he is working with veterans, active duty military, and spouses, using artmaking as a methodology to help service members reconnect themselves to their families and to their civilian lives. A recent exhibit at the Oceanside Museum of Art: *Meaning in Bronze*, showcased the work done by this organization.

Jeff Kahn, part-time Digital Art faculty member, worked on a series of abstract paintings. He also created a family of fonts, and a brand identity design.

Alex DeCosta, Hyde Art Gallery Technician, has successfully written several grants in the past year to help fund various events at Hyde Art Gallery. He collaborated successfully with organizations on campus to bring exhibits to the gallery that coincide with Black History Month, Women's History Month, and Latino Heritage Month, and he continues to do so. These activities greatly enhance the gallery's visibility on campus and in the community.

Bill Mosley, full-time faculty member in the Drawing and Painting program, published a book entitled "Verticals over San Diego." This book contains paintings and drawings which he created over a fifteen year period relating to the

transformation of center city San Diego as seen from an aerial perspective. In 2015-16, Bill participated in the 50<sup>th</sup> Anniversary of *New Authors of San Diego* exhibit at the New San Diego Library. In 2016, he was awarded a six piece commission for the new Kaiser Hospital in Kearny Mesa, San Diego. Furthermore, his work is on display on campus in various offices and in the Learning Resource Center (LRC).

Jennifer Bennett, full-time faculty member in the Drawing and Painting program, recently hosted a comic book artist guest speaker, Gabe Eltaeb. The event was part of Latino Heritage Month and was sponsored by the Latin@Alliance, Student Affairs, and Equity and Diversity Committee. Jennifer organizes the yearly Paint Fair at Grossmont College which draws huge crowds eager to try their hand at painting. Jennifer developed the course Public Art: Painting, where students create much loved art works that brighten up our campus.

At the time of this writing, Jennifer and her students are working on refurbishing the large mural previously located on the side of the Theater building. This work entitled *Quetzalcoatl* was painted by Victor Ochoa in 1975 and is in urgent need of preservation. Victor Ochoa reported on November 21, 2017 that: "...we have completed the Murashield application, and prepared the panels for the photo studio individual shots..." The photo shoot has been scheduled for December 8. Steve Harvey, Grossmont College's photographer, will be taking the pictures, in collaboration with Paul Turounet who has volunteered the photo lab space. *The Summit* recently highlighted this work as can be seen in the article attached at the end of this report.

Amanda Dahlgren, part-time Photography faculty member, and her co-producer organized the 5th Open Show San Diego event at the San Diego Museum of Photographic Arts (MOPA) in July. They curated a selection of work from five local photographers and film makers chosen to present their work in rotation for a three month period. Amanda is also continuing her work as the Chairperson for the Society for Photographic Education West Chapter and she is the chair for the West and Southwest Retreat held in Tahoe in November 2017, featuring the theme of collaboration. Amanda also attained the rank of Adjunct Associate Professor at Grossmont College.

Stephanie Bedwell, part-time Sculpture faculty member, participated in an interactive and educational exhibition, entitled *Endangered: Exploring California's Changing Ecosystem*. This exhibit invited attendees to explore the work of eight

artists who explore the continuing devastation of our local flora and fauna.

Larry Klein, part-time Sculpture faculty member, and his wife, Debbie, presented a live performance piece at the J. Paul Getty Museum earlier this year as part of a memorial for David Antin who was a poet and performance artist. They also performed "A Scientist and Artist walk into a Bar" at the Fleet Science Center. This event paired Larry and Debbie with a scientist as they answered questions from the public about art and science. They were also part of the *Extra-ordinary Collusions* exhibition featuring artist/scientist collaborations at the San Diego Art Institute where Larry and Debbie were paired with a computer scientist from the Salk Institute who studies relationships between biology and algorithms. Larry and Debbie were awarded three artist's residencies. Although all three are prestigious, the artist-in-residence appointment at the UCSD School of Medicine is the more so. Larry and Debbie will be guiding medical students through the process of drawing the life model, followed by drawing bones, and culminating in drawing cadavers used for medical research. This is a very successful program, now applied nation-wide that humanizes the body for medical students who otherwise might lose that perspective.

Malia Molina, full-time faculty member in the Art History program, was instrumental in developing the A.A.-T Art History for Transfer degree and was the ASCCC appointed lead for the development of that degree at the state level. She and Marion de Koning developed the degree locally for Grossmont College students. She participated in several conferences and symposia. She presented a paper at the East-West Center's Asian Studies Conference in Houston, and she attends the annual conferences in Meso-American Art History in Los Angeles. Malia also developed an art history symposium at Grossmont College with students, alumni, and faculty presenting papers in 2015. She wrote catalog essays and exhibition promotional materials for contemporary artists who were featured at Hyde Art Gallery and other venues. One such essay was published in an art journal in Seoul, South Korea. Currently, she is organizing the first binational art historians' symposium to be held at Grossmont College in 2018 with the aim for it to become an annual conference for SIDCCA-Baja California art historians and students and to establish a professional organization for the same audience.

Martina Hesser, part-time Art History faculty member, serves on the board of the Art Historians of Southern California organization. She helps organize and present at their annual

gatherings. She also maintains a highly praised web site and blog with all things art and art history for students to use.

Marion de Koning, chair of the Visual Arts & Humanities department, and full-time faculty member in the Art History program, is the coordinator and lead-writer for the current Program Review report. She and Malia Molina developed the local degree for the A.A.-T Transfer Degree in Art History. She attended the annual conference in Meso-American Art History in Los Angeles. Marion also wrote a grant to support the 2017-2018 Hyde Art Gallery artists' lecture series which was rewarded with a Grossmont College Support Grant. She also travels widely, both nationally and internationally to keep current in her field.

#### **Committee participation:**

Faculty members also serve on committees. The Program Review Committee is kindly requested to also see Section 7 for the table and explanation. Please note that only recent committee participation is included here and in the table.

Many of our faculty served on the 200s Complex Remodel Task Force and the Taskforce for the Performing and Visual Arts Center. Currently, Jim Wilsterman serves on the Facilities Committee, he is Co-Chair of the Campus Art Review Committee, and he serves on the Campus Mural Restore/Relocate Task Force Committee; Jennifer Bennett serves on the Campus Art Review Committee, on the Campus Mural Restore/Relocate Task Force Committee, on the Messaging/Signage Task Force, and on the Community Service Learning Council; Malia Molina serves on the Sabbatical Committee, she served on the Task Force that selected the architectural firm for the Performing and Visual Arts Complex, as well as on the Facilities Master Plan Committee, and Room 220 remodel committee. Marion de Koning, Paul Turounet, and Gareth Davies-Morris serve as Senators. Gareth also served on the Program Review Committee and chaired that committee in the fall of 2015. Marion serves on the Curriculum Committee and the Student Scholarship Committee.

#### **Facilities:**

The two state-of-the-art buildings for Digital Art and Photography (Building 20) and for the Sculpture program (Building 23) were almost new at the time of the previous self-study. Funded by the tax payers of East County through Proposition R, the Sculpture Building houses approximately 6800 square feet of lab and classroom space, including one of the few

college foundries in Southern California where students can learn to pour bronze. The Jewelry Design program is also being taught in Building 23 in a designated space equipped with the specialized tools needed for working in metals for jewelry fabrication.

The Digital Art Building houses the Photography as well as the Digital Art programs on its first floor. Sixty-five hundred square feet of analog and digital lab and classroom space are dedicated to these two programs. Students have access to dark rooms, digital labs, and classrooms where they design, develop, and display works of art in Photo and Digital Media.

Painting and Drawing classrooms and offices are housed in Buildings 24 and 27 with the Ceramics program's facilities also housed in Building 27. The Art History faculty has an office in Building 24-276, but teaches its courses in 26-220, 27-207, and elsewhere on campus. The Humanities program is taught in various classrooms on campus, occasionally in 27-207, but more commonly in the 500 area in buildings that are as old as the campus. A very much needed remodel of buildings 24 and 27 in the 200 complex, as well as the 500s classrooms is scheduled over the next several years. The remodels will significantly improve these facilities as is further explained in Section 4 of this report.

## **Section 1.2.**

**Your last program review contains the most recent Academic Program Review Committee Recommendations for the program. Describe changes that have been made in the program in response to recommendations from the last review including any activity proposals funded and what the results were.**

### **Program Review Committee Recommendation 1:**

**Ensure students 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:**

A major goal that has still not been reached in the Ceramics program is the replacement of the pug mill. The pug mill recycles literally tons of clay a year and therefore makes that program one of the greenest on campus. This very large, industrial size piece of machinery is on its last legs and potentially poses a safety hazard. Yet, it has not been

replaced.

Several kilns used to fire student work are ten years old or older. One of them has a hole in the bottom, yet they have not been replaced.

Another goal with regards to the issue of safety is to get proper ventilation set-up in the drawing and painting rooms. This ventilation system has not been installed, even after six years, and in spite of many efforts towards that goal. Furthermore, faculty has expressed the great need for a spray-booth, which students can use when they are working on projects that require fixatives that cause noxious fumes. The absence of this booth has a spill-over effect into the 200 quad where faculty, staff, students, and passers-by are sometimes subjected to noxious fumes because of the lack of proper equipment. Although these ventilation systems and other upgrades will presumably be installed when buildings 24 and 27 are being remodeled, for the foreseeable future, this problem will persist.

The faculty and technicians in the Ceramics, Photography/Digital Art, and Sculpture/Jewelry programs also are in charge of a wide array of oftentimes hazardous materials, such as chemicals, acids, and molten bronze. The maintenance of all equipment, such as the previously mentioned pug mill in Ceramics and tools such as saws, crucibles and so on in Sculpture, are also their responsibility. The faculty and staff continue to make every effort to ensure the safety of all students, faculty, and staff.

In these programs, student workers also need to be trained in safety measures which is an ongoing concern as well. In the Photography/Digital Art program, for example, the need for additional technical support in that program is great, to ensure ongoing safe working conditions for faculty, staff, and students. The faculty has submitted a request for a .5 additional technician position in the past, but it was ranked 7 or 8 in the Classified Staffing Committee and the position was not funded. The current Photography/Digital Art Technician, Susan Richardson, oversees both programs and with only hourly workers in place, she loses productivity in training new student workers on an ongoing basis. The demands of the job do require more than one person on an ongoing basis to ensure that all classes are properly supervised.

In addition to following safety protocols as stated in the syllabi and posted in the classrooms, faculty also participate in the annual safety drills, such as the Great California



ShakeOut that occurs in October. Several faculty members have attended active-shooter awareness sessions offered as professional development opportunities, while Anna Stump and Marion de Koning were certified for Mental Health First Aid by participating in sessions focused on mental health awareness which also can be a safety issue.

**Program Review Committee Recommendation 2:  
Support ongoing planning of the remodel of the 200 complex to  
incorporate Humanities and upgrade Hyde Art Gallery:**

Faculty member Jim Wilsterman is currently serving on the Facilities Committee, while many of the faculty members were part of the 200 Complex Remodel Task Force. We attended countless meetings over the last couple of years to participate in the planning of that remodel. The construction of the Performing and Visual Arts Center has just begun and Hyde Art Gallery will be incorporated in this complex with a footprint of approximately twice its current size. Once the new complex is finished, the old Hyde Art Gallery will be demolished. Groundbreaking for the Performing and Visual Arts Complex was performed on October 27, 2017, while completion of the project is scheduled for some time in 2019.

Buildings 24 and 27 in the 200s are slated to be remodeled with a start date of 2019 and a projected completion date of 2020.

None of these facilities currently has the capacity for including the Humanities faculty offices and there are no plans in the foreseeable future to do so. The 500s complex, however, where many of the Humanities courses are taught, is slated for remodel sometime in 2021, although the offices, located at the periphery of campus, may not be part of that remodel.

**Program Review Committee recommendation 3:  
Based on progression of workforce and industry needs, hire a  
full time faculty member with the skills to take the Digital Art  
Program forward:**

This recommendation, as explained above, has not been heeded since the most recent Program Review report. During the last academic year (2016), Photography and Digital Art Coordinator, Paul Turounet, and chair of the Visual Arts & Humanities Department, Marion de Koning, with the support of our division dean, William McGreevy, once again presented the need for this position at the 2016 Faculty Staffing presentation meeting. The position was subsequently ranked number eight out of twenty-four

and not funded. We will present the need for a full time faculty member for the Digital Art position again on December 1, 2017. That timeline does not allow for the inclusion of the result of the presentation into this self-study, but the faculty is determined to present the need for filling this position at every subsequent opportunity and plans to do so until the position is filled as the need clearly exists as the following shows:

The total FTEF for the Photography/Digital Art area stood at 6.596 until the fall of 2015 when the total FTEF dropped to 5.13 which reflects the sabbatical of Paul Turounet. In the spring of 2016 the total FTEF stood at 5.064 which reflects the retirement of faculty member, Suda House. With only one full-time faculty member remaining, the Total FTEF for the current semester (fall 2017) stands at 5.931.

The full-time FTEF shows the same trends for the spring of 2016, with 0 full-time FTEF. Suda House had retired and Paul Turounet was on leave. During that time the Digital Art program was coordinated by Jennifer Bennett, our full-time Drawing and Painting professor.

#### Digital Art Discipline Enrollment Data: Trends

The Digital Art/Photography % fill rate averages 88% over the most recent five semesters. The lower 84.65% fill rate for the fall of 2014 was caused by the cancellation of three classes in Digital Art, largely as a result of the administration's position at the time to cancel classes where an 80% threshold was not met. This was the case even in smaller classes: sections just shy of one student were cut. The earned enrollment of 337 and 322 for the fall of 2015 and the spring of 2016 reflect once again the sabbatical leave of Paul Turounet and the retirement of Suda House. The earned WSCH shows the same trends, while the fall of 2016 shows a considerable increase with the return of the full-time faculty member from sabbatical.

The rise and fall of these numbers and percentages therefore clearly coincides with the absence of a full-time faculty member who can drive the program, sustain it, and grow it.

#### **Program Review Committee recommendation 4:**

**Maintain currency in major offerings in response to transfer and industry needs:**

Since the last program review cycle, the faculty has made great strides in this regard as seen below:

#### A.A.- T degrees for Transfer:

The Art History faculty developed an Associate in Arts in Art History for Transfer (A.A.-T). The Studio Arts faculty developed an Associate in Arts in Studio Art for Transfer (A.A.-T).

These transfer degrees are yielding fruitful initial results. Just this past spring (2017), fourteen students transferred with the A.A-T in Art History, up from six in 2015, while 22 students transferred with an A.A.-T in Studio Art, also up from six in 2015.

#### Humanities:

The Humanities program is awaiting the approval at the state level of an AA in Humanities for Grossmont College. This AA provides a lower-division Humanities degree at the local level, and may encourage students to pursue a degree in humanities at the four year level, as well as function as a solid foundation for further pursuit of an education in the liberal arts.

The Humanities faculty, with thanks to the efforts of Paul Carmona at Cuyamaca College, also rewrote the course HUM 140, Humanities of the Americas, to include course content from both North and South America, rather than just the United States. This reflects a long standing trend at four year institutions, to provide a more inclusive approach to the study of the Americas. This course fits well within the college's goals of diversity, equity, and inclusion, and transfers to SDSU, with articulation to the CSU system as its goal.

#### Ceramics:

The local AA degree in this program is well suited for students who wish to transfer to a four year school with a portfolio of work, or for those who wish to become a working artist and develop a business. In addition to all the necessary skills in wheel-thrown and hand-build ceramics, coursework includes glaze calculations and portfolio development. This degree provides the necessary skills to follow either transfer or the business model tracks.

#### Drawing and Painting:

There are currently two spring 2018 ART 299A's, one to be taught again during intersession, and one in the spring semester that were initially added to the schedule in 2015. The intersession course is a Studio Workshop in Encaustic Painting, a specialized 2 unit course designed for painting students who want a more advanced, short-term workshop. This course is perfect for the four-week intersession schedule and best accommodates a small

class of 10 - 15 students. In a time when the college is chasing FTES, this desirable course will help enrollment. Since we do not offer Painting III and IV, this is a good, less expensive alternative. It is also a great opportunity for our students to be introduced to such a specialized technique.

The spring semester ART 299A Public Art: Painting, has been changed to a three unit course to accommodate the growing interest in mural painting and more specifically the restoration and recreation of the 1975 original Victor Ochoa mural *Quetzalcoatl*. This is a course that will be coming to the Curriculum Committee in 2018 to be incorporated in the Drawing and Painting curriculum. In the meantime, this course fills a great need because students facilitate the *Quetzalcoatl* mural restoration and recreation. As of this writing, the mural has been removed from the Theater building in anticipation of the construction of the new Performing and Visual Arts Center. Because the mural project is expected to continue through the spring and summer, it answers current student and Grossmont community needs.

The course additions of both Printmaking, and ART 104, Artists and Designers Today, will not only round out our curriculum, but these courses will articulate to both SDSU and the CSU system as they are required courses in the art curriculum. With the future renovation of our program facilities, we will be current when it comes to student transfer needs.

Art 240, Drawing the Human Head, has been modified to allow students to go beyond the basics and instead explore concepts about portraiture as a genre together with its function in society. Topics discussed are portraiture and expressions of power, status, stages of life, race, culture, gender, and identity.

#### Sculpture:

This program offers an AA in Art with an emphasis on Public Art. This degree focuses on the planning, designing, and execution of public art commissions. The curriculum is designed for the student who wishes to become a working artist in the field of sculpture.

The Jewelry Design degree is currently in the process of preparation to be brought forward to the Curriculum Committee in 2018. This degree focuses on the design of jewelry in its many forms and is intended to provide the students with a work-force ready degree. Many students who take courses in jewelry design become small business owners and the degree will give them the

skills to be successful in that field.

#### Digital Art and Photography:

The curriculum for both programs was modified in 2012 and 2013 to better reflect a paradigm shift in contemporary digital art and photographic education and discourse. This modification provides students with the opportunity to engage in coursework that directly benefits their ability to transfer, while maintaining the

Digital Art and Photography Program's continued emphasis on its evolving role and relationship to society, the humanities, communication, the arts, and commercial interests.

The redesign of the curriculum for both Digital Art and Photography from 24 units to 18 units and the consolidation of degree and certificate pathways did not create any increases in the operating budget while actually increasing FTES and degree/certificate completion.

In an effort to better serve a larger student population, the Certificate of Achievement in Photography was created and approved by the State in the fall of 2015. Since its approval and inception in fall 2015, 18 students have earned the Certificate of Achievement in Photography.

Specifically, the Certificate supports the following primary goals of the GCCCD District and Grossmont College educational master plan, including:

- Outstanding undergraduate education leading to certificates, associate degrees, and transfer.
- Excellent career and technical education that prepare students for workforce entry and advancement.
- Comprehensive student development and support services that help students succeed in meeting their educational goals.

The Certificate directly contributes to these three goals by providing students who already have completed a degree and/or those who desire to further develop and enhance their career and knowledge/skill set within the contexts of fine art and editorial/commercial photography with an opportunity to hone those skills and apply them in a working environment.

#### **Program Review Committee recommendation 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.**

The Visual Arts & Humanities department course outlines are for most of the courses up-to-date as seen in the curriculum modification proposals schedule. A couple of courses are no longer taught and will have to be deleted. Most of the course outlines are due for review in 2018 or later. In the spring of 2018, the faculty will update all course outlines according to the schedule, to be approved by the department and brought forward to the Curriculum Committee as planned in the fall of 2018.

Humanities courses do need to be updated, while HUM 194 is still on the books and in the current Grossmont Catalogue, but has not been offered for a long time, and has to be deleted.

Several of the Photography classes need to be updated as well. Paul Turounet is in the process of working on the Course Modification paperwork.

**Program Review Committee recommendation 6:**

**Use student learning outcome data for continued course and program improvement.**

Student Learning Outcome data are used to evaluate student success. The Visual Arts & Humanities department faculty is committed to reviewing its courses and programs on an ongoing basis.

## **SECTION 2 - CURRICULUM DEVELOPMENT AND ACADEMIC STANDARDS**

### **Section 2.1**

**Describe how your course offerings have changed since the last program review. Have you added or deleted courses since the last review? If so, why? Include new or deleted programs, degrees and certificates.**

#### **Added courses, degrees, and certificates:**

As stated earlier in answer the previous Program Review Recommendations, since the most recent Program Review, the department has developed the AA in Arts in Studio Art for Transfer. The Art History program developed the AA in Art History for Transfer. The AA in Photography was already in place in 2010, but is now enriched by the addition of a Certificate of Achievement in Photography. The development of these transfer degrees came in response to the SB 1440 initiative. Students who complete the transfer degree are able to transfer more smoothly to the CSU four year colleges as a junior, without being required to complete any extra lower division courses at the transfer institution.

These new degrees have resulted in a significant increase in graduates. In the Art History program, only seven graduates were counted in 2015, while the AA in Art History for Transfer degree yielded fourteen graduates in the spring of 2017 alone. Similar results are noted for the transfer rates for the Studio Art for Transfer degree with twenty two transferring students in the spring of 2017, up from twelve in 2015.

The new local AA in Humanities was approved by the Curriculum Committee at Grossmont College in 2017 and is now winding its way through the process for approval at the state level. This degree, once approved, provides students with skills and knowledge beneficial for lifelong learning and as a foundation for transfer to a four year institution. In addition, HUM 140, Humanities of the Americas, which will be newly offered at Grossmont College in the spring of 2018, offers a culturally diverse approach to the Americas, rather than the more narrow view of only the United States. Although not quite as new, HUM 110 has been taught online since 2008, while HUM 120 was approved, but as of yet has not been offered online. This may happen in the future, however.

Other courses are currently in development, for example ART 104, Artists and Designers Today, as well as a new course in Printmaking, while two 299 courses currently taught are to be changed to courses that can be taken as electives in the Drawing and Painting curriculum.

**Deleted courses:**

**Ceramics:**

In the Ceramics program, ART 136, Glaze Formulation, used to have an A-B, but not anymore. When the curriculum was re-written it was changed which caused an outpouring of requests for the glaze class to return to the A/B format. That format allowed the faculty to insert a clay formulation component and to explore a wider variety of firing ranges, materials and effects of diverse firings. The Ceramics faculty is planning to return to an A/B format in future curriculum development.

ART 237BC is also no longer in the catalogue. It was Ceramic Skill

Laboratory II. The loss of ART 237 ABC has been very detrimental to the entire Ceramics program. Ceramics skills labs allowed time for students to get professional tutoring and time to expand on ideas and further refine work in a non-stressful academic environment. This loss has affected the level and amount of high quality student work, and increased the number of students dropping the class due to the lack of additional time to finish projects.

**Sculpture:**

ART 134, Patina and Surface on Metal, is no longer in the Catalogue but is to be ported over to the Jewelry Design degree which will come to the Curriculum Committee in 2018.

ART 138, Mold Making and Investment for Sculpture and Jewelry, is no longer in the Catalogue and was dropped because a part-time instructor allowed the enrollment to dwindle from 19 down to below 8 students. At the time, the college was in a period of enrollment contraction and the class was not allowed to be offered again. This is a very unfortunate situation because the class had been successfully offered for over a decade. This course, too, may be included in the proposed Jewelry Design degree.

ART 139 ABC, Jewelry Design Laboratory Practices, is also no longer taught. These classes were proposed and submitted by the department as three separate sequential labs, and they were



designed to be part of the core of a Jewelry Design Certificate. By the time it was reviewed by the Curriculum Committee for approval, the Committee required that we offer the labs as an ABC repeatable lab, instead of as a stand-alone section, as the faculty had proposed. The state subsequently asked that community colleges eliminate all repeatable ABCD-type sections and stand-alone labs. So, faculty removed the classes to comply with state requirements. ART 164, Life Sculpture, is no longer in the catalogue and was deleted because there was insufficient enrollment to maintain this course. This trend is also noticeable at other community colleges.

ART 281, Studio Workshop in Public Sculpture, used to be ABCD, but this is no longer the case. In this case, the classes were combined, re-written, and approved by the Curriculum Committee as ART 281 Studio Workshop in Public Sculpture, ART 282 Public Art Fabrication and Installation, and ART 283 ABCD Foundry Technology and Equipment. These classes were updated and re-written in order to streamline the course offerings and to better serve the students.

**Humanities:**

Humanities 199, Special Studies or Topics in Humanities, and HUM 298, HUM 299A, HUM 299B, Selected Topics in Humanities, were deleted. The reason for the deletion was that these courses had not been taught since at least the fall of 1999. None of those courses transferred, and since the policy of the Humanities discipline at Grossmont College since at least 1999, has been to offer only courses that satisfy the general education requirements, transfer to state and UC institutions, and satisfy general education elective requirements, all four of the above have not been part of Grossmont College's Humanities curriculum since 1999.

Furthermore, since the early 2000's, HUM 194, Community Service Learning, has also been inactive. At the time the college no longer supported a full-time staff person to handle the vetting of Community Service partners which is why the Humanities faculty stopped offering this course. Liability issues were, and remain, the main issue.

## **Section 2.2**

**Describe your department's practice for determining that all course outlines reflect currency in the field, relevance to student needs, and current teaching practices.**

**Currency of outlines and relevance to student needs:**

For the department's eight programs, the official course outlines reflect currency in the field as course content, objectives, instruction and evaluation methods, best practices, as well as texts related to the courses are reflecting current practices and have the latest edition applicable to the programs and specific courses. The outlines are updated as part of the course modification cycle, while new practices are included on an on-going basis. All courses assign critical thinking and writing assignments.

Students in the Photography program may earn an AA degree in Photography and/or a Certificate of Achievement in Photography. The Certificate of Achievement in Photography is geared towards working professionals who need these skills to be able to work independently, or within a corporate setting in their chosen fields. Both the degree and the certificate are relevant to students' needs, as they allow students to transfer to four year institutions, or start a business. Review and modifications of the courses is ongoing.

In Art History and the Humanities, courses include content in diversity and multiculturalism. The courses require museum and/or performing arts visits where students analyze artworks or performances as primary source objects. Humanities courses include close readings of primary source texts, both ancient and modern, viewing of cinematic and theatrical performances, and reading of primary sources by contemporary scholars and authors. Here, too, faculty evaluate the currency of the courses as related to student needs on an ongoing basis.

A Humanities online course, HUM 110, Principles of Humanities, was initiated in spring 2008 to respond to student demand and faculty interest. HUM 120, European Humanities, was approved by the Curriculum Committee as an online course in 2012 and may well be offered in the future. Online courses will likely undergo specific course modifications and updates as the field of online learning expands. The Humanities AA degree is in the approval process and will add an additional degree to our program's offerings.

**Current teaching practices:**

Faculty in the studio art programs teach students on a one-on-one basis where all students receive lectures on the topic to be learned after which the instructors go around the room to assist students throughout the class period. Classes are taught as a lecture/lab sequence, where the students practice the information that was explained in the lecture portion of the

class.

Students in these programs receive study materials to reinforce learning and regular quizzes or tests keep track of students' understanding of various concepts in art, such as elements and principles of design. The resulting works that students produce are placed on a wall or table to be critiqued in matters of technical proficiency, artistic merit and the like. An integral part of the initial teaching is to familiarize the students with safety requirements. Syllabi clearly state grading rubrics and points to be earned for various assignments. Field trips to museums are also part of the curriculum to ensure currency and first-hand experiences with art and culture of our time.

For the lecture courses in the Humanities and Art History, and in the History of Photography, instructors lecture on the material to be discussed, such as principles of the humanities, or period styles in art history, or the importance of photography as the keeper of our memories. Students are assigned readings, homework, and various projects, such as museum assignments where students analyze a work of art, independent guided research for paper writing, attendance at Theater or other performances, as well as quizzes and tests. As part of the museum assignment, students may create a work of art of their own inspired by a work they analyzed, or they may be assigned a scavenger hunt and/or a journal project where they can apply concepts that they learned in lecture.

For all of the above, faculty strive to provide our students with current and relevant course content.

## **Section 2.3**

**How does your department use student engagement strategies in the classroom? How are your faculty including current issues in course content? Consider environmental, societal, ethical, political, technological, and/or other issues when answering this question.**

**Engagement: Current issues: environmental, ethical, political, technological:**

Contemporary artists and Greek philosophers alike addressed and are addressing current issues related to our place in the world and the role of the arts and humanities in that undertaking. The arts and humanities, as well as the studio arts curriculum, delve into the effects of politics, power and status, the role

of women in the world, and many other issues as it relates to the field of art, art history, and the humanities.

These issues are furthermore integrated in class discussions and assignments, for example in Art 142 which focuses on art of Africa, Oceania, and the Americas, or in ART 145 Contemporary Art, where artists' foci are more often than not on large issues that are of global importance. Ethical issues feature in all classes: for example, students discuss repatriation issues of Nazi-stolen artwork, and appropriation -using another's image of artwork and claiming it as your own. Students discuss originality, plagiarism, and art as propaganda. 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 and art history courses, with curriculum 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, films, and other media, and delve into social, political, and religious mores affecting the arts. Critical thinking work is emphasized in lecture, readings, class assignments, and in the humanities, through the readings of primary sources.

Practical applications to engage students in the classroom are many and varied. Some examples are: in-class writing assignments followed by group discussion; think-pair-share exercises; Hyde Gallery exhibit reports where students may develop a theme for a future exhibit by considering their audience, display environment, marketing, defense of controversial work, and other gallery related issues. Students are also assigned exercises that relate learning to their own life experiences: for example, when studying funerary art, students may be asked to reflect on funerary practices within their own cultural and religious background. Critical thinking about world issues is developed through connecting artists and artistic responses to events of global importance. For example, Abstract Expressionist artists in the 1950s responded to the aftermath of WWII in their work. Students today may then be asked to formulate their own responses to wars raging in the world in written form or through visual media.

In the Art History, Studio Art, and Humanities programs students learn about contemporary societal issues such as urbanization, immigration, sexual orientation, and the environment. Studio classes also engage in the discussion of environmental and

societal issues through the application of technologies such as casting, firing, and digital imaging, both in art practice and in the subjects with which the students choose to engage.

Environmental issues are a factor in courses dependent on natural resources and those that involve hazardous materials. These practices provide a teaching opportunity to make students aware of the conscientious manner in which resources must be used.

The Ceramics program has a commitment to recycling clay that has placed them at the forefront of those issues in the Grossmont College community. Recycling of clay and keeping the program green is a major effort and a great accomplishment of their program. Students are aware of the value of these practices in today's society. The Sculpture/Jewelry and Drawing and Painting programs, similarly so, must be compliant with recycling of hazardous materials. In the Sculpture program, a Zero Discharge Wastewater permit has been earned. This is an outstanding accomplishment because Grossmont College is the only college foundry program in California to achieve that distinction - an issue that is of concern to our students. Furthermore, the solid waste stream in the Sculpture program has been reduced to nearly zero by encouraging our students to recycle materials and supplies whenever possible. All of these aspects actively engage students and connect them to current issues that are of great importance to them.

One of our main resources for student engagement is Hyde Art Gallery. For example, faculty show their work in the gallery every fall. Furthermore, a number of other well-known artists from California and elsewhere have exhibited their work at Hyde Art Gallery. These events allow students to see the gamut of approaches to art available, both in terms of materials and modes of expression.

Student art shows, held twice yearly, provide a great opportunity for students to show their work, thereby engaging them in the world of art as practicing and exhibiting artists. Awards given to those who excel in their work, are also a wonderful way to engage students with their art. Recently, the president of our college, Nabil Abu-Ghazaleh, instituted the President's Award, thereby acknowledging the importance of our programs on an institutional level.

Those students who use Hyde Art Gallery as their classroom, are asked to reflect in written and verbal form on the art they see, thereby engaging them directly with the art on display and

connecting them to the Grossmont community. Hyde Art Gallery also functions as a point of engagement for a number of other departments on campus providing a venue for students who study many other disciplines at Grossmont College. Just to provide a few examples, dance students under the direction of David Mullen recently performed in the gallery, responding to the works of art through movement. Beth Duggan is currently working with Alex DeCosta in organizing an exhibit where students will respond to art by creating costumes inspired by that art. Faculty and students from the English department are frequent visitors to the gallery. For example, Ryan Griffith, Daniela Sow, and Karl Sherlock stage poetry readings in the gallery, while students also respond to the art in verse or prose form. Michael Bacon from the Psychology department brought his students to reflect on the art on display by asking them to analyze a work of art from the perspective of Gestalt or a psycho-analytical point of view.

Other events, both on- and off campus, such as museum visits, or theater performances and poetry readings, also engage students in a direct and impactful manner. A great many of our students have never been to a gallery or museum, not even to Balboa Park. Field trips therefore also contribute greatly to the wider engagement of our students with the world of art and culture. In the courses in Art History, art past and present can be related to current issues in ways that are meaningful to the students' own lives, thereby engaging students to reflect on connections between cultures, times, and events as they relate to their own culture and environment.

In the Humanities, the faculty use media, Socratic dialogue, group work (in and out of class), group and individual presentations, and responses to questions both in class, during office hours, as well as electronically. The HUM 170, Modern World Humanities class, for example, is clearly designed to be about the modern world, which includes current issues. HUM 160, Humanities of the Future, uses literature, documentary reportage, and cinema to extrapolate on current social and technological trends, with the impact of climate change, economic migration, and uncontrolled scientific developments as addressed in the course module on Global Emergency.

Student assignments in the studio arts and art history programs include research papers and gallery reports which engage students' capacity for critical thinking while teaching them to respond verbally and/or in written form to the current issues that the arts present. Our courses include discussions of the latest trends in art, current articles and blogs, and web sites

that appraise students of the current exhibits and works by contemporary artists, writers and poets.

Student engagement also takes place through the various art clubs. For example, the Sculpture club and the Ceramics club meet regularly and discuss art within a larger context. Jeff Irwin organizes the Holiday Clay Sale every year, where the Grossmont community can see the fruits of their students' labor and even take a piece home. In addition, Jennifer Bennett organizes an art fair every year that engages the whole Grossmont community by inviting all comers to try their hand at painting. Her Public Art: Painting students create wonderful art pieces on campus, thereby engaging the community at large with the arts. Her latest endeavor, the refurbishing of the Victor Ochoa *Quetzalcoatl* mural is truly an example of how such projects provide a real sense of pride in that communal effort.

Our faculty also engage students by providing them with information about the various clubs on campus, and about student services. It is very important for students to know what services are available to them, so they may be supported in their educational goals as much as possible.

**Currency of faculty:**

Our faculty and staff actively maintain currency in their discipline by attending academic conferences, traveling internationally and nationally to support pedagogy and ongoing research, by staying current with professional organizations and journals, and through participation in the reviewing and editing of text books and other discipline resources. Our faculty consists of artists who actively pursue their medium and exhibit in galleries and museums both locally, nationally, and internationally, or curate art exhibits with contemporary themes. As stated in Section 1.1., since the 2010 Program Review, the majority of our full-time faculty members have participated in sabbaticals while five additional faculty members gained the rank of Professor. A listing of our faculty accomplishments that shows currency in our respective disciplines may be found there as well.

**Section 2.4.**

What orientation do you give to new faculty (both full- and part-time), and how do you maintain dialogue within your department about curriculum and assessment? What strategies do you have in place that ensure consistency in grading in multiple sections and across semesters (e.g., mastery level assessment,

writing rubrics, and departmental determination of core areas which must be taught)? Consider department practices, academic standards, and curricular expectations (i.e. SLOs and teaching to course outlines)?

**Orientation of faculty:**

We all wish we had a new full-time faculty member! For now, we can only speak about part-time faculty. Still, that process is taken very seriously. Before hiring a new part-time faculty member, the appropriate faculty within our programs interviews the candidates and upon approval, the chosen applicant meets with the dean.

Once the part-time faculty member has been approved, the faculty shares syllabi, reading schedules, assignments, and exams as already developed by the full-time faculty. We ensure that course descriptions, objectives, and SLOs are consistent with the official course outlines on record for the part-time faculty to include in their syllabi. We also show the new faculty member around campus, so that he/she knows where all the important offices are, such as printing and the mailroom. We ensure that part time faculty know how to access and use Web Advisor and we refer them to Canvas training. During the first semester and beyond, we mentor the part time faculty member with regards to pedagogy, assignments, and classroom behavior issues.

Mentoring also includes the assistance of the chair of the department and the appropriate full time faculty member with help in solving any issues that may arise in the classroom or with individual students. The new faculty member benefits from a peer, dean, and student evaluation in the first semester and the appropriate faculty member discusses the results with the part-time faculty member and may propose possible adjustments to pedagogy and other matters. Our goal is to make the part time faculty member feel as welcome and as well prepared as possible.

Staff development time is allocated each semester for each program to meet 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.

**Dialogue:**

The ten Visual Arts & Humanities Department full-time faculty members meet monthly, and all part-time faculty and staff are invited and encouraged to attend. The current chair distributes meeting summaries to all full-time and part-time faculty and staff for continued transparency concerning the workings of the



Visual Arts & Humanities department and the decisions made. Dialogue concerning curriculum and assessment takes place on an ongoing basis. During department meetings, these issues are frequently placed on the agenda as a discussion item. Since all programs have their own specific needs and requirements, assessment practices vary, but are well defined and applied.

When new curriculum is being proposed, the faculty discusses the proposals and gives feedback. On an ongoing basis, the chair of the department discusses matters of importance with the faculty on an individual and case by case basis. Contact and dialogue with the dean of the division is also an integral part of the department's dialogue.

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 and Coordinators Council meetings, and other meetings that yield information to be shared.

#### **Consistency in grading:**

Faculty within the Visual Arts & Humanities department make every effort to maintain consistency in grading multiple sections. Instructors within the various programs share course outlines and syllabi with each other and with part-time faculty. They instruct part-time faculty as to class requirements and the process of examination to ensure consistency in grading multiple sections. The official course outlines with objectives and SLOs serve as the vehicle for the consistent approach to the course material and are included in the syllabi. Furthermore, while in the process of developing the A.A.-T in Studio Art and the A.A.-T in Art History, the faculty engaged in numerous conversations to establish the core of the curriculum and its electives. This collaborative endeavor has ensured that all faculty are in agreement as to the core areas which must be taught within each program. All faculty are expected to teach to the SLOs and to the course outline.

To ensure consistency in grading 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 faculty also uses clear rubrics for grading projects and student work is displayed for peer critique as well. As stated before, in all areas, students are made aware of grading criteria and SLOs as stated in syllabi and assignments.

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.

In the Photography and Digital Art area, representative examples of successful completion of current assignments are shown throughout the finishing area and in the hallway showcase. The Photography faculty measures student competencies quantitatively by reviewing the final exam results of various courses. The final exam tests the comprehensive knowledge of the students by requiring them to complete the exam to their present level of competency.

In the Art History program, exam answers can be assessed objectively through identifications of images and defining terminology, while answers to essay questions have been assigned point values that can be applied uniformly and fairly to student responses. Art History faculty also use rubrics to grade essays, museum reports, and class projects.

The Humanities program had a model to ensure consistency in grading multiple sections where its faculty conducted "norming" sessions of the standardized SLO assessments to ensure that grades were assigned without a great disparity between one instructor's grade when compared to another instructor's grade for the same question. This practice has been discontinued, however.

## **Section 2.5**

Referring to the Grade Distribution Summary graphs (see Appendix 1), comment on how your department patterns relate to the college, division and statewide patterns. For course-by-course graphs, provide an explanation for any courses with different grade/success patterns than others. This may relate to major's courses vs GE, first-year vs second-year or basic skills vs transfer. Please describe how the department handles any unusual grading patterns. If you have any information that allows calibration of your grading data to external standards (performance of your students on standardized tests or licensing exams, transfer and/or employment success) please provide those to us and explain the connection.

Percentages, compared to division, college, state:

For the period of fall 2011 through spring of 2016, the percentage of As for the division comes in at 40%, for the college at about 32% and state wide at about 28% for the Humanities, and at about 45% for the Art and Art History courses. Taking those percentages as our comparison, we notice the following:

When looking at the Humanities Grade Distribution Summary, the percentage of students who receive an A in these courses is well below the division, college, and state level. Where the division level of As peaks at 40% of the grades, college wide at about 32%, and at the state level around 28%, the Humanities percentage of As hovers on average around 15%.

For the Studio Arts and Art History programs, the percentage of students who receive an A, is pretty consistent across the semesters at between 30-35% with only the spring of 2016 reaching the 40% mark. This percentage is below the division level and well below the state level. The other grades rise and fall somewhat over the semesters, but are otherwise pretty consistent with the division, college, and state levels.

When looking at a representative sample of studio art courses, separated in 2D and 3D courses, ART 240, Drawing the Human Head, shows a considerably higher percentage of As at almost 60% than some of the other 2D courses. This is easily explained by the fact that that course has a recommended preparation (ART 124, Drawing I) so that students who take this class have prior experience in drawing and are therefore overall better prepared to be successful in the course.

For the 3D courses, ART 128, Ceramics III, equally shows a very large percentage of the students earning an A, just below 80%. This course is the third course in Ceramics and can only be taken by students who have successfully completed Ceramics I and II. It is therefore chosen by students who are already quite proficient in ceramic techniques.

#### **Course by Course Comparison:**

When compared course by course, and separated from the studio classes, the percentage of As for the Art History program comes in around 21% averaged out over all the courses. There is no comparison data to see how that percentage looks state wide. Compared to the division and college, though, the 21% percentage for As in Art History is well below both these percentages. ART 140, Western Art I, and ART 141, Western Art II, show 10-11% As which is fairly consistent with the percentage of As in the

Humanities program. The faculty feels that a 10% for As in most courses is a sign of the rigor of the course work and that much higher percentages are cause for concerns about grade inflation in our lecture courses.

Having said that, ART 100, Art Appreciation, had the highest percentage of As, at around 27%, while ART 142, Art of Oceania, Africa, and the Americas comes in at around 24%. The far higher percentage of As in ART 100 comes in part from the fact that is a basic skills class for art. Without giving up the rigor of the course work, students are guided step by step through the process of learning about the basics of art. For ART 142, the explanation for that fairly high percentage of As lies in the fact that this is a capstone course and is commonly taken by students who already have mastered the necessary study skills and requirements for success in art history. These students also often are studio or art history majors. It frequently feels like homecoming when teaching this course with all the familiar faces in the classroom.

**Differences from the percentages overall:**

**Photography:**

The Photography program, which has its own TOPS Code, shows around 42% As at the state level, while for our Photography program, the percentage comes in around 40%, consistent with the state level and the division level, but above the college level overall by about 8% points. The step-by-step guidance students receive in these courses may well contribute to the relatively high success rate in that program as it is a trend that is consistent with all other percentages.

A different pattern shows during the fall 2009 to spring 2011 period, when Photography offered Lab Practice courses on Fridays and Saturdays. These classes were offered on a Pass/No Pass or Credit/No Credit basis, and for that reason, most students opted not to complete the mandatory final quiz given at the end of each semester. This resulted in a high No Pass or No Credit score and therefore a low success rate, but a high retention rate. These courses are no longer offered, starting in the fall of 2011, because such courses were no longer state funded and were therefore deleted from the program in 2012.

**When looking at the graphs for Photography, it shows a decline in success and retention since 2012, but an increase in success in the more recent spring semester:**

In 2012, the Photography program went through a curriculum review- and modification process to consolidate the program's

offerings. Between the fall of 2012 and the end of spring 2014, Paul Turounet served as department chair, resulting in a reduced LED for him during that time period. In addition, Paul was also focusing on increasing technical staffing as well as on health and safety matters that affected all of the Visual Arts & Humanities department. This resulted in the hiring of more part-time faculty instructors who were then teaching a modified curriculum package. All of these factors played a role in the results as seen since 2012.

Since spring 2014, however, when Paul Turounet's term as chair ended, the Photography program has been experiencing stronger success and retention rates for both fall and spring semesters. The increases for fall to spring also reflect stronger matriculation within the program.

**Disaggregated by Gender, Age, and Ethnicity:**

Due to the fact that all students are welcome because of our open door policy, we do not have any insight in why some courses or programs attract higher percentages of one student population over another.

## **Section 2.6**

**If applicable, provide a comparison of the retention and success rates of distance education (online) sections (including hybrid) and face-to-face sections. What are your department policies on course delivery method? Is there anything in the data that would prompt your department to make changes?**

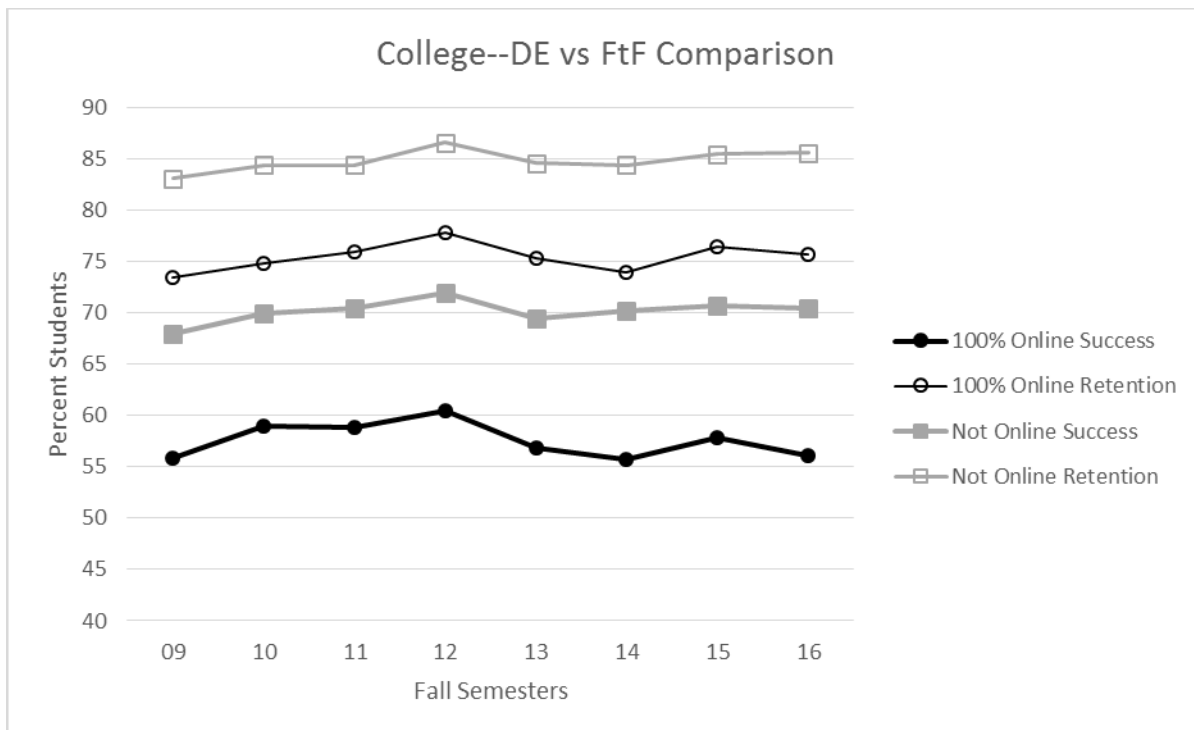
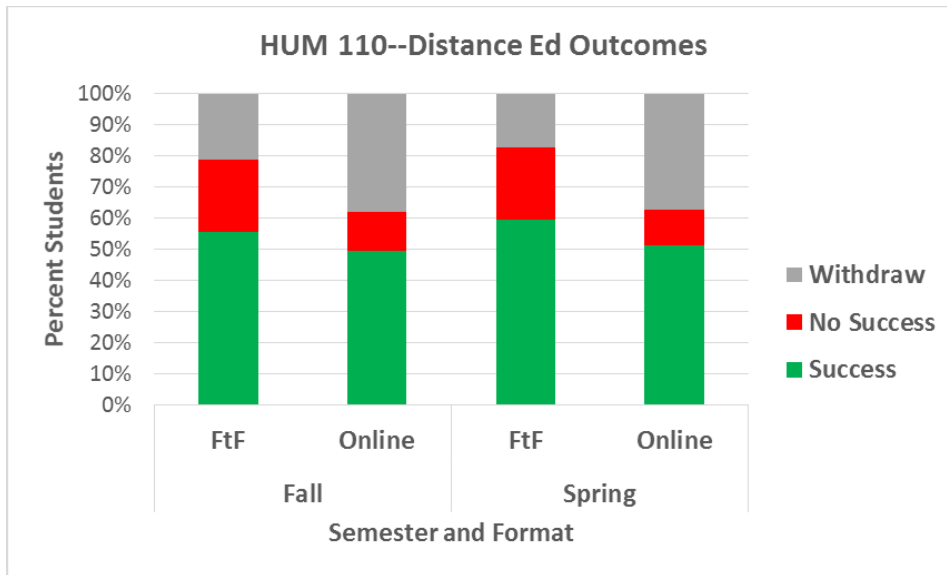
**Retention and success rate of the online course:**

The department offers one online course: HUM 110, Principles of Humanities, with only one of the full-time faculty members teaching that course, Gareth Davies-Morris, although various part-time faculty members have taught this online course in recent semesters. The data regarding student success and retention for the online class reflects the period from fall 2009 to fall 2015.

Two trends can be seen when comparing the online HUM 110 course to the HUM 110 face to face classes during the same time frame. One, the average percentage of students who complete the online class successfully is lower than for the face to face class; success rates reached about 50% for the online class versus 55-60% for face to face classes. Two, the withdrawal rate for the online HUM 110 course is much higher than for the face to face courses. Around 20% of students withdrew from the face to face courses, while close to 40% of students withdrew from the online

courses.

When looking at the College DE versus FtF Comparison chart below, the following is noticeable: Online success overall hovers between 55 and 60%, while not online success ranges from about 67 to 72%. Online retention varies between 74% and 78%, while not online retention is close to 85% overall.



Gareth Davies-Morris who teaches the online HUM 110 course, observed that the data provided reflect the time period from 2009 through the spring of 2015, when online courses were taught by Pete Schmidt, who developed and taught this course until his departure in the summer of 2015. As stated by Gareth Davies-Morris: "Nonetheless, I've reviewed the data and, in my opinion, it's consistent with online teaching experiences historically, (55% pass/10% fail, /35% withdraw, a standard attrition rate) hence exactly what should be expected. We've run several online sections over the last two years, with multiple instructors, so it's clearly a popular course in that format, with considerable interest and enrollment. It's difficult to say exactly what might lead to higher attrition and lower pass rates, but one conclusion is that online learning is simply harder than expected for some students..." Other factors, for which we also have no data, may be causes for attrition rates, such as economic or financial factors.

**Policies on course delivery method:**

The HUM 110 course is a fully online course which was approved by the Curriculum Committee and the Board. The faculty is also required to be certified to teach through Canvas as per January 1 of 2018 when the current Black Board format will no longer be available. District wide, both full-time and part-time faculty may teach online, once their Canvas certification has been confirmed.

**Ideas for changes:**

No ideas for changes have been offered.

## **Section 2.7**

**If applicable, include the list of courses that have been formally articulated with high schools. Describe any articulation and/or curricular collaboration efforts with K-12 schools.**

**Articulation agreements with high schools:**

The courses that have been formally articulated with high schools follow below.

ART 171, Introduction to Digital Art; ART 175, Digital Imaging and Art; PHOTO 150, Introduction to Photography; and PHOTO 151, Personal Photographic Vision are articulated with Helix Charter

School, GHS; GHHS; WHHS; VHS; MMHS; MVHS, and IDEA.

In addition, the Visual Arts & Humanities department has some courses that qualify for local credit when taken as AP high school courses completed with a score of 3 or above.

Art History:

ART 140, History of Western Art I: Pre-Historic to 1250 A.D.; and ART 141, History of Western Art II: Circa 1250 A.D. to Present Time.

Studio Art:

ART 120, Two Dimensional Design; ART 129, Three-Dimensional Design; ART 124, Drawing I.

As of this writing, no other courses have been articulated with high schools within our district boundaries.

## **Section 2.8**

**Please describe how the program ensures that articulations are current. Identify any areas concern or additional needs that your department has about articulation with four-year institutions.**

Interim Articulation officer M. Denise Aceves in part reports the following. For the complete entry, please see Appendix 4:

"In response to your request for articulation information, Visual Arts & Humanities courses at Grossmont College are well-articulated. They have been articulated with CSU, UC and Private/Independent Colleges in our service area and several other institutions throughout the state. All formal articulation with our public education partners can be found at *ASSIST.org*, which is the data base available to current and potential college students.

The process of articulation is two-fold. First, transferability must be established. A transferable course is one that is taken at a community college and can be used for unit credit at a university. The next step, is the articulation of courses deemed transferrable. Articulation is the formal, written agreement that identifies courses on a "sending" campus that are comparable or acceptable in lieu of specific course requirements at a "receiving" campus.



All of the courses in Visual Arts & Humanities are transferable to all 23 CSUs. Additionally, the large majority of courses in these disciplines are also transferrable to the UC System. Furthermore, courses in these disciplines have been widely evaluated by the CSU and UC systems to meet arts and humanities requirements for general education. All courses that have received transferability and additional designations are notated as such at the end of each course description in the Grossmont College Catalog. The courses with course to course articulation for major preparation can be found on *ASSIST.org*.

Articulation with our local four year partners is robust and the Visual Arts & Humanities courses have high utility in major preparation. On the second page of this memo I have included links to major preparation from *ASSIST.org* where Visual Arts & Humanities could pursue additional articulation with our local CSUs and UC. I have also attached a counselor advising tool used for SDSU Art major preparation.

Articulation is facilitated with current, concise and thorough course outlines. It is imperative that the outlines and text books listed be current. The requirement that course outlines be updated every 5 years through the Grossmont College Curriculum process is vital. Students benefit from the many colleges and universities who have articulated our courses in Visual Arts & Humanities. Below I have listed the link to *The Course Outline of Record: A Curriculum Reference Guide Revisited*, a document adopted in spring 2017, as well as the latest standards for IGETC and CSU GE Breadth notes."

**End of the articulation's officer's report.**

With regards to course articulation, therefore, the department scores high marks; all of the lower division courses necessary for a Bachelor's Degree in Studio Art and Art History have an equivalent at Grossmont College. With the AA.-T degrees in Studio Art and Art History, these degrees themselves have been articulated with the CSU four year institutions and assures the transfer students access to one of the schools within that system.

CSU San Marcos offers a degree in the Visual and Performing Arts for which ten of our courses articulate: ART 100, Art Appreciation; ART 120, Two Dimensional Design; ART 124, Drawing I; ART 130, Sculpture I; ART 140, History of Western Art I: Pre-Historic to 1250 A.D.; ART 141, History of Western Art II: Circa 1250 A.D. to Present Time; ART 143, Modern Art; ART 145, Contemporary Art; ART 154, History of Photography; and ART 171,

Introduction to Digital Art. At the time of the writing of the previous report, only six courses articulated. Since then, ART 140, ART 141, ART 143, and ART 145 have been added to the list.

Articulation with UCSD (the University of California at San Diego) presents the greatest opportunity for further articulation agreements, but still a fair number of courses have been articulated. Currently, ART 120, Two Dimensional Design; ART 124, Drawing I; ART 125, Drawing II; ART 129, Three-Dimensional Design; ART 140, History of Western Art I: Prehistoric to 1250 A.D; ART 141, History of Western Art II: Circa 1250 A.D. to Present Time; ART 142, Art of Africa, Oceania and the Americas; ART 143, Modern Art; ART 146, Asian Art; and ART 230, Figure Drawing I, currently articulate with UCSD. The faculty would like to pursue further opportunities to articulate courses with that institution.

Within the Humanities program, all eight 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; HUM 140, Humanities of the Americas, and HUM 170, World Humanities, have been articulated and meet student general education requirements and transfer to four-year institutions within the CSU and UC systems with the exception of HUM 140, which currently does not transfer to the UC system. Efforts to articulate this class with four-year institutions will be undertaken in the spring of 2018.

## SECTION 3 – STUDENT LEARNING OUTCOMES (SLOs)

The SLO Cycle is summarized in figure 1 below.

**Figure 1  
SLO CYCLE**



### Section 3.1

Describe any changes (e.g., addition/deletion of SLOs, postponement of assessments) your department has made to your SLO assessment cycle. Include a brief description of why these changes were necessary.

#### **Changes to the Assessment Cycle:**

No changes or intentional postponements to SLO assessments have been made to the SLO cycle. A few courses are currently a semester behind in the assessment cycle, but they will be assessed and updated in TracDat soon, while on the other hand, a number of courses had been assessed, but were not recorded in TracDat. This oversight is in part due to the changing guidelines for who is responsible for recording the SLOs and - once we were updated on the recording process- in part due to the difficulty in accessing TracDat. With the hiring of Joan Ahrens as the SLO coordinator, just as we started the Program Review cycle, we are looking forward to develop a smooth working relationship. We are now clear on the instructions that the

full-time faculty members need to record their own SLO results in TracDat and Joan Ahrens is working on a solution to the TracDat accessibility issues. All faculty is aware that many courses are due for assessment in the spring of 2018 and the faculty will comply with the SLO cycle requirements.

## Section 3.2

Give examples of how your department/unit has used SLO assessment results to improve a course, course sequence, and/or program over this program review cycle. In your narrative, please pay particular attention to assessment of courses that directly lead to a certificate/ degree/transfer (e.g., English 120, Psychology 120) and/or constitute a high enrollment course. For help with this prompt, please see the chart below:

**Examples of Changes that *May* be Implemented as a Result of Assessment**

Changes to the Assessment Plan	<ul style="list-style-type: none"> <li>▪ revision of intended learning outcomes</li> <li>▪ revision of measurement approaches</li> <li>▪ changes in data collection methods</li> <li>▪ changes in targets/standards</li> </ul>
Changes to the Curriculum	<ul style="list-style-type: none"> <li>▪ changes in teaching techniques</li> <li>▪ revision of prerequisites</li> <li>▪ revision of course sequence</li> <li>▪ revision of course content</li> <li>▪ addition of courses</li> <li>▪ deletion of courses</li> </ul>
Changes to the Academic Process	<ul style="list-style-type: none"> <li>▪ revision of advising standards or processes</li> <li>▪ improvements in technology</li> <li>▪ changes in faculty staffing</li> <li>▪ changes in frequency or scheduling of course offerings</li> </ul>

### **Changes in the Assessment Plan: Changes in data collection methods:**

Consideration must be given to the data collection methods, particularly when it comes to those courses taught by part-time faculty. The methods themselves have not changed, but the collection of data needs to include more consistently those provided by our part-time faculty. The full-time faculty needs to be aware of the need to guide part-time faculty through the process without placing an undue burden on their workload.

No other changes to the Assessment Plan are anticipated and learning outcomes, measurement approaches, and targets/standards remain unchanged.

**Changes to the Curriculum: Prerequisites, additions, and deletions:**

The faculty has considered adding prerequisites for some of its courses, such as English 110 for Art History courses, but this has not been implemented so far.

Other courses that must be taken in sequence, such as Drawing I before Drawing II, Ceramics I before Ceramics II and so on, obviously already have prerequisites in place. Addition of courses is ongoing, such as the current proposals for ART 104, Artists and Designers Today, for which SLOs are in the process of being formulated as part of the curriculum proposal for that course. For changes, deletions, and additions to the curriculum, please refer to Section 2.1. of this document. That section also provides rationale for these actions.

No other changes are anticipated, and teaching techniques, course sequence, and course content remain unchanged.

**Changes to the Academic Process: improvements in technology**

As far as improvements in technology are concerned, advanced computers and soft-ware programs that help students in the field of Photography and Digital Art are essential to student success. Such technology changes rapidly and faculty and staff must stay current in their fields to ensure student success. Top notch projecting capabilities and access to visual sources such as films are essential as well to all of our programs. The LRC has a variety of databases that provide some of this ongoing technology, while the department also benefits from access to ARTSTOR, a digital database that provides faculty and students with thousands of images to study.

Technological innovation is not the only key to success. Maintenance and replacement of outdated or worn out instruments, machinery, and various tools also needs to be ongoing to provide students with the best possible equipment. These updates are very commonly lagging well behind the need for replacement or even repair, thereby possibly affecting the student success rate.

**Changes to the Academic Process: changes in faculty staffing**

Faculty staffing is of the essence to provide an environment where students can flourish and be successful. Our department

suffered the loss of Suda House in the Photography and Digital Art department in 2016. Her retirement has led to a significant extra burden on the work load of Paul Turounet, the only remaining full-time faculty member in that program. Ten part-time faculty members are required to teach the Digital Art program, which affects student success and retention. A full-time faculty member who can develop and grow the program would provide a stabilizing factor which enhances student retention and success.

**Changes to the Academic Process: changes in frequency or scheduling of course offerings:**

The consideration of how many courses to offer and when and where to schedule them is an ongoing concern. Every semester, the faculty re-evaluate the frequency of the course offerings and when necessary, either expand or contract those offerings. The Visual Arts & Humanities faculty for the better part has already scheduled courses at all times of the day, including evenings, as well as on Fridays and sometimes on Saturdays as well to accommodate the maximum number of students. The faculty has heeded all the recommendations of the administration to look for alternate times and days to schedule classes. In light of the Guided Pathways initiative, the faculty attempt to schedule classes at regular times over several semesters. Some courses that enrolled at lower rates have been moved to once a year offerings.

Challenges to these practices are in part due to part-time faculty availability where demand is high, as well as room capacity and availability. For the spring of 2018, the administration has engaged in intense scrutiny of all the course offerings and room capacity. This has resulted in a net loss of 197 sections (as stated by Katrina VanderWoude in the most recent President's forum on November 9, 2017) where some sections were added, while others were canceled, or moved to larger or smaller rooms for more effective planning. While this is a strategy that can be applied to 'moveable' disciplines, such as Art History and Humanities, for the overwhelming majority of offerings in the Visual Arts & Humanities department, this is not the case. Ceramics, Drawing and Painting, Photography/Digital Art, and Sculpture/Jewelry all must be taught in designated spaces. The faculty make every effort to use those spaces as efficiently as possible.

### **Section 3.3**

**What resources (time, professional development, curriculum approval process, etc.) did you need to carry out these improvements? Please explain.**

**Resources:**

The Visual Arts & Humanities faculty met regularly throughout the semester and even during the breaks to discuss methods that support successful SLOs. When we developed our A.A. -T in Art History, and the A.A.-T in Studio Art, the faculty spent a great deal of time rewriting the curriculum, including the SLOs. The faculty has not kept track of the amount of time. The two transfer degrees were subsequently submitted to the Curriculum Committee at which time faculty members were invited to attend the meeting for approval and revision of the curriculum. During Staff Development week, the faculty participated in SLO workshops as well. Considering that most SLOs are due to be evaluated in the coming year, faculty will be spending the time required to ensure compliance.

### **Section 3.4**

**What evidence did you collect to demonstrate that the planned improvements were successful? If you have yet to assess the improvements, what evidence do you plan to collect?**

For the art history and studio art courses the SLOs are standardized and the faculty reviewed the grades for each of the SLOs as a way to measure success. The faculty determined that there was no rationale to change the assessment process.

In the Humanities program, each instructor administered the SLO assessment in their class(es). Then each instructor reported to the chair that the assessments had been completed. Once the process of entering information into Trac-Dat has been streamlined, the faculty will continue to update and input the SLO assessments that have been made.

In the studio art courses, SLOs are assessed regularly and there, too, the faculty will update the SLO results in a timely manner.

In the Sculpture program, because of computer theft and the subsequent loss of all prior SLO results, other than those that had already been recorded in TracDat, faculty will start anew in

the spring of 2018 with the recording of the assessment results.

## **Section 3.5**

**How will you use this evidence to ensure ongoing course/course sequence/program improvements are sustained?**

The regular review of SLO data is part of the culture at Grossmont College and the faculty will continue to assess SLO data as scheduled. Furthermore, we are committed to our student success through continued discussion of student achievements. We are also aware, however, of the many obstacles our students face that no SLO assessment or changes to SLOs can remedy. When assessment outcomes coincide with division, college, and even state levels more often than not, the faculty is of the opinion that current SLO assessments are properly measuring student success rates.



## SECTION 4 - FACILITIES AND SCHEDULING

### Section 4.1

List the type of facility spaces your department/program utilizes for instruction. This can include on-campus, off-campus, virtual.

Currently, the Visual Arts & Humanities department occupies the following spaces:

Photography and Digital Art are taught in the Digital Arts Building, Building 20 in rooms 20-103 through 20-116. Jewelry Design and Sculpture courses are being taught in the Sculpture Building, Building 23. Ceramics is being taught in Building 24, while Drawing and Painting classes are being taught in Building 24 and 27. All of these facilities are discipline specific.

Hyde Art Gallery is housed in its own space, Building 25.

Art History and Humanities classes are taught in standard classrooms spread out over campus. Classes are taught in the large lecture hall 26-220 as well as in 31-370, the 500 complex, and more recently in Building 36. Room 27-207, close to Hyde Art Gallery and adjacent to the Drawing and Painting classroom, is also used for both Humanities and Art History courses, while many other programs outside the Visual Arts & Humanities department use this facility as well. Humanities 110 has some section offerings online thereby alleviating the need for classrooms on campus.

### Section 4.2

Are the spaces listed in 4.1 adequate to meet the program's educational objectives?

Yes\_\_\_X

and

No\_X\_\_

If you checked 'yes', please explain how your department/program utilizes facility space so your department can meet its educational objectives. Please provide an explanation of specific facility requirements of your program, and how those requirements are being met.

**Facilities:**

The courses that are taught in the Sculpture facility are well placed within adequate facilities for the curriculum in that program. The facility is equipped with a foundry for bronze casting, a rare occurrence in art programs statewide. The facility includes studio lab spaces where various aspects of the creation of sculptures take place.

For the Digital Art and Photography program, the space is overall adequate and is meeting the program's educational objectives. The program has three digital labs to facilitate instruction for both Digital Art and Photography, a studio/lab classroom to facilitate instruction in studio lighting which also serves as a lecture space for the History of Photography course. The facility also includes analog photography spaces, including film processing rooms and a print darkroom.

**If you checked 'no', please explain how your department/program is not meeting its facility space needs to adequately meet its educational objectives. Please provide an explanation of specific facility requirements of your program, and how those requirements are not being met.**

**Facilities:****Nota Bene:**

With the remodel of the 200s complex to begin in 2019, we still must contend with the current facilities for the coming year and with the relocation to 'swing spaces' during the construction phase. Although we are all excited about the final results of these construction projects, for the next several years, the impact of these projects on our programs needs to be taken into serious consideration when compiling data concerning enrollment and retention for the next program review cycle.

In the next program review cycle it will be possible to comment on the state of the construction and/or completion of these projects and to assess the ongoing impact on our programs.

Included in the 200s complex remodel are the facilities for Ceramics (building 24), Drawing and Painting (building 24 and 27), as well as the Art History office in building 24. All of these facilities are woefully out of date. In the current situation, these facilities are mostly adequate in terms of

space, although room 27-208 where drawing and painting classes are conducted, and room 24-276 where the art history office is located are lacking storage space. Both building 24 and 27 lack ventilation capacity, essential for courses where fumes and/or dust is generated that is hazardous to one's health with continued exposure. Because of the lack of a spray booth in the classrooms, students have to work outside, since the space indoors is not fit for these activities.

The 200s Complex Remodel Taskforce was comprised of faculty of all programs in the Visual Arts & Humanities department and faculty of all departments in the division. We attended countless meetings to ensure that all changes necessary were included in the remodel plans. We are therefore hopeful that the newly remodeled 200s complex will reflect these positive changes and upgrades.

Further concerns with regards to facilities are related to the relocation of classrooms and offices. The Drawing and Painting classrooms as well as the Art History offices and classroom 27-207 are going to be relocated to the 'swing space' for the duration of the remodel. These moves are sure to have a serious impact on our programs. Lack of adequate space in the swing space, including storage space, and technological needs, will be a serious issue that most likely will affect student enrollment and retention.

Most significantly, however, because of the nature of the Ceramics program, its facilities cannot be moved. Instead a couple of trailers will be placed in the ceramics yard, while there will be no access to the classrooms in Building 27. The allotted space for the Ceramics program during the remodel will be far less than the currently available space for instruction which will most likely have an adverse impact on their enrollment and retention numbers. The upheaval and disruption caused by this remodel can hardly be imagined and will require ongoing monitoring of faculty and student needs.

With the construction of the new Performing and Visual Arts Center, the location of Hyde Art Gallery will change. The groundbreaking ceremony for that new center took place on October 27, 2017, and the anticipated completion date is scheduled for some time in 2019. Once finished, the gallery will be relocated to the new Performing and Visual Arts Center. The space for the new gallery will be about twice the current footprint which will allow for further expansion of the exhibition schedule and the expanded use of the gallery as a

teaching facility. Further building projects in the 200s area include a new building that will house the Communication department, offices for the Art History faculty, as well as classrooms. The anticipated start date for that project is currently expected around 2022.

With regards to technology needs, the Art History and Humanities curriculum particularly depends on quality projection of images, high quality digital projection, larger screens than are usually found in the traditional lecture classroom, and proper lighting. Those needs are not met in the majority of the classrooms where these courses are scheduled. For example, Art History faculty participated in the Room 220 Redesign Task Force and was disappointed that the remodel did not include a very important request: the ability to have dimmable lights over the main seating area of Room 220. This was a feature of the building before the remodel, and was a priority during the task force meetings, but was not included in the remodel.

Moreover, in the 500s complex and other venues on campus, the light controls are commonly not located at the podium and projection screen, but at the entrance, requiring faculty to run up and down the room to adjust the lights. Obviously, such accommodations are not conducive to a sound learning and teaching environment. Finally, the bleacher style lay-out of several of the rooms where Humanities and Art History faculty teaches, makes it much more difficult to engage in interactive- and group activities. A level classroom is much more conducive to varied didactic approaches, a practice that Art History and Humanities faculty embrace to enhance student engagement. The 500s complex is also slated for remodel, but not until about 2022, or perhaps even later. As mentioned earlier, these classrooms are as old as the campus and are seriously run down.

### **Section 4.3**

**What proactive steps have you taken with regards to facility and scheduling to improve the ability of your department to meet the educational objectives of your program and ensure that student can complete their program in a timely manner?**

**Steps taken to optimize facility and scheduling:**

Six out of the eight of the department's programs are located in designated spaces, to wit Photography, Digital Art, Sculpture, Jewelry, Ceramics, and Drawing and Painting, where all faculty pay close attention to the optimal use of those spaces. Classes

are being taught Monday through Fridays, throughout the day as well as in the evenings with some Saturday offerings as well, maximizing the space and occupation rate as efficiently as possible.

The Art History and Humanities programs are equally devoted to the optimal use of space with student demand always as the highest priority. Classes are taught at all times of the day, in the evening, on Fridays, and some online to accommodate student demand. Scheduling of all classes receives close scrutiny and classes are offered as much as possible when student demand is high.

**Steps taken to assure students can complete the program in a timely manner:**

The department has developed guided pathways for the respective programs that -when followed- will assure that students are able to complete all the required course work within a two year period.

The department, as discussed before, also developed the A.A.-T degrees in Art History as well as in Studio Art, and the Certificate of Achievement in Photography, allowing students to transfer to a four year institution without having accumulated an excess of units. There is a big push for all programs, and indeed departments and divisions, to develop pathways and to graduate, or transfer, students within the two year period.

However, it is paramount that the administration honor the pathways' intention by not cutting classes that are part of the major or core curriculum program. In the recent past, such cuts affected, among others, ART 142, Art of Oceania, Africa, and the Americas. The class was low enrolled, but that was a full three weeks before the semester started, during which time a number of students missed the opportunity to sign up. This cut happened without consultation with the faculty or the dean. As a result, it derailed the plans of those art history majors who were counting on taking this class to fulfill their transfer and graduation requirements. We also lost students who often take this course to fulfill their general education requirements. We lost students that semester, students who left Grossmont never to return. If pathways are to be successful, a commitment on the part of the administration to maintain core classes is essential.

The faculty also counsels students who wish to major in a program to help ensure that students take courses in the required sequence when prerequisites or other pedagogical

reasons require such counseling. The Visual Arts & Humanities department has taken significant steps towards a much closer collaboration with the Counseling department to ensure that students receive the correct information with regards to their educational plan.

## Section 4.4

**Identify and explain additional needed technological and equipment resources that could further enhance student learning in these spaces.**

### **Technological and equipment needs:**

Our studio/lab classes, must be taught in specialized, discipline dedicated environments where health and safety issues are constant concerns. Therefore, we must have state-of-the art machinery and tools that ensure safe and effective learning environments. Here follows a list of technological and equipment needs per program:

The Ceramics program is trying to work with machinery that is thirty years old, particularly the pug mill which is a highly specialized piece of machinery that recycles clay. The Ceramics program is one of the greenest program on campus because of the large amount of recycling that takes place during the academic year, yet they are struggling with a machine that is severely out of date and is on the verge of collapse. Several kilns for that program are also at least a decade old. Yet, the program is dependent on available department resources for replacement. Efforts are ongoing to make replacement items part of the Grossmont College capital lay-out budget, rather than the program budget, but as of now, the urgent needs for replacement of equipment are not being met.

The Drawing and Painting program needs specialized equipment such as easels, *taboret* tables for palettes and solvents, still-life objects, and drawing horses. Adjustable drawing tables are also needed on an ongoing basis. Lighting, heating, lack of proper air flow in both classrooms, which is a health and safety issue, are ongoing concerns. Outdated technology is also a concern. For example, other colleges have iPads at each drawing station, so that students can research styles, techniques, and other related matters from their desks. New technology is necessary to keep up with the demands of the program and student needs. On the other hand, one of the drawing, design, and painting studios (24-274) just received a new computer, screen, and speaker system which has greatly improved instruction. The color is much more accurate and the projection is larger and can be viewed more easily by the students.

In addition, the Drawing and Painting program needs a bigger budget for models as the faculty would like to offer ART 230,

Figure Drawing, every semester, including summers, rather than just once a year. Not having adequate funding to pay for the model negatively affects our student population as the demand is high. Furthermore, this course is in the local AA degree as well as in list "B" of the A.A.-T Studio Art for Transfer degree, therefore clearly serving student needs.

In addition, faculty member Jennifer Bennett is proposing Printmaking curriculum which would articulate to SDSU and the other CSU schools. To offer these courses, the program needs printmaking equipment. Once the 200s remodel is complete, there will be an appropriate space to offer this course. The equipment needed is a press, drying racks, paper soaking trays, rollers, other equipment, and inks. This course will also be added as an elective to the Drawing and Painting degree and could be added to list "B" in the AA-T degree.

Our lecture courses in Art History and Humanities, popular as GE courses or to satisfy requirements for the major, must be taught in classrooms with quality audio-visual equipment and must be conducive to effective large group teaching and learning. The fact that the classes in Art History and Humanities are taught in classes all over campus, and in bleacher style settings, makes consistency of that quality oftentimes harder to ensure. Furthermore, rooms that have the capacity to dim the lights are in very short supply and yet this is a requirement for Art History and Humanities courses where image projection is an integral part of the course.

The faculty is much appreciative of the efforts of Dave Steinmetz and his crew when it comes to being responsive to requests for replacement of projector bulbs, and prompt repairs of overhead projectors, and the computer/projector in the classrooms. The faculty also appreciates the efforts of the technical support team for replacing the computers with updated models. Faculty is equally appreciative of the Facilities and Maintenance crew for their quick response and help with facilities issues.

As a general complaint, the faculty also finds the level of cleanliness of the facilities often times lacking, another factor that is not conducive to learning and teaching. While we do not fault the facilities staff, who respond quickly when so directed, we do see the lack of cleanliness as a stain on the overall appeal of the campus.





## Section 4.5

Are students trying to access your program impacted by the facility spaces listed in 4.1?

Yes X

If you checked 'yes', please explain how students are being negatively impacted by unmet facility needs experienced in your department/program. Please provide some specific examples.

The ceramics, digital art, jewelry, photography and sculpture students are dependent on having additional access to the studio space to complete their projects: simply put, they do not have access to kilns, developers, welders, and the like, at home.

Because of the cancellation of lab hours several years ago, students currently do not have sufficient access to the facilities. The loss of labs affected all programs in our department where they were offered. Due to the budget cuts in 2008-2009, all labs that were an addition to the currently stated lecture/lab hours for each program were no longer funded. Students therefore may no longer use the classroom facilities outside of the regular class instruction, making it difficult for them to complete projects.

For example, Ceramics ART 237 ABC provided twelve hours a week extra lab time for students to work on their projects. The faculty in that program reports that retention and completion rates have suffered because of the lack of additional class time. These additional lab times have not been restored as of the writing of this report, so ongoing problems with students' ability to access the facilities continues.

In addition, the classroom for the advanced students in Ceramics is so small that at least 30% of the class has to work outside in the yard, no matter what the weather is like. When the weather is too warm, too damp, or too cold, it affects students' projects because clay is sensitive to changes in temperature. Although a series of sail cloth covers were installed in the outdoor space in 2015 to help alleviate this problem, the space indoors is still not anywhere adequate to accommodate all students.

## Section 4.6

If applicable, please include any additional information you feel is important regarding facilities and scheduling that was not included above including non-classroom spaces such as offices, storage, preparation areas, open workspaces for students/tutoring, etc.

In addition to all of the issues concerning facilities and equipment as stated above, a number of the following issues also need to be addressed:

### **Storage, preparation, and open work areas: Photography/Digital Art**

These two programs overall have adequate space. Photography students often work outside to photograph various objects or to learn about varying lighting conditions, but that is a requirement of the discipline and does not constitute a need for more space.

### **Storage, preparation, and open work areas: Sculpture/Jewelry**

Overall, the facility has adequate space, although there is limited space in the room where students spruce the wax sculptures they create to later cast in bronze. Outdoor space is mandatory for pouring bronze and the sculpture yard is adequate for these purposes.

For Ceramics, Drawing and Painting, Sculpture, and the Photography and Digital Art program, the faculty offices must be situated in such a way that the instructors can maintain a direct line of sight with the students. This is required for safety reasons. Therefore, the lay-out of the space must be carefully considered. For the Sculpture and Digital Art and Photography programs these requirements were included in the new buildings these programs currently occupy. Much of the tutoring for the studio arts of necessity takes place in the classroom where student assistants are sometimes employed to assist students who need extra help.

### **Storage, preparation areas, tutoring space: Art History and Humanities:**

For the Art History and Humanities offices, adequate space is available, although the Art History office is lacking sufficient storage space. Also, the location of the Humanities offices is

on the periphery of the campus, thus being far away from the other faculty members in the department. For tutoring, these sessions take place in the Tutoring Center, but may also be conducted in the 200s quad, or in room 27-207, when available. Students cannot be tutored in the Art History faculty offices, for lack of space, and for reasons of privacy as many other students need to have access to faculty to discuss grades and other issues that require the privacy of the student be guaranteed.

#### **Storage, preparation areas, and open workspaces: Ceramics**

With regards to storage, the students produce a great quantity of work that cannot be removed until the full process of creating the works is completed. The short version is that students make the pieces, which then have to dry, be bisque fired, glazed, and fired again. This is a lengthy process and requires a great deal of storage space as students work on multiple assignments during the course of the semester. Storage of glazes and clay also requires space, so storage is always an issue. Recently, spaces used for various items stored are undergoing a reorganization, but since student work is often heavy and fragile specialized storage is required.

The Ceramics area also needs preparation areas while the scope of the program is such that much of that work requires large machinery such as the pug mill which recycles clay. Other preparation areas are the glaze storage rooms. As mentioned above, students have access to the outdoors ceramics yard as well where open workspaces are located, but not all weather conditions are conducive to outdoor work, because clay is sensitive to changing humidity levels. This area also has enclosed areas for kilns which need proper ventilation.

#### **Storage, preparation areas, and open workspaces: Drawing and Painting**

With regards to storage, room 27-208 currently is lacking in storage space. This program also needs a great deal of storage space to house drawing and painting supplies, still life objects, easels when not in use, and of course the skeleton for studies in anatomy. Part-time faculty share an office off of classroom 24-274. They cannot use the designated adjunct faculty spaces on campus as they need access to drawing and painting materials for classroom demonstrations. These faculty members therefore use the space both as office space and storage space.

The Drawing and Painting faculty needs preparation areas to prepare for demonstrations of drawing and painting techniques.

These preparations currently take place in the classroom itself. Since the remodel of the 200s complex does not add space to their facility, this situation is likely to persist. With regards to outside work space: Students often work outside of the classroom for a variety of reasons. They may be working on an assignment that teaches them three-dimensional perspective where the campus architecture itself provides the venue for the learning experience. Students may also be working on painting some of the lockers or newspaper boxes to enhance the appeal of the campus. Fixatives need to be applied out-of-doors because of the noxious fumes, but this is a stop gap measure because of the lack of a spray booth where the fumes are contained and filtered.

**Storage and preparation areas: Hyde Art Gallery**

For the time being, Hyde Art Gallery preparation for exhibits also has to take place in the gallery space itself. Currently there is some storage space, but it is overall very inadequate, especially since termites are threatening to eat our precious permanent collection artworks. However, once the new Performing and Visual Arts Center is completed, there will be about twice the space available with designated preparation and storage areas included in the plans.

## **SECTION 5 – STUDENT EQUITY AND SUCCESS**

**NOTE:** See Appendix 2 for enrollment data; Appendix 3 for student success data.

### **Section 5.1**

Discuss trends in enrollments overall in your department and explain these trends (e.g. campus conditions, department practices). Provide examples of any changes you made to manage enrollment. Also examine the enrollment data disaggregated by gender, age, and ethnicity. For any groups that occur in your department at lower or higher proportions than college-wide, describe what factors you think cause those patterns.

When looking at enrollment by gender, age, and ethnicity, the patterns follow the overall trends at the college fairly closely. Noticeable, however, is that the proportion of 19-24 year olds is higher than for the college in general in the Visual Arts & Humanities department overall. The faculty has no verifiable data to explain this phenomenon.

One other noticeable occurrence is that the proportion of Asian students in our department has increased since fall of 2014. The faculty once again has no data verifiable explanation for this increase, although the Sculpture program does enroll a significant number of Chinese students.

### **Section 5.2**

Discuss trends in student success and retention overall in your department and explain these trends (e.g. campus conditions, department practices). Also examine the success and retention data disaggregated by gender, age and ethnicity. For any groups that have success rates in your department at lower or higher than college-wide describe what factors you think cause those patterns. Provide examples of any changes you made to improve student success/retention, especially for groups that have equity gaps.

When looking at Appendix 2, we see that success rate and retention, as well as the enrollment by gender, age, and ethnicity, overall follow the pattern for the college. When looking at Appendix 3, it shows that the college five year success rate is 69% and the retention rate is 84%. The graph for

the Visual Arts & Humanities department for the fall of 2009-2015, shows that the success rate was 76.5% and the retention rate was 87% in 2009. However, in the fall of 2015, the success rate had dropped to 70.2% and the success rate to 81.7%.

For the spring semesters over the same period, however, the success and retention rates show an upward trend. From a 72.7% success rate in 2009, the percentage rose to 75.1% for the spring of 2016, while the retention rate rose from 84.9% to 86.9% over the same period, well above the college averages. The greater retention and success rates may be in part explained by the return of full-time faculty after sabbaticals, and/or by adjustments to the scheduling of courses at times of greater student demand, or by the modification of degrees. The faculty does not have data to confirm these ideas.

Summer success and retention rates are traditionally higher, with a rate of success and retention, at 88.7% and 94.3%, respectively, during the summer of 2015. These high rates may be due to the short duration of the courses, where students of necessity must focus on one, or perhaps two classes, most likely at the exclusion of other distracting factors.

There are two exceptions to these overall patterns:

**Humanities:**

For the Humanities program, there is a decrease, in both success rate and retention, of about 6-10% over the fall semesters that are included in the Program Review cycle. A possible explanation could be an increase in part-time faculty who covered full-time faculty courses, when faculty members were on sabbatical or left permanently, as was the case in 2015 when Pete Schmidt accepted a position elsewhere. Together with the absence of Gwenyth Mapes during her sabbatical, and the reduced teaching load during Gareth Davies-Morris' tenure as chair, courses were assigned to part-time faculty. The influx of part-time faculty and the corresponding change in instructional environment and pedagogy may provoke a student response. This was, however, an unusually dynamic period for the Humanities program schedule. Once faculty returned to its full-time capacity of two instructors, the numbers stabilized or even trended up in the spring semesters, another indication that full-time faculty provide a more stable environment and thus higher enrollment.

An informal tally of the fall 2017 semester shows similar circumstances: Gareth Davies-Morris is currently on sabbatical, which resulted in an influx of part-time faculty, and lower student numbers. As mentioned before, demographics that show

fewer 18-24 year olds in the population, economic drivers, and other factors may play a role as well, but we do not have verifiable data for these indicators.

Concerning the 2015 summer school session, the Humanities program enrollment indeed shrank from the pre-hiatus period in 2011, when no summer school was offered, but has been stable at 60% since then. In addition, the atypical dip may be explained by the fact that it was the only time an online course, HUM 110, was offered during the summer. As explained in Section 2.6, retention of online enrollment campus wide, is typically lower than in the face to face courses.

When considering the Humanities program's equity gap between white and other ethnicities, to help remedy this discrepancy, the faculty continues to offer classes that are intended to appeal to a wide audience, and the faculty continues to consider options to attract a more diverse student population. For example, courses that specifically include cultures of non-Caucasian students are Humanities 130, East Asian Humanities, and Humanities 135, Blues as Literature, History, and Culture. Humanities 170, Modern World Humanities, and Humanities 125, Women in Western Culture, also have significant portions of the class include non-Caucasian readings and the study of a wide range of regions around the world.

One possibility to promote diversity, is moving HUM 135, Blues as Literature, History, and Culture, currently taught in the fall, to the spring semester. By doing so, that class then coincides with Black History Month and thus may tap into potential wider student interest. HUM 135 traditionally already attracts older students, and students of color, and so faculty hopes to build on that audience through prudent scheduling strategies. However, not all four of these classes are taught every semester, and that may cause something of a Catch-22: If a class is lower-enrolled, we are less willing to offer it more frequently, and if we do not offer it more frequently, it will stay lower-enrolled. The importance of these offerings, however, justifies their status as specialty classes and the faculty is of the opinion that continued support for these offerings must be maintained.

When it comes to attrition and success rate, there is also a gap for the Humanities program, but once again, we do not have data verifiable causes available. We know that a large percentage of our student population is underprepared for college, which may be in part an explanation for this gap. Furthermore, the



Humanities faculty set high standards for their students, as already shown in the percentage of As in the courses overall, which hovers on average around 15%. Maintaining these high standards is and will be an ongoing goal for the Humanities faculty, which means defending and promoting the Fine Arts and High Arts.

**Photography:**

When looking at the Photography program, where we have data separated from the other programs, the data show a considerable increase of 19-24 year olds since the fall of 2011. This may be due in part to modifications made to the entire course offerings, curriculum and degree, including a consolidation of courses which resulted in changing the photography courses required for the degree from ten down to six, thereby making the degree more attractive to the student population.

### **Section 5.3**

**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 in their classes.**

Faculty also responded to the engagement piece of the report in Section 2.3.

In the Humanities program, while the 2008 recession hit our campus hard in a number of ways, it entirely wiped out Honors classes, except for those that were offered as "hybrids" (part Honors students in the room with the remaining non-Honors students), or Honors Contracts with individual students and individual Instructors. In Humanities, Gwenyth Mapes has continued to offer students the option of signing an Honors Contract if they meet the Honors Program requirements and are willing to do the extra work. Every semester, a handful of Honors Contract students take advantage of that option. By doing extra research on an assigned project related to the particular Humanities course they are in, these students turn in a final research paper, but also present the information in a shortened form to their peers at the semester's end.

The Art History and Humanities faculty continues to engage students in many other ways as well. Flipping the classroom is one strategy that effectively engages students in the learning process. Ongoing reading and writing assignments that require students to read the textbook(s) and provide a thoughtful response to the questions asked is another strategy that works well. Providing them with real-life assignments that relate their lives to what they learn in school is also an important factor in this engagement.

In the Sculpture/Jewelry program, the faculty has worked steadily on improving instructional processes over the past three years, as well as correcting facility problems. As a result, to better serve our students, Jim Wilsterman has adjusted the scheduling of courses to meet student demand by including early morning, evening, and Friday sections. Significantly, he reports that:

1. By changing our processes, our students casting success rate has improved from 80% to 100%.
2. The program has been awarded a Zero Discharge Wastewater permit - the only college foundry program in California to achieve that distinction - an issue that is of concern to our students.
3. The solid waste stream has been reduced to nearly zero by encouraging our students to recycle materials and supplies whenever possible.
4. The faculty has adopted new safety instruction materials that include Free Manuals and Illustrated Guidelines from the Power Tool Institute. The new materials better engage students in our curriculum, and provide a free comprehensive manual that promotes safe practices for all of our students.

As a result, in the Sculpture, 3D Design, and Jewelry Design areas, we are seeing the following trends:

1. A decrease in demand for Art 129, 3D Design classes due to the Department's restructuring of the Art AA and Transfer AA degrees. The offerings were adjusted downward from eight sections per year to four where enrollment numbers seem to have stabilized.
2. A steady demand for Jewelry Design courses: ART 131, Jewelry Design I; ART 132, Jewelry Design II; and ART 133, Jewelry design III, where there appears to be enough student demand to open additional sections in the future. In response to this demand, the development of curriculum to establish a Jewelry Design degree is currently in progress.
3. An increased demand for ART 130, Sculpture I, to the point where faculty has added two additional sections per year. The

advanced level sections: ART 229, Sculpture II, and ART 280, Sculpture III, have also seen growing demand.

4. Enrollment in ART 281, Studio Workshop in Public Sculpture, and ART 282, Public Art Fabrication and Installation, has also increased.

In the Digital Art and Photography Program, faculty has worked with students in presenting Animation Festivals as well as mounting capstone exhibitions on- and off-site with students completing the Photography degree and/or certificate curriculum.

## Section 5.4

**Explain how the program incorporates opportunities for student engagement outside of class time and/or in collaboration with other departments (e.g. interdisciplinary course offerings, learning communities, internships, research projects, service learning, or participation in community events, tournaments, competitions, and fairs) to enhance student learning.**

Hyde Art Gallery is a very important aspect of our instruction in this regard. Students participate in the bi-annual student art shows, as well as at off-campus venues. These activities encourage students to examine the art trends in the community through gallery and museum visits.

To give just a few examples: Art History students learn to apply recently learned concepts such as elements of art and principles of design to works of art in Hyde Art Gallery. Some assignments include discussions of symbolism in art, while other assignments include reflections on the meaning of art in today's society as related to current issues such as the role of women, domestic violence, issues of race and gender, or the environment. Paul Turounet, in his work shown in the most recent faculty and staff art exhibit, reflected on issues related to the controversy over confederate imagery. A recent exhibit which featured the work of Marianela de la Hoz, entitled *Tiempos Complicados*, dealt with issues of domestic violence and the role of women in society, as well as with issues of good versus evil.

Gwenyth Mapes in the Humanities program continues to offer extra credit options for students who visit and write about a locally produced Shakespeare play, or who visit and write about a docent-led tour of a museum exhibit where the content is pertinent to the course. Other extra credit options she offers are for students to attend a campus play, or to see a Hyde Gallery exhibit and write about these events. Gareth Davies-Morris brings his students to Hyde Art Gallery on opening nights so that they may experience a social event and see the important art on display.

The gallery exhibits also offer wonderful opportunities for collaborations with other departments who use the space for many different activities and interdisciplinary out-of-class assignments as well, as already more extensively stated in Section 1.

In the Art History program, students may be placed in

internships in local museums, when available. All students in the art history and studio art courses are assigned projects outside of class where they may photograph, draw or paint, landscapes and other subjects, such as portraiture. Students are also actively participating in art shows, such as the photography and sculpture students who participate in the San Diego County Fair where they often win many prizes.

In the Sculpture/Jewelry program, faculty and staff encourage and assist students to help them exhibit their works locally. The faculty has assisted students in obtaining internships or design-related employment, when available, at museums, galleries, and other art related venues throughout the region. Furthermore, students go on field trips to museums and galleries, and attend lectures off-campus to be engaged in our regional cultural scene. The faculty also encourages and assists students with research projects related to sculpture and design.

Finally, the annual Holiday Ceramics Sale, provides students with real life experiences of presenting and selling their work.

As these examples show, our students engage in many opportunities for outside engagement with the arts and culture of our region.

## **Section 5.5**

**If state or federal licensing/registration examinations govern the program, please provide data and comment on student success trends.**

This question is not applicable to our department.

## **Section 5.6**

**If your program offers a degree or certificate in the college catalog, explain the trends regarding number of students who earn these degrees and/or certificates, including any changes that you have made to increase awards. Insert the "Degrees and Certificates" data table in this section.**

Students in our department transfer to four-year institutions at a higher rate than the data below indicate. Transferring students who do not complete a local AA degree, but nevertheless

transfer are not included in these data, while only those who transfer with a local AA or the A.A.-T for Transfer degree are counted. This means that they are not followed unless they individually stop by and give their transfer information to the staff at the Transfer Center and we suspect that many students do not do that. This is also true for students who currently cannot earn an AA in Humanities as that degree is still in the approval stages, but who nevertheless transfer to four-year universities.

**Degrees and Certificates Table:**

	09-10		10-11		11-12		12-13		13-14		14-15		15-16		Total	
	DEG	CERT	DEG	CERT	DEG	CERT	DEG	CERT	DEG	CERT	DEG	CERT	DEG	CERT	DEG	CERT
Art History for Transfer									3		8		6		17	
Art/Ceramics	1		1				4		2		1				9	
Art/Digital Art									3		8		5		16	
Art/Digital Media	2		5		3		3		1		1				15	
Art/Drawing & Painting	2		4		4		3		3		4		8		28	
Art/History	2		1		2				1		1		1		8	
Art/Photography	19		11		10		9		9		6		6	14	70	14
Art/Sculpture	1				1		1		1				1		5	
Studio Art for Transfer									6		6		12		24	
<b>Total</b>	<b>27</b>		<b>22</b>		<b>20</b>		<b>20</b>		<b>29</b>		<b>35</b>		<b>39</b>	<b>14</b>	<b>192</b>	<b>14</b>

Grossmont by Major	Fall 2015		Spring 2016	
	Count	Percent	Count	Percent
Art History for Transfer	17	0.10%	19	0.12%
Art/Ceramics	21	0.13%	28	0.17%
Art/Digital Art	68	0.42%	84	0.52%
Art/Digital Media	82	0.50%	70	0.43%
Art/Drawing & Painting	96	0.59%	110	0.68%
Art/History	20	0.12%	17	0.11%
Art/Photography	121	0.74%	137	0.85%
Art/Sculpture	6	0.04%	4	0.02%
Art/Sculpture - Public Art	2	0.01%	2	0.01%

Percent out of total students = 16304 16131

Transfers to UC		11-12	12-13	13-14	14-15	15-16	Total
<b>Berkeley</b>	Film/Video/Photo					1	1
<b>Irvine</b>	Design & Applied Arts	1					1
<b>Los Angeles</b>	Film/Video/Photo		1				1
	Fine and Studio Arts				1		1
<b>Riverside</b>	Film/Video/Photo					1	1
<b>San Diego</b>	Fine and Studio Arts	3	2	1		2	8
<b>Santa Cruz</b>	Film/Video/Photo	1					1
	Fine and Studio Arts					1	1
<b>Total</b>		<b>5</b>	<b>3</b>	<b>1</b>	<b>1</b>	<b>5</b>	<b>15</b>

Transfers from Grossmont to CSU	Channel Islands	Chico	Fullerton	Humboldt	Long Beach	Los Angeles	Monterey Bay	Northridge	Pomona	Sacramento	San Diego	San Francisco	San Jose	San Marcos	Sonoma	Grand Total
2007-2008		1		2	3	1					11			1	1	20
Art				2		1					9					12
Art (Studio/Professional Performance)															1	1
Art History		1			3						2					6
Fine and Creative Arts														1		1
2008-2009		1	1					1			7	4				14
Art		1						1			4	4				10
Art History			1								3					4
2009-2010			1	1					1		9	2		2		16
Art			1	1					1		4	2				9
Art History											5					5
Fine and Creative Arts														2		2
2010-2011		1	1		2	2					20			1		27
Art		1	1		2	2					18					24
Art History											2					2
Fine and Creative Arts														1		1
2011-2012			2	2	2						6					12
Art			2	2	2						4					10
Art History											2					2
2012-2013				1							9			1		11
Art				1							7					8
Art History											2					2
Fine and Creative Arts														1		1
2013-2014					1						8	1				10
Art					1						6	1				8
Art History											2					2
2014-2015		1		1		1					5					9
Art		1		1		1					5					8
2015-2016		2	1	1	3						6			1		14
Art		2	1	1	3						6					13
Fine and Creative Arts														1		1
2016-2017			2	3	3		1				7		1			18
Art			1	1	3		1				5					11
Art (Studio/Professional Performance)			1										1			2
Art History				2							2					4
<b>Grand Total</b>	<b>3</b>	<b>3</b>	<b>8</b>	<b>10</b>	<b>15</b>	<b>4</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>0</b>	<b>88</b>	<b>7</b>	<b>1</b>	<b>6</b>	<b>1</b>	<b>151</b>

As shown in the table above, once the A.A.-T for Art History and for Studio Art became available, we see higher numbers of graduates in these programs than before. Not included in this

table is the number of graduates for the spring of 2017 where we saw fourteen graduates in the Art History for Transfer degree and twenty two graduates in the Studio Art for Transfer degree, bringing the totals for those degrees to thirty-one and forty-six overall for the period between 2013 and the spring of 2017.

The number of Certificates of Achievement in Photography, offered since 2015, shows fourteen graduates for the 2015-2016 academic year and six graduates in the Photography program. These numbers are stable when counted overall, but with a shift towards Certificate earners over Photography degree earners.

## **Section 5.7**

**If you have any information on what students who major in your department go on to achieve after they leave Grossmont, please share that with us. For example, where do they transfer and do they graduate on time? What careers do they pursue? What are starting salaries in the field? Do you know if they go on to employment in their field and professional success? What impact did Grossmont have on their lives?**

As for anecdotal information regarding what fields our Humanities students transfer to, Gwenyth Mapes reports that Humanities students who transfer enter many fields, e.g., Business, Religious Studies, English, Women's Studies, various sciences, Theater, Art History, Earth Sciences, and Medicine, Music, Teaching, as well as Law. Because Humanities is broadly based, and because our Grossmont College SLOs focus on students' abilities to read, write, and communicate broadly and with a high degree of comparative and critical thinking skills, most disciplines and fields are open to our Humanities students.

Many of the Humanities Honors students, in particular, are not counted in the campus graduation rates, as these students often transfer without the A.A. degree. Also, many of these Honors students, and other Humanities students at the top of their classes transfer to private universities, and the college's statistics for transfer do not count these students, either. The anecdotal evidence available is due to students re-contacting their Humanities instructors once they have moved on. Those students sometimes ask for recommendations for scholarships, transfer, and even for graduate school recommendations. This self-selected group report a high rate of satisfaction and thankfulness for their Humanities classes.



As already stated elsewhere, we have no access to verifiable data that provides us with this information. However, some students report that they have pursued degrees in Art History, for example at UCLA or Berkeley, or SDSU. Their further academic and professional pursuits are beyond our current reach, but some students have reported that they work in museums, as curators, docents, or in the education department.

Students who graduate with a degree in Photography, Digital Art, Ceramics, or Sculpture, not uncommonly start a small business of their own, or work in the industry in other capacities, such as designing. Without real data, it is difficult to assess where our students are going and what their success rate is in working in their chosen fields. The faculty do hope that Grossmont College will follow our students more closely in the future, so we may have those data available for the next Program Review report.

Furthermore, we would like to see the development of an alumni program that keeps in touch with our students and encourages them to provide data over time (and give back to our college).

## **SECTION 6 - STUDENT SUPPORT AND CAMPUS RESOURCES**

### **Section 6.1**

**Are the college's student support services (Tutoring, Counseling, Health Center, Library, Financial Aid) adequate to meet your student's needs? Please elaborate on your answer.**

#### **Tutoring:**

Students in the Visual Arts & Humanities department make use of college support services in various ways. All faculty members include information on tutoring resources in their syllabi, and faculty encourages students to use the campus Writing Center. The Art History faculty currently has two tutors on staff at the Tutoring Center. The Art History faculty has let all other faculty and staff members and students know that these tutors are available for assistance in study skills, preview and review of class content, and exam preparation. The larger lecture classes where enrollment reaches 45 or more benefit from 30 T.A. hours per section. When qualified T.A.s can be found, they assist both in the Humanities and Art History courses to help faculty with light grading and student contact. In recent years, the art history faculty began using its T.A. funding to offer weekly TA-led study groups to its students.

In the studio classes, tutoring of necessity must take place in the classroom. Student assistance is increasingly needed for students who have learning challenges, and/or lack English skills. These issues have already been addressed elsewhere in this report, but it is appropriate to state here that because students cannot be tutored outside of the classroom, the burden on faculty, students, and the facilities is considerable when trying to accommodate students who need extra help.

#### **LRC, Instructional Media Services:**

As stated by the LRC faculty, the LRC has sufficient resources that students may use for research purposes in Humanities and Art History. Where required sources are not available on campus, the students benefit from Inter Library Loan Services. Students also have access to resources that are placed on limited loan. The Visual Arts & Humanities department faculty is aware of the high cost of books and these library resources may be a factor in retention of students who otherwise would not have access to the much needed books or other texts required for coursework.

Both part-time and full-time faculty use Instructional Media Services and other resources for preparation and research. The library's Media Center is a resource for instructional DVDs, and

faculty members augment this collection by purchasing frequently used instructional materials.

**Counseling:**

The Visual Arts & Humanities department is very appreciative of all the efforts on the part of the Counseling department to advise our students to the best of their ability. Recent recognition on an institutional level that the Counseling department was and is in need of additional faculty has resulted in greater counselor availability for students. Practices such as walk-in appointments have also helped students to have quicker access to counseling services. As a department, the Visual Arts & Humanities faculty has taken steps to be in closer contact with the Counseling department to ensure good working relationships. The appointment of a dedicated counselor for our department, Gopa Patnaik, is an excellent step in the right direction to enhance these relationships.

Contact between the current chair of the Visual Arts & Humanities department, Marion de Koning, and the former chair, Renee Tuller, as well as the current chair of Counseling, James Canady, has resulted in a by now institutionalized practice where the counselors visit the Visual Arts & Humanities department every fall, while faculty members of the Visual Arts & Humanities department visit the Counseling Department every spring. Furthermore, plans for mobile counseling sessions are in the works, where counselors come to the department to help students create an educational plan.

Ongoing contact also includes the assurance by the Visual Arts & Humanities faculty that students who wish to pursue an art or art history degree are encouraged to contact the appropriate faculty member directly for consultation.

Yet, from the student perspective the Counseling Department still lacks adequate resources to serve all students who need them. With greater emphasis on student pathways and with the recent additions of the transfer degrees in Art History and Studio Art, and the Certificate of Achievement in Photography in our department, especially part-time counselors are challenged to be completely up-to-date with all the possibilities and pathways our programs have to offer.

An ongoing problem that has been brought to the counselors' attention on numerous occasions, is that some counselors advise students not to take course work in the Visual Arts & Humanities department, because they frighten the student into thinking that no viable career in these fields lies ahead. The faculty is quite frustrated that this problem has not been completely eradicated.

Through communication between the current chair of the department, the dean of our division, and the chair of the Counseling department, the faculty hopes to accomplish that counseling advice is given to advance the student's desired pathway and not that of the counselor.

Another example that supports the need for ongoing collaboration between counselors and the Visual Arts & Humanities faculty comes from the Humanities program. In that program, course offerings can be taken in any order and do not have pre-requisites. Yet, higher numbered courses are often times not offered as options to students because there is a continued perception that courses have to be taken in sequence. Furthermore, although that issue appears to be less of a problem than it was in the past, there are still instances where students report that counselors are redirecting students to other career- or educational paths.

Another issue that needs to be addressed is that increasingly, students do not always speak English sufficiently to be successful in class. The current position of the Counseling chair is to use caution in advising the faculty to discourage a student from enrolling in a course, but to emphasize the strongly recommended requirements for a student to be successful in the course. This can be announced on the first day and/or week of class. In addition, it can be posted in the syllabus. However, the faculty, especially in the studio courses, faces issues of health and safety when students cannot understand the necessary directions for operating equipment, chemicals, and other hazards. A process to address these specific demands of the programs is much needed.

**A.R.C. :**

The Visual Arts & Humanities department has been working with this department for many years and the faculty is very appreciative of all the excellent communication and collaboration we have experienced over the years that are of tremendous service to the students. Students who have been assessed through A.R.C. and are eligible for accommodations in lecture based classes may take exams in the A.R.C. office with allowance for extra time and/or a quiet environment. In the classroom, students may record lectures, have note takers, or interpreters in case of our deaf students. In that regard A.R.C. works very well.

However, in the studio courses, the standard accommodations that are currently available do not suffice. Students who need more time to finish projects or grasp concepts, are of necessity limited to the classrooms in the studio arts as it is there that they find the resources needed such as clay, computers, welders, and the like. The faculty in various programs has reached out to

counseling faculty and staff to see if further accommodations can be made available, such as assistants in the classroom to help students keep up with the work. Currently, assistants need to be arranged for by the student, while in other programs, student workers who are familiar with the class content can be of assistance.

### **Health Center:**

With the fairly recent addition of a Mental Health counselor and even more recently, two part-time mental health faculty members, the Grossmont College leadership has acknowledged the need for greater attention to the rise in mental health challenges that face our students. According to Matthew Ring, the current full-time mental health counselor, ca. 25% of the student population faces some challenges with mental health related issues. The presence of students with mental issues in our classrooms, although not specifically documented, does appear to be on the rise when compared with 2010, at the time of the most recent program review cycle. Students also self-identify more often than before. Within the classroom environment, the Visual Arts & Humanities faculty does all it can to help students be successful, but we are clearly not qualified to diagnose and/or counsel students on mental health issues. From time to time, problems occur in the classroom where referral to the mental health counselor is urgent.

However, available options to ensure that students receive immediate help are currently limited. The faculty member may choose to walk the student over to the Health Center, thereby leaving the class unattended which poses a health and safety issue in most studio classes. Placing a phone call may alert the mental health counselor to a (potential) problem, but there is no one who comes and then speaks to the student, unless the situation is so dire that 911 has to be called to intervene on behalf of the student. With the increase in these instances, clear and transparent guidelines accessible in readable and easy to follow materials is a further urgent necessity.

### **Financial Aid:**

The Visual Arts & Humanities faculty is not privy to which students receive or are eligible for financial aid. Having said that, students receive the printed flyer with information on all the student services available to them at the beginning of the semester and are encouraged to explore their options for financial assistance to the fullest extent. Faculty make students aware of the Dreamkeepers fund as well. In addition, students are very much encouraged to apply for scholarships.



## Section 6.2

**What services do students in your department/program use most often or that make the most difference? Can you provide any examples where services have clearly improved student retention and success?**

Hyde Art Gallery is one of the most frequently used educational resources in our department, while the use of the resources in the LRC is equally an integral part of the resources that students have access to. Tutoring is also used on a regular basis.

The department does not have any data on the use of any of those resources, but the use of Hyde Art Gallery and the LRC directly translates in student papers and projects and can therefore be used as an anecdotal measure of their effectiveness in retention and success. Faculty can see the success of papers and projects where students have used these resources, while students who have not used those resources commonly are not as successful in their papers.

## Section 6.3

**Are college support services adequately supporting your faculty and staff? Consider the following support services: IT, Instructional Operations, Business Services, Printing, Bookstore, Maintenance, CAPS, and any other support services important to your faculty and staff.**

### **Support services:**

Faculty and staff make extensive use of the majority of these services. On a day-to-day basis, faculty uses business services and printing services. The staff in the business office provides excellent service with regards to mail delivery, reports on T.A. hours, phone services, and the like.

In Printing, the staff is superb when it comes to the faultless duplication of the required documents and exams. This service is one of the most highly valued.

The support of Dave Steinmetz and his team when it comes to immediate attention to trouble shooting when bulbs blow out, or the computer, or digital overhead projector does not function, is unparalleled.

The bookstore ensures that the textbooks and other materials are on the shelf for the upcoming semesters. Adaptation to more current practices, where student also have access to e-books or books for rent has made the bookstore experience better. A continued problem is the high cost of textbooks, in part because of the large mark-up that the bookstore adds to the cost of books. Increasingly, students avail themselves of online options while publishers also provide direct access to their products, oftentimes without the high mark-ups the bookstore applies.

**Maintenance:**

Overall, the campus needs a huge clean-up. Many areas look dirty with classrooms and offices in serious need of cleaning. This includes bathrooms in one of which recently a large cockroach was spotted lurking in the corner. At times, repairs are lagging far behind the requests which appears to be in part due to the large number of people involved to get these requests through the process. While there are these complaints, the maintenance staff is very responsive. Staff is always ready to help and professional. It appears that the problem is systemic, rather than personal.

**CAPS:**

The CAPS staff is very helpful when it comes to assistance when doors need to be opened, or when a student or faculty member needs an escort to the car. However, the fact that so few of the staff members at Grossmont College are assigned to parking and safety issues is an ongoing concern. According to the most recent Safety Report, our campus appears to be quite safe, but evenings and weekends are apparently even more understaffed, which does concern faculty who often prepare for classes on Saturdays and Sundays.



## SECTION 7 ON-CAMPUS/OFF-CAMPUS INVOLVEMENT

The first table you see in this section is INFORMATIONAL ONLY, so you can understand what type of information you should be providing for this section. The second table you will see is the suggested table format you should use to display your information for this section.

**TABLE ONE:**

OFF CAMPUS	ON CAMPUS
<b>Marketing</b> Flyers, brochures, booths, radio	<b>Marketing</b> Flyers, brochures, booths, Summit newspaper
<b>Discipline Specific activities</b> Conferences, Clubs/Organizations, Department Events, Licensing Meetings, Technical Reviews/peer reviewing manuscripts/textbooks and other discipline-specific volunteer activities, regional and state task forces	<b>Campus Volunteerism</b> Involvement in college and other department's activities (campus open houses, science fair, water project, helping out as a theater usher or at a sports team event)
<b>Community Involvement</b> Advisory committees, serving in regional groups, K-12 outreach, Job Fairs, other college-related but not discipline-specific activities	<b>Interdisciplinary Collaboration</b> Collaborating on shared events, cross-listed courses, working with campus student services, linked courses (sharing of expertise/resources between departments to benefit student success, such as guest lectures, shared lab activities, simulation or other special events)
<b>Professional Development</b> Attendance, creation/presentation, grants, sabbaticals	<b>Professional Development</b> Workshop Attendance, creation/presentation of professional development activities, grant-writing and sabbatical projects

<b>Faculty</b>	<b>Activity/Committee</b>	<b>Year (s)</b>	<b>Value</b>
Jennifer Bennett	Campus Art Review Committee	2017	Campus Service
	Campus Mural Restore/Relocate Task Force	2017	Student Success
	Messaging/Signage task Force	2016-17	Campus Service
	Community Service Learning	2016-17	Student Success
	Planning Resources Council	2014-16	Campus Service
	200 Complex Remodel Taskforce	2015-17	Campus Service
	Sabbatical	2014	Professional Devel. Student Success
Gareth Davies-Morris	Chair Visual Arts & Humanities Department	2014-16	Campus Service
	Chairs and Coordinators	2014-16	Campus Service
	Program Review Committee (chair fall 2015)	2014-16	Campus Service
	Academic Senate	2017	Campus Service
	Sabbatical	2017	Professional Devel. Student Success
Marion de Koning	Chair Visual Arts & Humanities Department	2016-18	Campus Service
	Chairs and Coordinators	2016-18	Campus Service
	Academic Senate	2012-18	Campus Service
	200 Complex Remodel Taskforce	2015-17	Campus Service
	Curriculum Committee	2016-18	Student Success
	Student Scholarship Committee	2012-17	Student Success
	Sabbatical	2012	Professional Devel. Student Success
Steve Garcia	Sabbatical	2015	Professional Devel. Student Success
Jeff Irwin	Sabbatical	2015	Professional Devel. Student Success.
	200 Complex Remodel Taskforce	2015-17	Campus Service
Gwenyth Mapes	Honors Program Coordinator	2010-16	Campus Service & Interdisc. Collaboration & Student Success
	Campus Art Review Committee	2013-15	Professional Devel.
	Sabbatical	2015	Student Success

Malia Molina	Chair Visual Arts & Humanities Department	2012-14	Campus Service
	Chairs and Coordinators	2012-14	Campus Service
	Academic Senate	2012-14	Campus Service
	Facilities Task Force	2011-17	Campus Service
	Lead A.A.-T Art History, State Level	2011	Student Success
	200 Complex Remodel Taskforce	2015-17	Campus Service
	Sabbatical	2016	Professional Devel. Student Success
	Sabbatical Committee	2016	Professional Devel. Student Success
Bill Mosley	200 Complex Remodel Taskforce	2015-17	Campus Service
	Sabbatical	2015	Professional Devel. Student Success
Paul Turounet	Chair Visual Arts & Humanities Department	2012-14	Campus Service
	Academic Senate	2012-17	Campus Service
	Chairs & Coordinators	2012-17	Campus Service
	Enrollment Strategies	2011-15	Engagement/Reten.
	Sabbatical	2015	Professional Devel. Student Success
Jim Wilsterman	Chair Art Department	2004-12	Campus Service
	Facilities Committee	2017	Campus Service
	Co-Chair Campus Art Review Committee	2017	Campus Service
	Campus Mural Restore/Relocate Task Force	2017	Student Success

## Section 7.1

**Reviewing your results data in the above table, what activities provided the most value?**

As stated in Section 1, all the activities our faculty engages in are far too numerous, and also not that well suited, to be included in a table. Therefore the committee is kindly requested to read Section 1 for a small segment of all the activities our

faculty, both full- and part-time engage in. The table above only reflects full-time faculty recent committee service as well as sabbaticals awarded and service as department chair.

To respond to the off campus/on campus items in the informational table for this section, the faculty reports the following:

**Marketing:**

As far as Marketing efforts are concerned, the Drawing and Painting program, as well as the Photography and Digital Art programs have developed flyers for use by counselors and prospective students to help them understand the demands of these programs, while they also maintain the Grossmont College web site for their programs.

Other efforts are currently underway to produce a department brochure which shows all the programs we offer. Alex DeCosta in collaboration with the current department chair is in the process of creating a draft for this brochure to be finalized in the spring of 2018. Furthermore, Marion and Alex are also working on updating the Visual Arts & Humanities web site which is very out-of-date for the other programs. This effort is scheduled to be completed in the spring of 2018.

When the occasion arises, the faculty members participate in *Got Plans* events, and other events that draw new students. A number of our faculty members have participated in these events over the past several years which provides the opportunity to distribute flyers and talk with students and other interested parties.

**Discipline Specific Activities:**

Our faculty regularly attends and/or presents at conferences. Most of the faculty belong to one or more professional organizations, and have memberships to a variety of cultural institutions. To provide just a sample below:

Malia Molina is a member of CAA (College Art Association) for Art History. Marion de Koning is a member of Phi Beta Kappa, the San Diego Museum of Art (SDMA), the San Francisco Museum of Modern Art (SFMOMA), and of the Archeological Institute of America, (AIA).

Photography faculty members, Suda House, Amanda Dahlgren, and Paul Turounet are members of the Society of Photographic Education, attending both National and Regional Conferences.

Bill Mosley is a member of the Digital Art Group (DAG), the San Diego Museum of Art (SDMA), the Los Angeles County Museum (LACMA), and SFMOMA (San Francisco Museum of Modern Art).

Gwenyth Mapes is a member of the American Association of University Women (AAUW) and a member of Phi Beta Kappa.

Art History faculty have participated in reviewing Art History discipline specific textbooks.

**Community Involvement: Off campus**

The many and various activities in which the department faculty participates in the community, are evidenced as earlier stated in Section 1.

**Campus Volunteerism:**

Many of us participate in college and department activities, such as attending Hyde Art Gallery opening receptions, open houses, such as most recently the *Got Plans* event, while Jennifer Bennett and her students have participated in the *One Theme: Water project* and in this year's *One Theme: Food*. Gwenyth Mapes volunteered for sixteen years during staff development week at the faculty luncheon after Convocation, and offered numerous Faculty Development workshops regarding writing and our campus Honors Program.

**Interdisciplinary Collaboration:**

All faculty collaborate with campus student services. Counselors now visit the department on a yearly basis in the fall, while several of our faculty attend one of the counselors' meetings in the spring of each year to update them on our programs. This collaboration will be expanded in 2018 with mobile counseling to take place in the 200s area, while other initiatives are also in the works, such as the display of student art work in the Counseling open areas. On occasion, counselors are invited to the department meetings to inform the faculty on various matters, such as A.R.C. policies and the like. Faculty work with the staff in A.R.C. to arrange for accommodations for students.

The faculty also keeps in contact with Matthew Ring, our Mental Health Counselor for guidance, so that we are well situated to act appropriately when a situation arises. Transfer counselor Sara Moore visited the Photography and Digital Art faculty earlier this semester, and she will be invited to speak at one of the spring 2018 department meetings.

Visual Arts and Humanities faculty also attend theater, dance, and music performances, and some enjoy the creations of the Culinary Arts department at their fine dining events. Gareth Davies-Morris has collaborated several times with Randall Tweed in the Music department to read poetry, provide scholarly commentary, and present slideshows of themed artworks during some of the Grossmont Orchestra performances. Musicians of that department also play in Hyde Art Gallery on Wednesdays and at opening receptions throughout the year. David Mullen (Dance) and his class performed a dance at Hyde Art Gallery, inspired by the work on display there. Beth Duggan (Theater) is collaborating with Alex DeCosta (Hyde Art Gallery) to curate an exhibit with costumes inspired by the art on display. Also in collaboration with Alex DeCosta, Gwenyth Mapes (Humanities) and Suda House (Photography) are co-curating an exhibit entitled *Late 19<sup>th</sup> Century Photographic Portraiture of Women* to be on display at Hyde Art Gallery in the spring of 2018. Until the spring of 2016, Gwenyth was co-coordinator of the Grossmont College Honors Program.

Student success is promoted through guest lectures which include artist talks in Hyde Art Gallery, while Jennifer Bennett recently hosted a comic book artist guest speaker, Gabe Eltaeb. The event was part of Latino Heritage Month and was sponsored by the Latin@Alliance, Student Affairs, and Equity and Diversity Committee. Marion de Koning recently spoke at the *What's Hap* events to promote Hyde Art Gallery, a new initiative to promote on-campus engagements between faculty and staff. Carmina Caballes collaborates several times a year with the staff of *The Summit*, where her students in Digital Art contribute their work to the paper.

**Value:**

For the value of the activities included above, the faculty considered the following categories: Campus Service, Professional Development, Student Success, Diversity, and OER (Outreach, Engagement, and Retention). For Student Success, Diversity and OER, the overwhelming majority of activities that speak to those goals can be found in Section 1 and 2, where we responded to questions concerning faculty accomplishments, programs, engagement, and other activities that promote student success. Campus Service and Professional Development fit well with committee and sabbatical activities as indicated in the table.

It is hard to decide which activities provide the most value because all of them contribute to the ultimate value: a faculty

that represents a good balance of skills and capabilities within the various disciplines and programs that make up our department. The value of responding to the questions in Section 7 certainly lies also in the realization that our faculty's priorities firmly lie with serving our students first and foremost while also serving the Grossmont College campus community in many different ways.

## **Section 7.2**

**Please provide an overall reflection on your department's activity displayed in your table.**

Evaluating the activities and committee service of our faculty, we see that the faculty contribute in many ways to the students and the Grossmont Community, while fulfilling Grossmont College's goals of Outreach, Engagement, and Retention.

## **Section 7.3**

**Are your overall faculty professional development needs being met?**

The Professional Development team, with Micah Jendian and Cindi Harris at the helm, does an outstanding job in providing year-round activities for faculty and staff.

## SECTION 8 – FISCAL & HUMAN RESOURCES

### Fiscal Resources

ARTS & HUMANITIES							
	<i>FA09*</i>	<i>FA10*</i>	<i>FA11</i>	<i>FA12</i>	<i>FA13</i>	<i>FA14</i>	<i>FA15</i>
Earned Enroll	2933	2753	2591	2577	2610	2254	2209
Max Enroll	2916	2608	2513	2495	2836	2813	2705
<b>% Fill</b>	<b>100.6%</b>	<b>105.6%</b>	<b>103.1%</b>	<b>103.3%</b>	<b>92.0%</b>	<b>80.1%</b>	<b>81.7%</b>
Earned WSCH	12326.0	11374.0	11190.7	10712.0	10755.4	9773.6	9232.7
Total FTEF	24.3	23.4	20.9	19.5	21.0	21.7	20.1
<b>Earned WSCH/FTEF</b>	<b>507.2</b>	<b>485.9</b>	<b>535.0</b>	<b>548.8</b>	<b>512.5</b>	<b>450.0</b>	<b>460.1</b>
	<i>SP10*</i>	<i>SP11</i>	<i>SP12</i>	<i>SP13</i>	<i>SP14</i>	<i>SP15</i>	<i>SP16</i>
Earned Enroll	2923	2785	2538	2547	2461	2166	1986
Max Enroll	2626	2693	2579	2712	2931	2784	2372
<b>% Fill</b>	<b>111.3%</b>	<b>103.4%</b>	<b>98.4%</b>	<b>93.9%</b>	<b>84.0%</b>	<b>77.8%</b>	<b>83.7%</b>
Earned WSCH	12259.0	11498.8	10731.0	10665.5	10562.6	9482.2	8565.3
Total FTEF	23.82	23.74	21.05	20.79	23.05	21.94	19.20
<b>Earned WSCH/FTEF</b>	<b>514.69</b>	<b>484.47</b>	<b>509.74</b>	<b>513.01</b>	<b>458.23</b>	<b>432.13</b>	<b>446.11</b>
	<i>SU09*</i>	<i>SU10*</i>	<i>SU11</i>	<i>SU12</i>	<i>SU13</i>	<i>SU14</i>	<i>SU15</i>
Earned Enroll	359	211	161	--	245	213	217
Max Enroll	519	240	176	--	323	307	339
<b>% Fill</b>	<b>69.2%</b>	<b>87.9%</b>	<b>91.5%</b>		<b>75.9%</b>	<b>69.4%</b>	<b>64.0%</b>
Earned WSCH	1469.0	980.0	661.2	--	930.1	803.7	870.6
Total FTEF	4.40	2.27	1.40	--	2.13	2.13	2.47
<b>Earned WSCH/FTEF</b>	<b>333.94</b>	<b>432.67</b>	<b>472.63</b>		<b>436.65</b>	<b>377.33</b>	<b>352.45</b>

FA15				
	FTEF	WSCH	WSCH/FTEF	% Fill
ART	12.67	6269.8	495.0	85.5%
PHOT	3.80	1210.8	318.7	84.2%
HUM	3.60	1752.1	486.7	73.0%
<b>Total</b>	<b>20.07</b>	<b>9232.7</b>	<b>460.1</b>	<b>81.7%</b>



## Section 8.1

Describe any patterns in enrollment, maximum enrolment and % Fill in the program since the last program review. What are typical section maximum sizes (capacity) for your courses and what dictates those caps? Have you changed the number of sections offered and/or section sizes in response to changes in demand? If so, what effect has it had?

Typically, section maximums are around 25 students for the studio classes where the maximum is dictated by the class capacity, and fifty for the lecture courses in Art History, Humanities, and to room capacity for the History of Photography. For the lecture classes, fifty is contractually dictated, although with the instructor's permission and space allowing, those courses may take on a few more students.

The faculty has made significant changes to the sections offered, but not to the section sizes. Those changes are in part in response to student demand, but also in part due to the changing demands of curriculum where the state requires community colleges to reach higher graduation and transfer rates. The goal for the A.A.-T degrees, is for students to be able to complete their education at the community college level in two years. The effects of those changes will be discussed below.

When looking at the percentages for enrollment, maximum enrollment and % Fill, we see that over the six semester period of fall 2009 through the fall of 2012, the fill rate consistently reached more than 100% over all semesters with only the spring of 2012 just below 100% at 98.4%, while the fall of 2012 and the spring of 2013 show a similar pattern, albeit that the % Fill for the spring comes in at 93.9%.

The faculty notices a more significant decrease in % Fill in the fall of 2013 and spring of 2014 with 92% and 84% fill rate, respectively. The real decline is seen starting in the fall of 2014 through the spring of 2016 where the fill rate hovers around 80% on average. For the total period, therefore, the % Fill drops from over 100% in the fall of 2009 to 83.7% in the spring of 2016. This is a 20% decline in fill rate and about a 10% decline in Earned WSCH/FTEF over that same period.

When we look at the % Fill for the summer school classes, we notice that the fill rates fluctuate between the summer of 2009 and 2011, with the summer of 2011 reaching a 91.5% fill rate, followed by the summer of 2012 which shows a 0% fill rate because of the Board's decision not to offer summer school that year. The financial impact of the lack of funding from the state played an important part in that decision. In other words, the cancellation of summer school classes came from the administrative demands, not student demand. Coming back from zero offerings in the summer of 2012 to the summer of 2013 resulted in a fill rate of 75.9%, dropping to 69.4% in 2014, and 64.0% in 2015.

If asked: "Why this decline in the Visual Arts and Humanities department?" it is necessary to point out that many causes beyond our control are to be factored into these numbers. We certainly do not claim to have complete insight in the reasons for the decline, but we do know that community colleges locally, and indeed state wide, have seen a decline in enrollment. This decline may at least in part be the result of a stronger economy, while the changing demographics of our society show fewer 18-24 year olds in the population.

When we look at % Fill overall for Grossmont College, it hovers around 80% which does not gladden our hearts, but it does point to an overall trend that goes beyond one department or division, and is an ongoing concern that dates back at least as far as 2011. Thinking about where to find an untapped population, we know that 40% of the current high school students in East County do not enter any form of secondary education after graduation. Why don't they come to us? Again, we cannot answer that question, although anecdotal information suggests that some are opting to join the military or go immediately into the work force.

What we can do is enumerate several impactful factors that help to explain this decline:

1. In the fall of 2011, under the then dean, Steve Baker, our department was given a set FTEF which we had to divide up among the whole department. We were not allowed to go over that allotment, even in the slightest, and the results of this policy can be seen in the spring of 2012 where the fill rate dips to 98.4%. Although apparently that directive was not followed to the letter in the fall of 2012, when our fill rate reached just above 100%, the decline had set in.

2. In the fall of 2012, we were mandated to align all curriculum with the A.A.-T Transfer degree in Studio Art, and any stand-alone classes and labs were therefore taken out of the curriculum. All classes had to be for degree, transfer, or certificate. This is where 'Community' was taken out of the Community College. Furthermore, some courses that were formerly required, became electives in the new transfer degree, and therefore were no longer mandatory for students to take, which affected enrollment. One example would be 3D Design, formerly mandatory, now an elective where the faculty saw a decline in enrollment as a result. Another example comes from the Ceramics program, where Ceramics I was formerly mandatory, but was cut from the transfer degree. This affected enrollment, specifically from art majors other than those in the Ceramics program.

3. In the 2013 academic year, the axe really came down, when we were once again mandated not to go over cap, thereby turning away students who otherwise would have been accommodated. The vacillations in administrative mandates regarding the number of students needed for a class to "make" resulted in difficulties for discipline faculty when planning the number of courses to be offered. It also impacted the students negatively when lower-enrolled classes were cancelled a full two weeks before the start of the semester, or at the last minute, or even after the class had begun, and sometimes as late as the census date. Students were then placed in the position where there were fewer, or sometimes, no options left for students to register for another class. At other times, faculty was directed to add courses after the semester had already started which diluted the pool and did not lead to greater efficiency.

Such practices do not encourage students to enroll at Grossmont College, while uncertainty about the way forward towards successful completion of students' degree goals when courses are canceled, affects retention and student success. It also affects the reputation of Grossmont College as a reliable institution of higher learning.

## **Section 8.2**

**Describe and explain any patterns in Earned WSCH, FTEF and Earned WSCH/FTEF since the last program review. Please explain changes in FTEF due to changes in faculty staffing levels. For courses/sections with low Earned WSCH/FTEF explain their importance in the program and measures the department/program**

**has taken/plans to take to improve efficiency and/or balance low and high efficiency offerings and/or maximize course %Fill.**

At the time of the last program review, the Photography program had already established its own TOPS code as of the fall of 2007. The Humanities program had its own TOPS code all along, so those data can be included from 2003 onward. For the totals of the Visual Arts and Humanities department, we should also keep in mind that the Art History program is included in the numbers for all of the Visual Arts. The faculty of that program will bring the change of ART to ARTH (Art History) forward to the Curriculum Committee in 2011, along with other modifications necessary. The following numbers reflect the data at the time of the last program review cycle.

The earned WSCH/FTEF at that time was 459.60 for the Visual Arts programs and 433.80 for the Humanities program.

Photography program data is available as separate data since the fall of 2007, when the program received its own TOPS code and data started to be collected separately. The average earned WSCH/FTEF for that program was 426.95 for the six semester period of the fall of 2007 to the spring of 2010.

The combined earned WSCH/FTEF total of all program data (Visual Arts including Art History, Photography, and Humanities) for the same six semester period, (fall 2007 to spring 2010) was 466.65.

Efficiencies for the former Art Department and the Humanities program in the 2003-2004 academic year were 541.3 and 515.7, respectively. In the 2009-2010 academic year, efficiencies for the Visual Arts programs averaged a strong 503.2, and the Humanities program's efficiencies averaged a remarkable 659.

The Visual Arts programs reported a strong % of Max, with a high average of 104.45% for the 2009-2010 academic year, and a lower result of 85.1% and 87.6% in spring 2005 and spring 2006, respectively. The Photography program's % of Max rose from 102.5% in the fall of 2007 to a high of 135.74% for the 2009-2010 academic year.

The Humanities program's % of Max rose steadily starting in the fall of 2006, at which time Gwenyth Mapes was joined by two full-time, tenure track faculty, Gareth Davies-Morris and Pete Schmidt. The % of Max in the fall of 2006 was 49.8%. For the 2009-2010 academic year, the % of Max for the Humanities program

was 90.25%. This considerable increase reflects in part the stability of the program at that time.

As explained earlier, the FTEF is currently lower because both Pete Schmidt in Humanities left and Suda House in Photography retired. The earned WSCH/FTEF in the fall of 2015 was 460.1, which is down from the 466.65 when measuring the average over the six semester period of fall 2007 to spring 2010. Although that is a decline, the % of Max, shows a greater decline with the fall of 2015 showing an average of 81.7%. As indicated earlier in this report, many factors play a role in these fluctuating numbers, as can also be seen in the college overall.

				100% Fill		85% Fill	
	Max Enroll	Contact Hours	FTEF	Earned WSCH	WSCH/ FTEF	Earned WSCH	WSCH/ FTEF
"Large" course	65	3	0.2	195	975.0	169.7	828.8
"Small" course	24	6	0.33	144	436.4	125.3	370.9
	<b>Ratio Large to Small Sections</b>			<b>1:3</b>	526.9	<b>3:4</b>	526.1

When we look at our department's "large courses" versus "small courses," the data table should be corrected to reflect the max for a large class as 50, rather than 65. Nevertheless, the nature of our department is that most programs, other than some of the Art History and the Humanities courses, such as ART 100, and HUM 110 and 120, have smaller class sizes than the lecture max. Some "large" lecture courses are specialty classes which hardly ever have reached 100% Fill if that is interpreted as 50 students in the class.

Of late, we have proposed lower caps for a number of our lecture courses, in part because enrollments are traditionally lower than 50 students, but mostly because many of these courses are very labor intensive and require a great deal of work on the part of the instructors to keep up with grading assignments, tests, and papers. In other words, a 50 student cap is unrealistic and undesirable when it comes to the Grossmont College goals of Retention and Student Success. There is plenty of research that shows that student success is greatly enhanced by a lower class cap.

In the studio courses these max enrollments are dictated by the limited seats in studio classes, between 19 and 25. When we count all course offerings in studio arts, including

Photography, we come to 35 courses, whereas the total of lecture classes, including the History of Photography course, adds up to 16. If we look at the proposed ratio in the table above, we see that for a 100% Fill, and with a ratio of 1:3 for large versus small sections, our WSCH/FTEF would be 526.9 or at 85% Fill and a ratio of 3:4 large to small classes.

One approach to achieve greater efficiency in the lecture courses, is to schedule these courses in smaller classrooms, thereby creating both greater efficiency and a better learning environment with greater potential for retention and student success at the same time. However, because of the limitations of the facilities at Grossmont College, this strategy can only be partially successful. Scheduling classes as much as possible at all times of the day and evening, as well as on Fridays, may also lead to greater efficiency. The faculty has already made every effort to do so.

Finally, as mentioned elsewhere, summer courses and winter sessions which are of shorter duration, usually see a higher retention and success rate, thereby contributing to efficiencies. The faculty in the Art History and Humanities programs has scheduled summer and winter session courses, as well as several 8 week courses during the regular semester. This format shows promise as students can focus on one subject for a relatively short period of time, when information remains fresh in their minds.

### **Section 8.3**

**For money that you get from the college and/or from Perkins funds as part of your budget, is this amount adequate? What is this money used for to operate your department? If it is not adequate, please explain how additional funds would be used to improve student learning and success.**

When it comes to budgets, the budget structure itself can be too problematic to be considered adequate. In the Visual Arts & Humanities department, most programs have high technology or equipment needs which cost far more than the usual budget allows.

These expenditures currently have to be requested through the Activity Proposal process, which results in constant uncertainty if funding is going to be allocated or not. As of this writing,

all Activity Proposals have been frozen and none will be funded. Non-replacement of necessary equipment significantly impairs the faculty's ability to operate classes in a safe environment, conducive to learning and student success. "Safety first!" used to be a Grossmont College motto that was acted on promptly. In the past several years, however, no action is taken when potential and or even urgent safety issues arise.

To call attention to just some of the daily and ongoing needs when it comes to high budget items: In the Photo and Digital Art program, ongoing replacement of outdated computers and software is a necessity to keep the program current. In the Drawing and Painting program, the faculty is in need of new easels, drawing tables, and the like which wear out after about five years of intensive student use. The budget for this program currently only covers the consumable supplies for the eleven or so sections in the Drawing and Painting program. The program also urgently needs spray booths, as mentioned a couple of times earlier, to safely spray fixatives. These items are not within the means of the program's budget.

In the Ceramics and Sculpture programs, capital expenses are needed on an ongoing basis to repair, maintain, and replace high cost machinery such as the pug mill and kilns in the Ceramics area. Because of the size of the Ceramics program, which is one of the largest in the state, that pug mill has to have industrial capacity. A properly functioning pug mill is crucial to the recycling of clay and the Ceramics program's designation as one of the greenest on campus. This status could be in jeopardy if the machine becomes non-functional. Student success is in even greater jeopardy if students cannot recycle clay for their projects.

The regular budget items vary from classroom supplies for the demonstration of techniques, to paper and pencils, to books for use in the classroom environment, to films to be shown in class, and other day-to-day items. Students in the studio art programs commonly pay a supply fee to be used for tools, paint, wax, bronze, and clay. This somewhat alleviates the operating costs of these programs.

In Sculpture, the program is in need of a new furnace, an essential and highly specialized piece of machinery that is crucial for pouring bronze. Once again, that program has one of the few foundries in the state and therefore provides a vital opportunity to students to learn how to pour bronze. Jim Wilsterman does have some creative ideas to garner some money for the program. Members of the Sculpture Club create T-shirts

and cast bells that are sold to raise money for the program. Bronze that can be recycled can be re-used or sold which also raises money. Jim reports that about one third of the program's costs can be financed through these efforts. But, the cost of a furnace is well outside of those efforts.

## **Section 8.4**

**If your program has received any financial support or subsidy outside of the college budget process (grants, awards, donations), explain where these funds are from, how they are used, and any other relevant information such as whether they are on-going or one-time.**

Some of the Visual Arts & Humanities faculty apply for grants to help fund activities. Jennifer Bennett, our Drawing and Painting instructor, has been awarded a number of grants over the years to help pay for, among other things, the yearly Paint Fair, where the Grossmont Community can try its hand at painting. Grants awarded by WACC, Latino@Alliance, and other campus organizations, such as ASGC have been helpful in that regard as well to fund events such as visiting artist talks, and a Community Service Learning Campus art event.

In the Humanities program, Mesa College Art History Professor, Denise Rogers, gave a lecture on the topic of "Femininity and the Spiritual in African and African American Art." She did so by invitation of Gwenyth Mapes, whose successful grant proposal, funded by both the ASGC and WACC, made this event possible. Part-time faculty member, John Scholte, invited curator emeritus, Ron Otsuka from the Denver Art Museum, to give a talk on Chinese artist Xu Beihong.

Alex DeCosta, our Hyde Art Gallery Technician, also has written various grants which were funded by ASGC and WACC. These grants provided funds for artists' lectures and other gallery related activities. Marion de Koning wrote a proposal that was funded by a College Support Grant which funds artists' talks to be held in conjunction with Hyde Art Gallery exhibits. None of these grants are ongoing, but instead have to be requested every year.

The faculty in the Ceramics program has successfully applied for grants as well. A grant from ASGC resulted in funding for the



replacement of several aging electric kilns. Unfortunately, ASGC is no longer allowed to provide such funding as a result of a change in policy implemented by the administration. The Holiday Ceramic Sale also provides some funding from its proceeds. These funds have allowed the faculty to invite artist speakers, and to provide for student awards.

## Section 8.5

Describe the roles and responsibilities of full-time versus part-time faculty in your department. If any trends or changes are apparent in the past six years, please explain the reasons for them.

Human resources:

	<b>FA09*</b>	<b>FA10*</b>	<b>FA11</b>	<b>FA12</b>	<b>FA13</b>	<b>FA14</b>	<b>FA15</b>
FT Faculty Count	12	12	12	12	12	12	10
PT Faculty Count	29	35	26	22	29	21	27
Full-Time FTEF	11.10	11.41	11.79	11.73	9.59	10.66	8.28
X-Pay FTEF	1.33	1.40	1.13	1.13	1.00	0.93	1.05
Part-Time FTEF	11.87	10.60	7.99	6.66	10.39	10.13	10.73
Total FTEF	24.30	23.41	20.92	19.52	20.99	21.72	20.07
FT Percent	<b>51.17%</b>	<b>54.72%</b>	<b>61.79%</b>	<b>65.88%</b>	<b>50.48%</b>	<b>53.38%</b>	<b>46.51%</b>
Permanent RT	0.76	0.96	0.96	0.96	0.96	0.96	1.12
Temporary RT		0.20	0.05	0.10	0.05	0.05	0.05

\*From WSCH Analysis--All other years from EMA

The roles and responsibilities of the part-time faculty predominantly do not extend beyond the teaching of the classes that they have been assigned.

Part-time faculty teach one or two classes per semester, while not all part-time faculty teach every semester as their hire is contingent upon the programs' needs. Any other involvement of the part-time faculty in the department must of necessity be on a voluntary basis. Many of our part-time faculty teach at multiple institutions and are not expected, nor required, to be fully involved in all the responsibilities of the full-time

faculty members. Furthermore, part-time faculty do not get paid for office hours, unlike full-time faculty.

On occasion, a part-time faculty member nevertheless volunteers for committee work, for example Anna Stump (part-time faculty in Digital Art) who served as department representative on the Part-time Faculty Senate Committee. She also initiated the Animation Festival where students show their work in Hyde Art Gallery, now in its third year.

In the absence of a full-time faculty member in Digital Art, that program is staffed by part-time faculty only. Paul Turounet is the coordinator of that program, while in his absence during the term of his sabbatical, Jennifer Bennett took on that role. Therefore, the responsibility of the full-time faculty member is greatly extended by overseeing both the Photography and the Digital Art program. The staffing with fully qualified part-time faculty for that program is an ongoing challenge that can only be solved by hiring a full-time faculty member who can develop and grow that program to its full potential. The result for the full-time to part-time ratio therefore comes to 1:10.

The roles and responsibilities of the full-time faculty include many aspects as can be seen in our job descriptions and contract. The management of the various programs, in addition to supervising and training part-time faculty and staff, also includes development of curriculum. The full-time faculty has developed the A.A.-T for Transfer in Art History and Studio Art, a task that cannot be expected of part-time faculty. Ongoing development of new curriculum to support student needs and the goals of Grossmont College when it comes to Outreach, Engagement and Retention, is at the heart of the full-time faculty's responsibilities. None of these tasks can or should be placed in the hands of part-time faculty.

The full-time faculty also is responsible for efficient scheduling of courses over many years to support the needs of students and their timely transfer and/or graduation. Part-time faculty do not always -nor can they be expected to have- a full picture of the direction of our programs, department, and college vision.

When considering the full-time to part-time ratio over the period of the fall 2009 through the fall of 2015, we see that the number of full-time faculty declined by one with the resignation of Pete Schmidt, while other faculty members were on sabbatical during that same time. As the chart above shows, the

full-time FTEF decreased from 11.10 to 8.28 between the fall of 2009 and the fall of 2015, while the part-time FTEF also saw a decline from 11.87 to 10.73 over that same period.

When comparing the FT percentage of 51.17% in the fall of 2009 to the percentage in the fall of 2015, we see a decline to well under 50% to a low of 46.51%. With the resignation of Pete Schmidt in the Humanities program, the loss of one faculty member made a difference, while Paul Turounet was on sabbatical during that period as well. The fluctuations between full-time and part-time ratios are to a large extent due to these factors and to the fluctuation in course offerings, often mandated by the administration.

## **Section 8.6**

**Are the current levels of staffing of faculty adequate? Discuss part-time vs. full-time ratios and issues surrounding the availability of part-time instructors as well as duties and responsibilities of full-time faculty members that influence their loads (such as reassigned time and use of overload).**

The continued absence of a full-time faculty member in the Digital Art program is an ongoing problem. Therefore, the full-time to part-time ratio in that area is 1:10 with Paul Turounet overseeing the coordination of both the Photography and the Digital Art program. The availability of part-time faculty who are fully trained in the course content of that ever-changing field also remains a challenge.

Otherwise, current levels of staffing in our programs are overall adequate, with the caveat that when a faculty member serves as chair, or is on sabbatical, the hire of additional part-time faculty also becomes necessary.

Part-time faculty is not always available when needed in programs such as Ceramics or Sculpture where part-time faculty is in high demand and therefore may already be teaching at other institutions. In case of the absence of a full-time faculty member, classes may have to be canceled, because part-time faculty is lacking altogether, or cannot be available on short notice.

## Section 8.7

If staffing levels are not adequate, give a justification of your request for increased Full Time faculty based on how this position would contribute to basic department function and/or the success, retention and engagement of students in the program.

The need for a full-time hire for the Digital Art program has been demonstrated over and over again. The hire of a full-time faculty member would allow that program to be cutting edge with a highly qualified instructor in place who can grow, develop, and move the program forward.

Student success and retention also depends on the assurance that a program fulfills student and industry needs and a full-time faculty member in Digital Art who knows the current trends and can teach the students skills that they can apply in the workplace is a great boost to student success and retention.

While considering the short- and intermediate range staffing needs of the department, a very serious concern that will affect the whole department most acutely is the retirement of a number of our faculty members starting as early as 2018 and with others expected within the next five years. The faculty is deeply concerned about the effects these retirements will have on the future of the department. At the time of this writing, staffing of new positions has been sporadic, while most recently, replacements, although not completely frozen, move at a glacial pace.

## Section 8.8

In the table below, list the positions (by title rather than by individual name) of Classified staff, work study and student workers who are directly responsible to the program and indicate the FTE/hours, where funding comes from for these positions.

Position	Funding	FTE/hours
		Hyde Art Gallery Technician

Student Workers: Hyde Art Gallery Three student workers	Gallery budget 1378201	.4 FTE  .2 FTE  .25 FTE
Ceramics Technician: Specialty Lab Technician III	Grossmont	FT 12 months
Student Workers: Ceramics Four student workers  Note, these hours vary from semester to semester based on scheduling needs and budget. Therefore a six year overview is not available. However, the funding comes from the same sources.	Federal Work Study (2) 1331095-2311  Federal Work Study (1)  Cal Works (1) 1372593-2311	.375 FTE  .2 FTE  .625 FTE
Photography and Digital Imaging Technician:	Grossmont	FT 12 months
Student workers: Photo/Digital Art Three student workers  Note, these hours vary from semester to semester based on scheduling needs and budget. Therefore a six year overview is not available. However, the funding comes from the same sources.	1377801-2442 Nance  1377801-2411 Student Hourly  1377803-2442 Digital Art (Synergy) Nance	.3 FTE 12 hours/week  .425 FTE 17 hours/week  .325 FTE 13 hours/week
Sculpture/Jewelry Technician: Specialty Lab Technician III	Grossmont	FT 12 months
Student Workers: Sculpture/Jewelry Two student workers	1378401-2411 NANCE	.475 FTE  .625 FTE

## Section 8.9.

Briefly describe the duties for each position. Include a discussion of any changes in terms of non-faculty staffing and describe the impact on basic department function and/or the success of students in the program. Are current staffing levels adequate in non-faculty positions? If not, give a justification of your request for increased resources.

**Duties of the Hyde Art Gallery Technician:**

"Under the direction of the Dean of Arts, Languages, and Communication, perform a variety of technical and specialized duties related to the preparation, daily operations and maintenance of the Hyde Art Gallery in providing quality visual arts and inter-disciplinary cultural experiences for the student population, campus faculty and staff and the citizens of East San Diego County, including exhibition planning and organization, and installation/de-installation of artwork; gallery space preparation and maintenance; artwork handling, registering/cataloging and packaging; lighting; assisting educational program development and implementation in collaboration with College and Department personnel, in support of on- and off-campus outreach activities, including gallery talks and/or tours; coordinate development, implementation and production of marketing and promotional materials and activities for Gallery programming and events" (Summary of the job description).

What is currently missing from this job description is the many other duties that the Hyde Art Gallery Technician's job requires. In fact, the title of Director and/or Curator would be much more accurate. The exhibitions in the gallery are, after all, the result of the technician's independent efforts. Alex researches numerous artists and evaluates their work for possible inclusion in the exhibition cycle. Once an artist has been selected, he does all the work in terms of contacting the artist, selecting the works, and curating the exhibition. When it is stated above that the technician is responsible for the "exhibition planning and organization" that only means that he plans how the exhibition will look once the work has been delivered to the gallery, what's called "hanging the show."

In reality, our technician is a gallery director and curator, but the title of Director is not allowed at Grossmont College for this position, although it is used at most other colleges in the region, and for good reason: That title truly reflects the responsibilities of the job quite accurately. The faculty does not direct the Hyde Art Gallery technician, as is the case with technicians in other programs. Instead, he works independently and autonomously.

For that reason, the dean of our division and the current chair of our department, are in the process of working with HR to explore the possibilities of a change of job description and title.

**Duties of student workers Hyde Art Gallery:**

The Hyde Art Gallery student workers assist with daily gallery operations, including sitting the gallery, taking attendance, interacting with gallery visitors, and maintaining a clean, safe environment for both visitors and the artwork on display. After one exhibition closes and before another opens, student workers help with exhibition installation and de-installation, wrapping and storing artwork, receiving incoming artwork, and repairing and repainting gallery walls. At the end of the semester, student workers take inventory of the exhibition staging equipment and hardware. This may include counting pedestals, as well as tallying hanging hooks and other hardware, taking inventory of painting and office supplies, light fixtures and bulbs, packaging materials, and archived promotional materials.

Gallery sitting, which is the most important task for student workers, requires being alert to gallery visitors' behavior, thereby mitigating risk to the artwork. For example, visitors may unintentionally move too close to the artwork or carry backpacks that may knock off works placed on pedestals. Student workers can help to teach visitors proper gallery etiquette and behavior. Students also provide valuable information to visitors about the current and upcoming exhibitions.

**Impact if no student workers were hired in Hyde Art Gallery:**

Without the help of the student workers, Hyde Art Gallery would not be able to function optimally during the academic year. Currently four to five exhibitions are scheduled during any given semester. Fewer exhibitions would have to be scheduled if the student workers were not there. In addition, this work also provides a very valuable learning experience to these students because they learn about customer service and the workings of a professional gallery.

**Classified Staffing needs Hyde Art Gallery:**

The only 11 month position in our department -rather than the 12 month for all other full-time technicians- hampers the full use of the Hyde Art Gallery facility and infringes on the capability of the technician to fulfill the requirements of the position to its fullest potential. The unanimous recommendation of the advisory committee for Classified Staffing to move this position to 12 months has not resulted in subsequent action to fund that 12<sup>th</sup> month.

Instead, at this writing, the change to a 12 month schedule for the Hyde Art Gallery Technician, although it does have the president's approval, is still awaiting the president's

signature. The dean and chair of the Visual Arts & Humanities department have been told by the president himself that he may, or may not, find the necessary funding sometime in the future, perhaps as early as February of 2018, or not. This uncertainty has a significant impact on the planning of the gallery schedule which has to be in place at least one year in advance. Furthermore, there appears to be an issue of equity, because all the other technicians in our department do have a 12 month contract.

As it stands now, the technician cannot schedule summer events because of the 11 month limit, which means that the already anticipated exhibit for that time slot will have to be canceled. In terms of Grossmont College's stated goals, the goals of Outreach, Engagement, and Retention are not served as well as they would have been, had the 12<sup>th</sup> month been in place. The gallery must now close during the summer school period, depriving students who attend studio and art history classes during the summer of the opportunity to see art first hand on campus.

The faculty is of the opinion that holding up this approval is detrimental to the current and future operation of Hyde Art Gallery, especially in light of the fact that the new Performing and Visual Arts Center is now under construction and will provide the gallery with about twice the space it currently occupies.

**Duties of the Ceramics Technician: Specialty Lab Technician III:**

"Operate and repair a wide variety of specialized equipment related to ceramics including mixers, pug mills, wheels, gas and electric kilns, kiln controllers, relays, kiln elements and hand and power tools; perform repairs and adjustments as needed. Research and document glaze experiments to develop recipes for color, texture and adherence; test glazes using a variety of firing temperatures and techniques. Prepare and maintain various records and reports related to glaze experimentation, inventory, budget, equipment and personnel. Must have knowledge in clay and glaze chemistry, welding, kiln construction and repair" (Summary of the job description).

The responsibilities of the Ceramics Technician also include overseeing all safety regulations and equipment throughout the facility. He is also in charge of the management of materials. Duties include firing and loading of kilns and supporting the full-time faculty. The technician is charged with maintaining a safe and clean environment. He also supervises the student



workers.

**Duties of student workers Ceramics:**

Student workers remix clay by using the pug mill. This is an important task because the recycling of clay contributes greatly to the 'green' status of the program. Literally tons of clay are used each year, therefore the recycling of clay for re-use by students also provides a considerable cost savings for the program.

**Impact if there were no student workers in the Ceramics program:**

The ceramics technician reports that if student workers were not in place, it would impact student success because the workers "..help the Ceramic Lab Tech [to] stay on schedule with the ceramic program.."

**Classified Staffing needs Ceramics program:**

One technician is sufficient, to meet the program's needs. However, the Ceramics program is having ongoing problems when the technician is unavailable, or unable to perform the necessary duties. Because of that, the program suffers.

**Duties of the Photography and Digital Imaging Technician:**

"Under the direction of an assigned supervisor, perform a variety of technical and specialized duties related to the preparation, operation and maintenance of a film based photography laboratory, multiple digital photography and digital imaging computer laboratories, commercial lighting studio, and related areas; operate and demonstrate the use of specialized equipment and instructional material; provide information and technical assistance to faculty and students" (Summary of the job description).

The responsibilities of the Photo/Digital Art Technician also includes overseeing all hazardous materials and safety equipment for the two programs. The Photography Technician maintains equipment, oversees repairs, and manages materials, as well as assists the full-time and part-time faculty in setting up equipment and chemicals for classes. The technician's job description was re-written to include the management of computer resources and all other assistance for the Digital Art program. The technician assists students and instructors with projects in both darkroom, film, and computer labs. The technician also trains, schedules, and supervises student workers, including conducting and documenting safety training. Furthermore, the technician is responsible for the storage of equipment and

chemicals in a secure and safe manner and keeping all areas clean and safe.

**Duties of student workers Photo/Digital Art:**

The hourly workers are extremely helpful in assisting students so that they can succeed in their course work. The help they provide is increasingly needed in part because of a growing population of students with considerable learning challenges.

During the day, three lab classes are operating at the same time, while obviously, the Photo/Digital Art Technician can only be in one place at a time. Often more than one class needs help and the technician can assist with one group while the student workers are assisting the other groups.

**Impact on basic department function Photography/Digital Art and adequacy of the current staffing:**

The Photo/Digital Art program also employs an hourly worker for the evening classes as the full-time technician works days. This worker assists students and helps secure the equipment, chemicals, and the building for the night.

If the Photography and Digital Art program were to lose the hourly workers it would have an extremely negative effect on both areas. Once Susan Richardson became the technician for both areas, her duties and responsibilities expanded significantly. It is therefore impossible to cover all required details of program support without assistance from the hourly employees.

**Classified Staffing needs, Photo and Digital Art:**

Currently the needs of the program are being met, however this is a semester to semester challenge. The full-time technician is losing productivity because part of her time is being consumed by the training and retraining of student workers. A better solution would be to move the available budget from both areas into a permanent .5 to 1.0 additional technician position. The faculty has submitted the .5 position in the past, but it was ranked 7 or 8 in the Classified Staffing Committee and the position was not funded.

This position was also already included as a recommendation (#13) in the Departments' 6-Year Program Review (Fall 2010, Section 11.3) as well as the Departments' Annual Program Review (Fall 2012, Section 3A - Program Review Recommendations) as a strategy/activity to support the Program Review Committee Recommendation to "ensure student safety by providing training of staff and students in safety protocols and support ongoing

efforts to secure funding for health and safety systems including equipment and facility upgrades and adequate staffing."

**Duties Sculpture/Jewelry Technician: Specialty Lab Technician III:**

"Operate a wide variety of specialized equipment such as Electric welders, oxygen acetylene torches, furnaces, forges, various kilns, stone saws, table and band saws, overhead cranes and fork lifts, mullers and investment mixers, high output compressor system, fluidized beds and wax working equipment, metal bending machines, rolling and shearing equipment, sanding and finishing machines, dust and fume extraction systems, and pneumatic and power tools. Prepare and maintain required MSDS sheets and District Hazardous materials inventories. Provide technical information to instructors and other district personnel regarding Sculpture and Jewelry design equipment, techniques and materials; recommend the purchase of sculpture equipment as requested. Work in conjunction with College and District Facilities and Maintenance personal [sic] to coordinate maintenance and repair of Lab facilities and building infrastructure such as lights, dust and fume extraction systems, high output compressor, and water sediment containment systems as required. Ability to fabricate tool and equipment mounting systems, storage shelves, weather covers and other support assemblies as requested. Knowledge of safety regulations involving the use, storage and disposal of toxic materials" (Summary of the job description).

In addition to these many tasks, the Sculpture/Jewelry Technician also oversees and trains the student workers, teaching them all the best practices for foundry operations and procedures. He teaches them basic operation of foundry tools and equipment, together with safety procedures for the use of welders, power tools, and compressed gas. The proper use of chemicals used in patination and coloring of metals is also amongst his duties. He teaches student workers how to safely use, store, and dispose of these materials.

**Duties student workers Sculpture/Jewelry program:**

The student workers tutor and assist students with technical aspects of their assignments. They have to have a great deal of technical knowledge and training which is essential to the work they do. They have to be advanced level sculpture students who have gone through extensive safety training. Their most important task is to assist students in their work and to assure compliance with mandatory safety requirements by monitoring

students to assure such compliance. In addition, the student workers prepare and organize supplies. When it comes to the pouring of bronze, their role becomes even more critical because that is when the final projects of the students are cast, which is the culmination of all of the work that is done during the semester. Pouring molten metals is a highly specialized technique that is done with the assistance of these student workers.

**Impact on the Sculpture/Jewelry program if student workers were not hired:**

In the past, all students in the advanced sculpture courses received extensive safety training to qualify for participation in the pouring of bronze. Since these classes were removed from the catalog as a result of the elimination of labs, such essential and extensive knowledge of safety practices now falls to the student workers who have successfully completed this training. Both the technician and the faculty need their assistance in casting bronze. It requires several people to manipulate the crucible and the molten bronze which is poured at about 3,000 degrees Fahrenheit. This can only be accomplished with the assistance of these highly trained student workers.

The assistance of the student workers allows the faculty, consisting of only one full-time member, Jim Wilsterman, as well as the technician, Francis Parker, to also focus on providing an excellent learning environment. History, anthropology, chemistry, math, psychology, as well as the aesthetics of design and its principles are part of the curriculum. The student workers allow the faculty to include all these aspects in the lecture portion of the classes, so that the student workers can focus on assistance with the technical and practical application aspects of the works of art created by the students.

**Classified Staffing needs Sculpture/Jewelry program:**

Currently, the needs of this program are being met with regard to the Technical Specialist III position.

When it comes to the need for student workers, this need is ongoing, because students have to have a high level of training as stated above.

## SECTION 9 – SUMMARY AND RECOMMENDATIONS

### Section 9.1

Summarize program strengths in terms of:

- Outreach
- Engagement
- Retention

All three goals have been embraced by our faculty. All of us continue to provide excellence in the classroom with the OER goals in mind. Student success is maintained through teaching excellence, professional experience and activities, and best practices pedagogy.

#### **Outreach:**

The Drawing and Painting program faculty host art events as well as open houses on a continuing basis to engage new and current students. When *Got Plans*, or other outreach events come to Grossmont or Cuyamaca College, the program faculty of the Photography/Digital Art program, the Drawing and Painting program, and the Art History program participate as well.

Specific strengths of the Drawing and Painting program in terms of outreach are the newly updated brochures and the currency of the web site. Jennifer Bennett often makes posters to advertise the program which are posted on campus. The ongoing public art projects also contribute to Outreach and student success and retention as these projects are highly visible and help to attract students to these programs.

Our Hyde Art Gallery provides a most valuable contribution to the arts scene in San Diego County, organizing exhibits featuring local and international artists, and hosting cultural events, such as talks, poetry readings, and musical performances. Exhibits and events are widely attended by members of East County and the greater San Diego area. As of last year, the annual attendance to the Hyde Gallery surpassed 10,000 visitors. In 2016, a San Diego Reader's Poll recognized the Hyde Art Gallery as one of the best galleries in the county. The department has also extended its community outreach by making the Hyde Art Gallery available each summer in 2013, 2014, and 2015 to the Home of Guiding Hands, a local Special Needs care facility, as a space for the Home's residents' art show.

**Engagement :**

Our faculty employs a number of strategies to engage students. We learn our students' names, incorporate student-centered learning exercises into lecture classes, and design technically challenging creative projects for our studio classes. Studio faculty provides much support to students in the various steps of art-making, from demonstrations, to guided help and critiques. Throughout the semester, students are provided opportunities to reflect on what they are learning relative to their own, personal experiences. All of our classes, in both lecture- and studio courses, include activities whereby the students engage with the broader cultural community, such as attending museum exhibits, art galleries, or musical and theater performances, of their choice. Finally, we provide opportunities for students to apply skills learned in settings beyond the classroom: twice-yearly student exhibits, community mural painting projects, studio program club activities, symposia and honors conferences, are just a few of these examples.

Our department is at the forefront of the Counseling department's efforts to start mobile counseling. The chair of the department is in frequent contact with the chair of the Counseling department to promote a better understanding on the part of the counselors of the programs we offer. The Counseling department has a number of part-time faculty who cannot always keep up with all the different requirements of our programs as they may vary from school to school. Our commitment to ongoing communication with all counseling faculty, is intended to advance that understanding. We also encourage all counselors to refer students to the full-time faculty in our department for guidance and information about the requirements and possibilities of the respective degrees.

**Retention:**

Long before the *We're All In* campaign, faculty already made a great deal of ongoing effort towards student success in a variety of ways. We learn our students' names, provide academic support through office hours, refer students to campus services such as A.R.C., check on their well-being, encourage them to participate in tutoring sessions, and much more.

The Guided Pathways initiative and the A.A.-T in Art History and Studio Arts, are large scale efforts to retain our students so they know which courses to take to be able to transfer within the two year time frame. Moreover, through the development of these degrees, and the Certificate of Achievement in Photography, we have created manageable educational goals in our

areas that fulfill the course requirements, but are not excessive in the number of units required. Thus, students can identify a clear and achievable pathway, with success in sight, which makes them more likely to persist in their goals.

## **Section 9.2**

**Summarize program weaknesses in terms of:**

- **Outreach**
- **Engagement**
- **Retention**

### **Outreach:**

We are lacking a department brochure. The chair of the department, and our gallery technician, Alex DeCosta, are in the process of developing such a brochure, to be finalized in the spring of 2018.

Most programs (other than Drawing and Painting and Photography and Digital Art who do a fabulous job) need a major overhaul of their respective web sites and/or need to create one. Furthermore, our department could do an even better job of advertising and promoting our programs on campus with flyers and brochures. These efforts are currently in progress.

### **Engagement:**

With regards to Engagement, the faculty feels that the many efforts currently engaged in throughout the department are strong.

### **Retention:**

When it comes to retention of our students, we are always looking for more and better ways to keep our students in our programs and guide them to successful completion. When comparing our overall retention rates, the department falls within the college's parameters. Nevertheless, we are making ongoing efforts to retain more of our students. The faculty takes college wide initiatives in that regard seriously and we follow recommendations when they are requested, and initiate ideas for improvement independently.

Outside factors, however, are important as well and those we cannot control. For example, when considering the length of the semester at Grossmont College when compared with other local colleges, the faculty is of the opinion that our longer semester

is one of the factors that may affect enrollment. For example, Mesa College's fall semester is sixteen weeks long with a full week off for Thanksgiving. Our fall semester is 17 ½ weeks long without that week off. Students who look for a college and see that they may finish a semester's worth of course work in less time and with a week off, would naturally be attracted to that option over our lengthy semester.

### **Section 9.3**

**Describe any concerns that may affect the program before the next review cycle such as retirements, decreases/increases in full or part time instructors, addition of new programs, external changes, funding issues etc.**

#### **Full-time Faculty Retirements:**

The faculty is deeply concerned about the future of the department because several retirements are imminent, starting as soon as this coming year, while several others will occur within the next five years. We are deeply concerned that currently even replacement hires are minimalized. If these conditions persist, we may see the Visual Arts & Humanities department full-time faculty be cut in half. A particular concern arises with regards to Sculpture, Ceramics, and Photography, because these are highly specialized, technically complex disciplines, with many health and safety components, for which we cannot simply reassign an art program faculty member.

#### **Classified staff:**

The faculty is also deeply concerned about the future of the department when it comes to classified staff positions. Even with four technicians in place for Ceramics, Photography/Digital Art, Sculpture/Jewelry and Hyde Art Gallery, if any of them were to be unavailable for any reason, such as illness, and for even a short period of time, those programs suffer tremendously.

The department has already seen this situation in one of the programs and there does not appear to be a solution for the long term, or even the short term replacement of technicians who may not be able to work as contractually required. We also foresee some retirements of classified staff. The immediate replacement of any of the technicians, if and when such occasions occur, is of the greatest importance. The faculty is of the opinion that a qualified technician who can step in when a technician is unavailable is an essential addition to our department. We



kindly refer the committee to the department's recommendations as stated in 9.4, number 6.

**Part-time instructors:**

The 1:10 full-time/part-time faculty ratio in the Digital Art program continues to be of great concern. As stated several times in this and previous Program Review reports, and over many years, that program's needs cannot be met when only part-time faculty teach the courses. Another concern is that in some other programs, such as the Ceramics and Sculpture program, it is sometimes difficult to find part-time faculty. The technical expertise of instructors who can teach these courses is in high demand so that most instructors who can teach these courses are already employed elsewhere.

**Addition of new programs:**

Jennifer Bennett in the Drawing and Painting program is currently developing curriculum for a new course, ART 104, Artist and Designers Today, which is required by SDSU after they recently changed their degree requirements. This course is mandatory for all art majors which means it would benefit all programs in our department. Preferably offered as a hybrid class, this class articulates with SDSU and can be articulated with the CSU system. Since the class is mandatory, there would be a real financial advantage for students to take it at Grossmont College, rather than at SDSU. Guest speakers would have to be funded, but otherwise, the needs for that course can be filled within the existing facilities. What is necessary is funding of release time for the faculty to be able to develop new curriculum.

Printmaking, which currently is not offered at Grossmont College, would also be a valuable addition to the department and the division. Jennifer Bennett is in the process of developing that curriculum. This would require funding for equipment such as a printing press, drying racks, easels, table top easels, and ventilation booths. Funding the needs of the Drawing and Painting program is an ongoing concern.

Another effort spearheaded by Jennifer Bennett is making Public Art: Painting, currently offered as a 299 class, part of the curriculum. Another course that is under consideration is a Color Theory course, which currently is already being offered at Mesa College. This course could be an elective in the AA Drawing and Painting area of emphasis.

The new Humanities AA degree is awaiting approval and will make a valuable addition to the department's programs. Graduates will be able to make a smooth transition to a four year college to pursue a degree in the Liberal Arts. There will be no financial impact in adding this degree.

The proposed Jewelry Design program will add great value to the department, because the future graduates will be workforce ready to pursue a career as a small business owner, or within a corporate setting. The facilities are already in place, but a full-time faculty member will be requested to develop and grow that program.

## **Section 9.4**

**Make a rank ordered list of program recommendations for the next six-year cycle based on the College's new Strategic Plan which includes outreach, engagement, and retention.**

The faculty of the Visual Arts and Humanities department recommends the following:

**1.**

Hire a full-time, tenure track faculty member for the Digital Art program (Student Engagement and Retention).

**2.** Fund ongoing capital expenditure for all studio art programs, for upgrades and replacement of technology and equipment, and for maintenance of facilities to ensure the safety, success, and retention of students and staff (Student Engagement and Retention).

**3.**

Fund the Hyde Art Gallery Technician position from an 11 to a 12 month position to ensure a year-round exhibition schedule (Outreach, Engagement, and Retention).

**4.**

Hire replacement full-time faculty and classified staff technicians in light of expected retirements in our department beginning as early as 2018 (Student Engagement and Retention).

**5.**

Continue to support the 200s Complex Remodeling efforts throughout the construction process, including Buildings 24 and

27, and the relocation of Drawing and Painting and Art History classrooms and offices. Support the Ceramics program's needs during this process while classrooms and workspaces will be significantly diminished (Outreach, Engagement, and Retention).

**6.**

Fund a Studio Art Technician position who is to be assigned to all studio art programs to ensure the ongoing health and safety of students in the Sculpture and Jewelry, Ceramics, Photo and Digital Art, and Drawing and Painting programs (Student Engagement and Retention).

**7.**

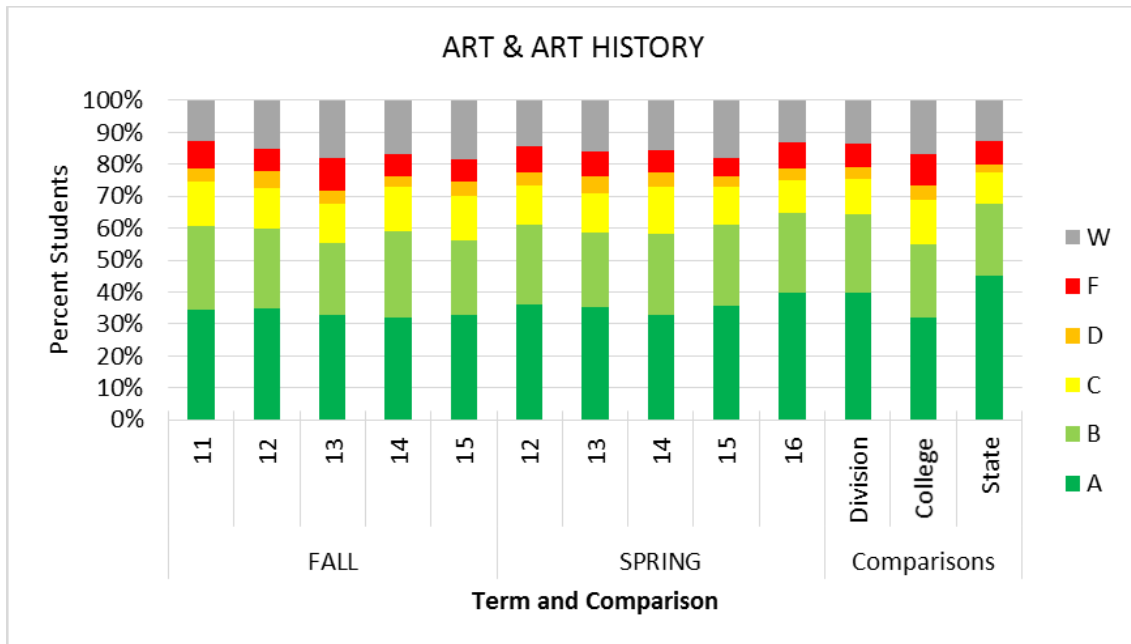
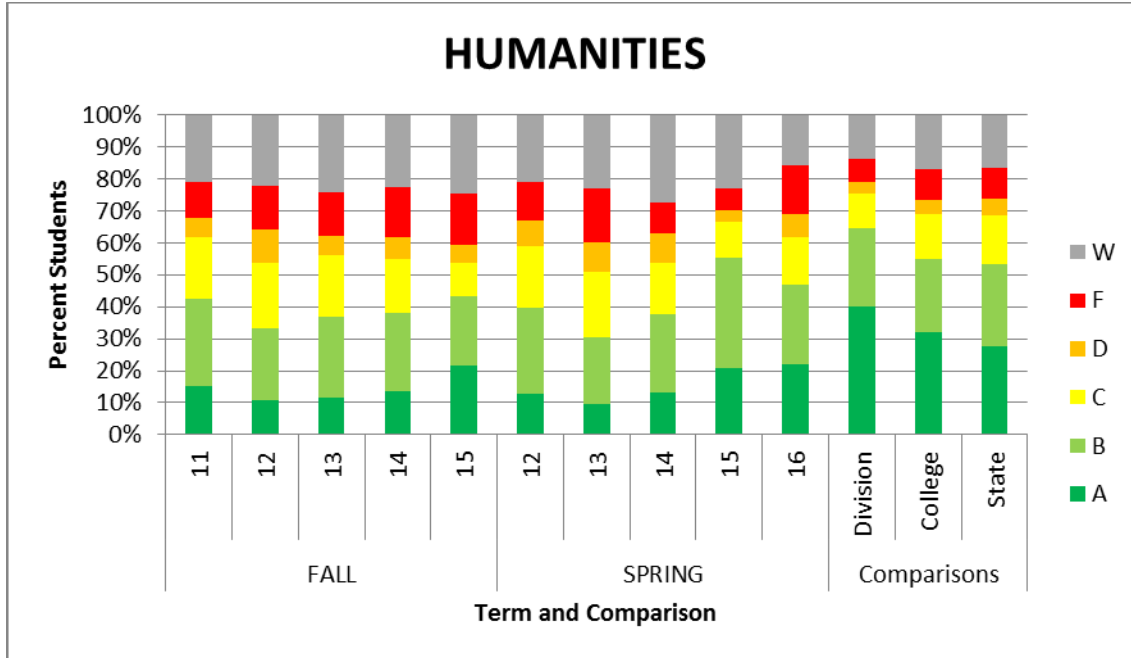
Support the development of a Design/Jewelry Design degree and the hire of a full-time faculty member for that program (Outreach, Engagement, and Retention).

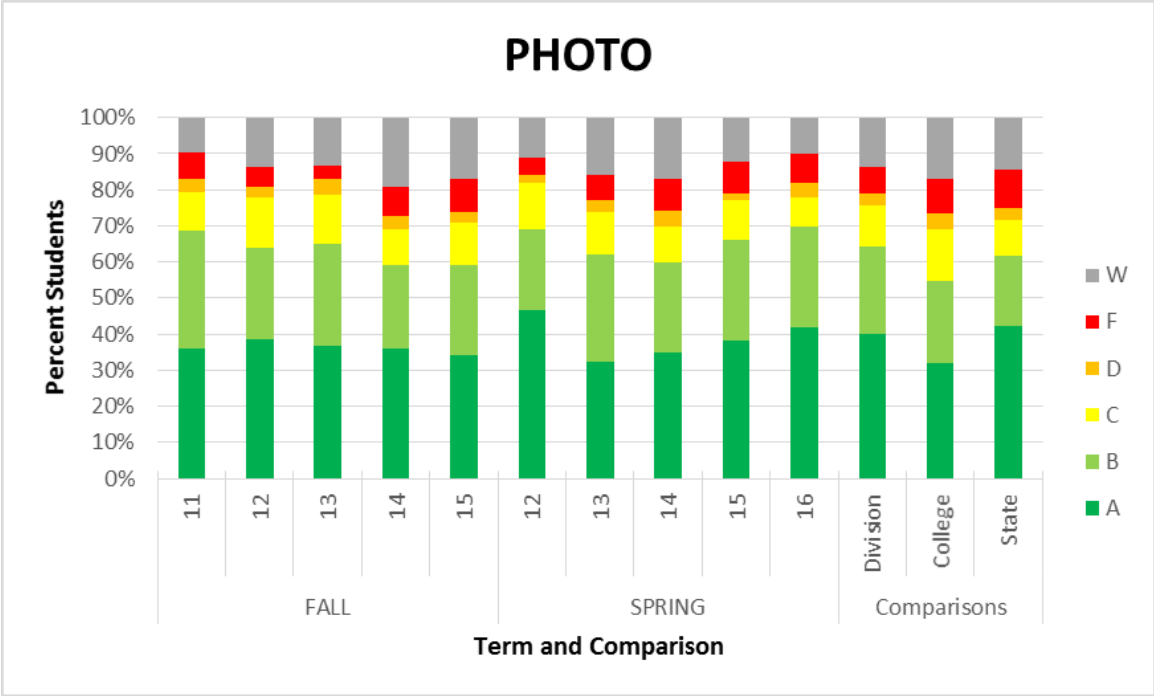
**8.**

Continue to engage in, and promote, initiatives of DEI, diversity, equity, and inclusion initiatives with regards to our course offerings, class assignments, gallery exhibits, staffing, public art works, artists' talks, humanities honors programs, studio club projects, art fairs, and the binational art history symposia (Outreach, Engagement, Retention).

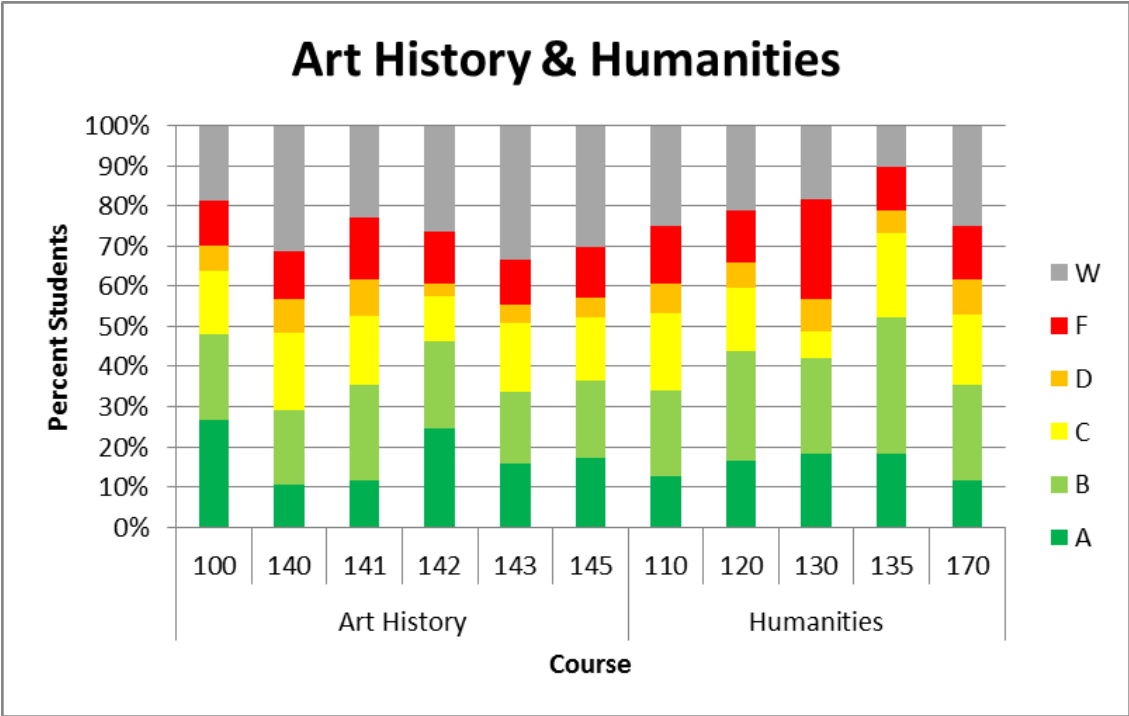
## Appendix 1. Grade Distribution Summaries

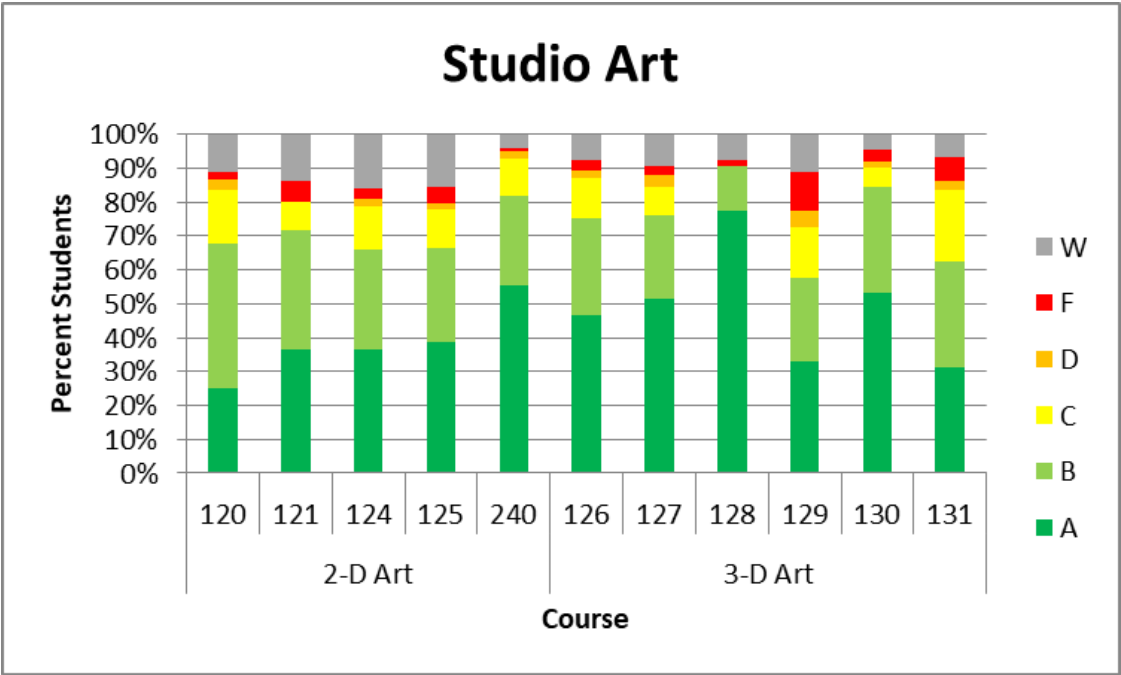
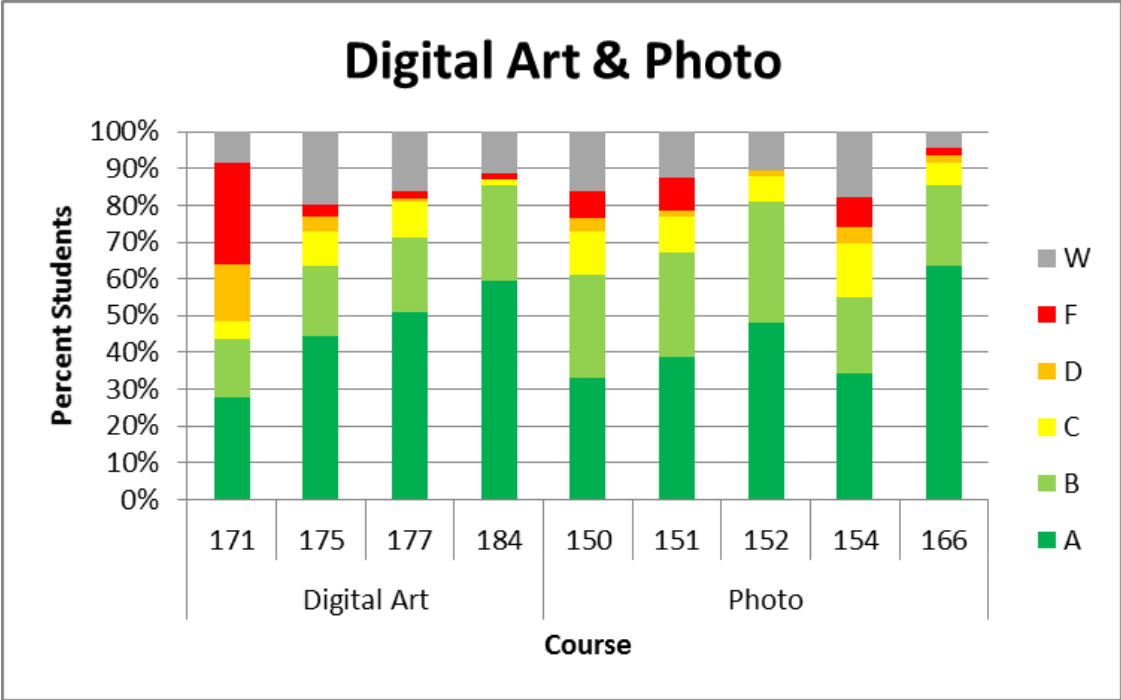
All courses for area combined together and compared to state by TOPS code.





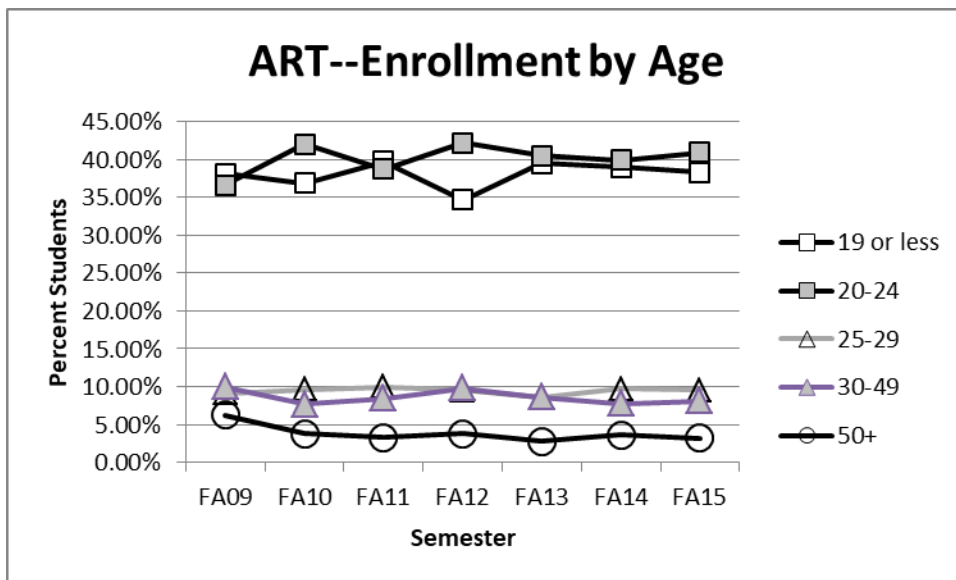
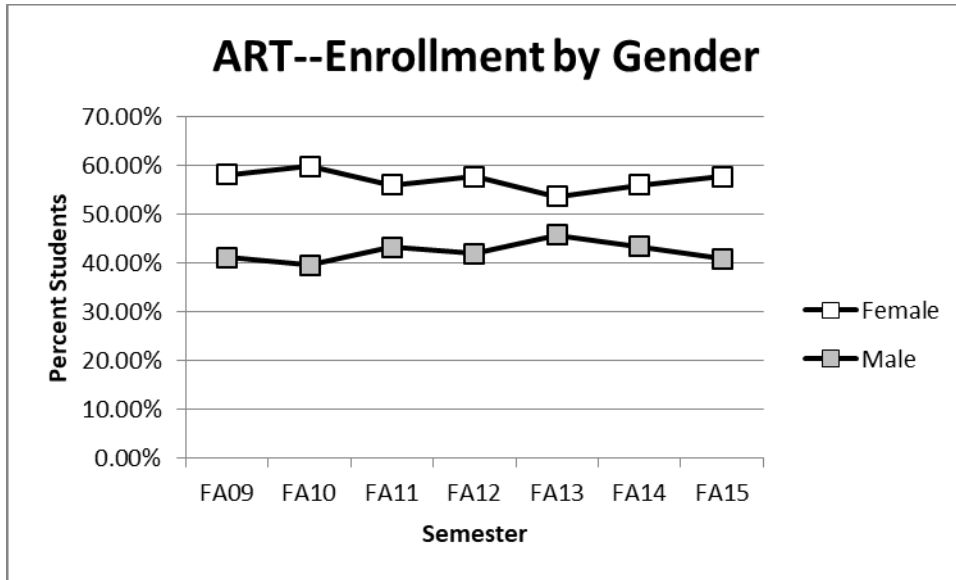
Grade summaries for each course—fall semesters only



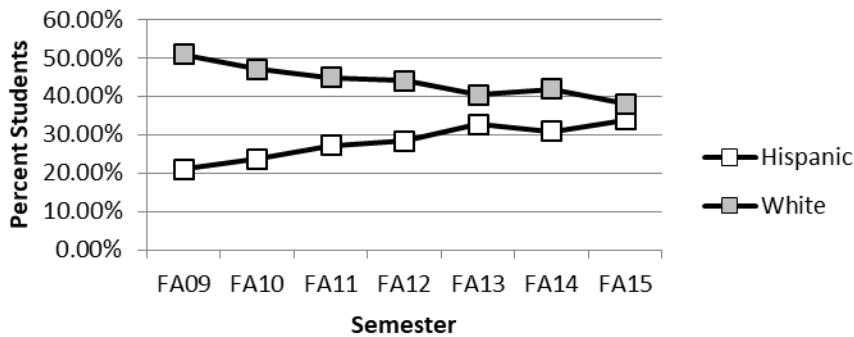


## Appendix 2. Enrollment Data

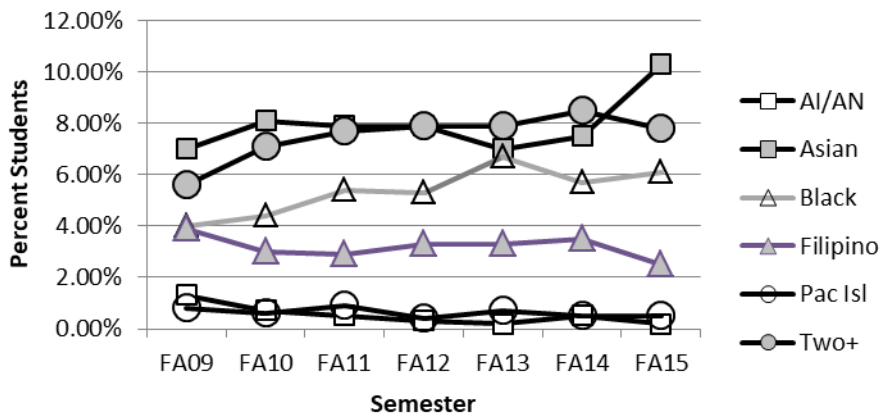
### ART



### ART--Enrollment by Ethnicity, Hispanic & White



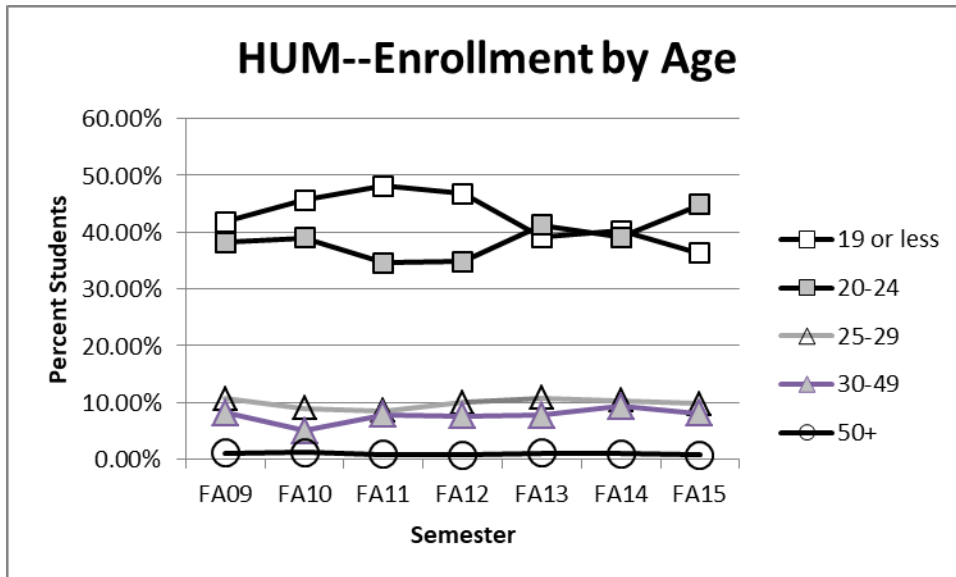
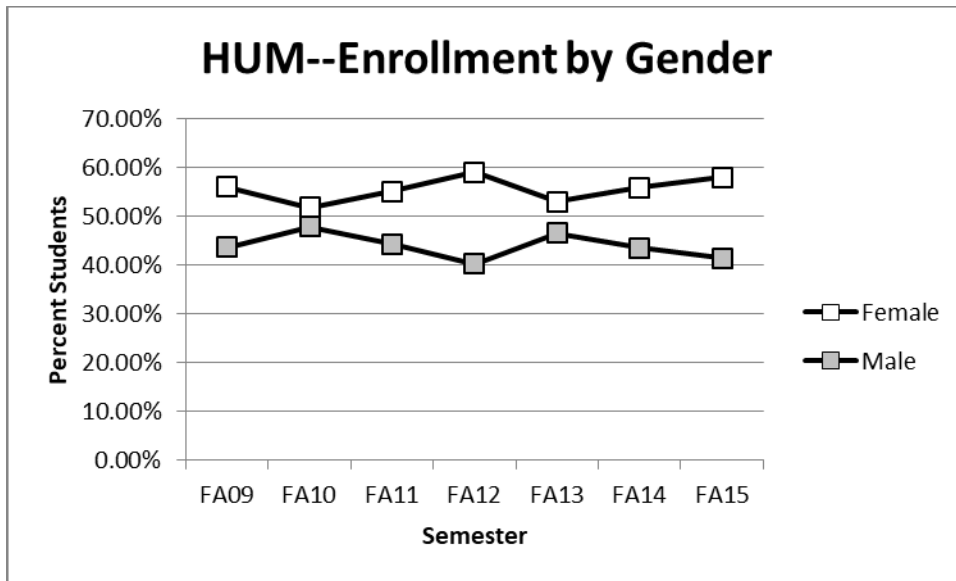
### ART--Enrollment by Ethnicity, Other



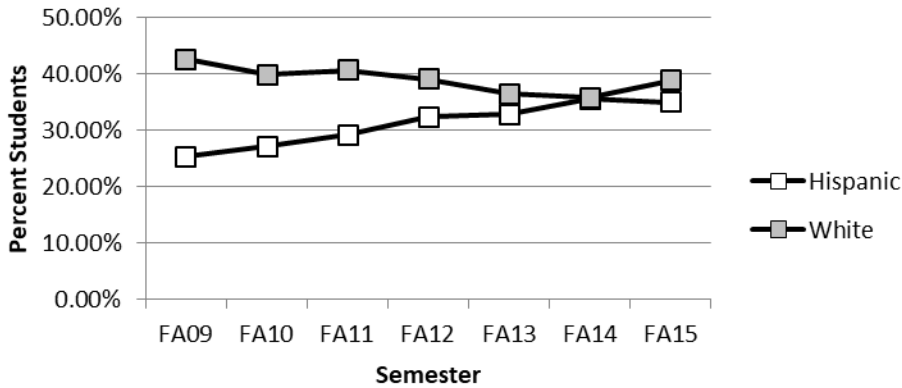
For all of these graphs, the patterns for art follow the overall trends at the college fairly closely. The recent slight decline in proportion male students would be worth addressing if continued. The proportion of 19-24 year olds is higher than for the college in general. Also the proportion Asian students has increased noticeably since FA14. If you have any explanation for these patterns/trends, please let us know.



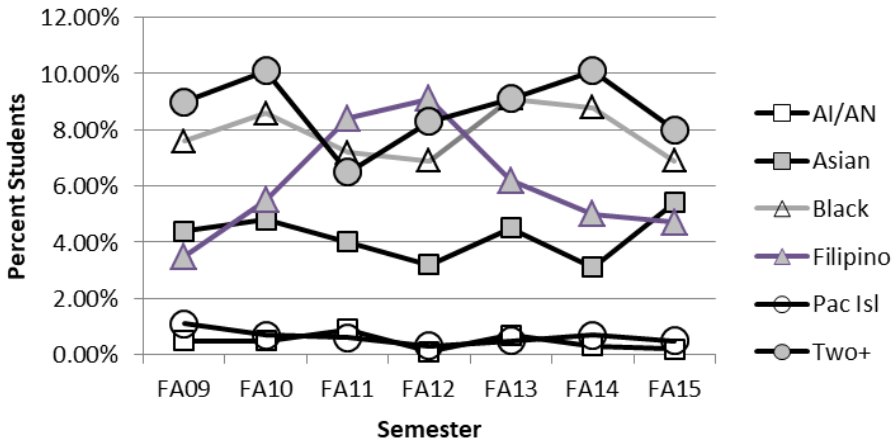
# HUMANITIES



### HUM--Enrollment by Ethnicity, Hispanic & White

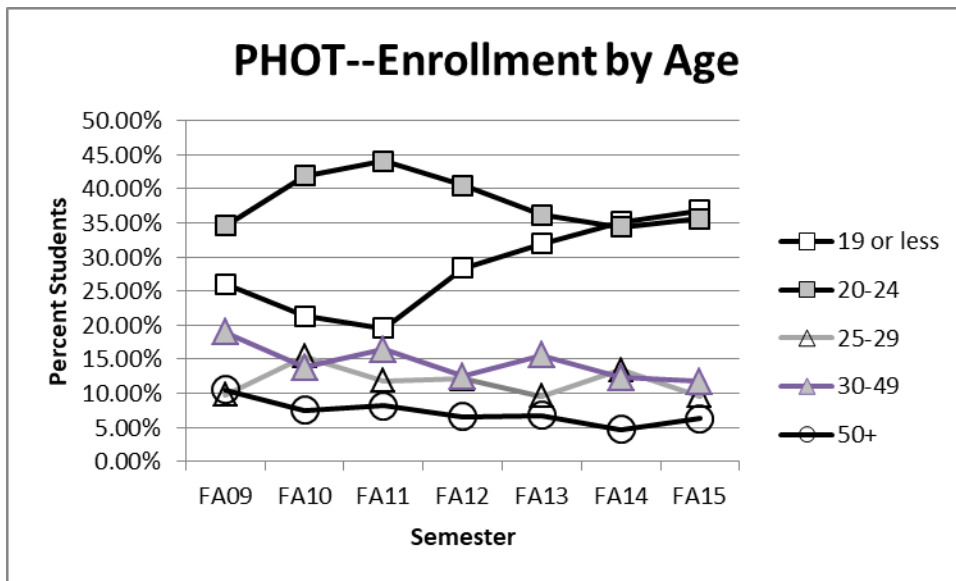
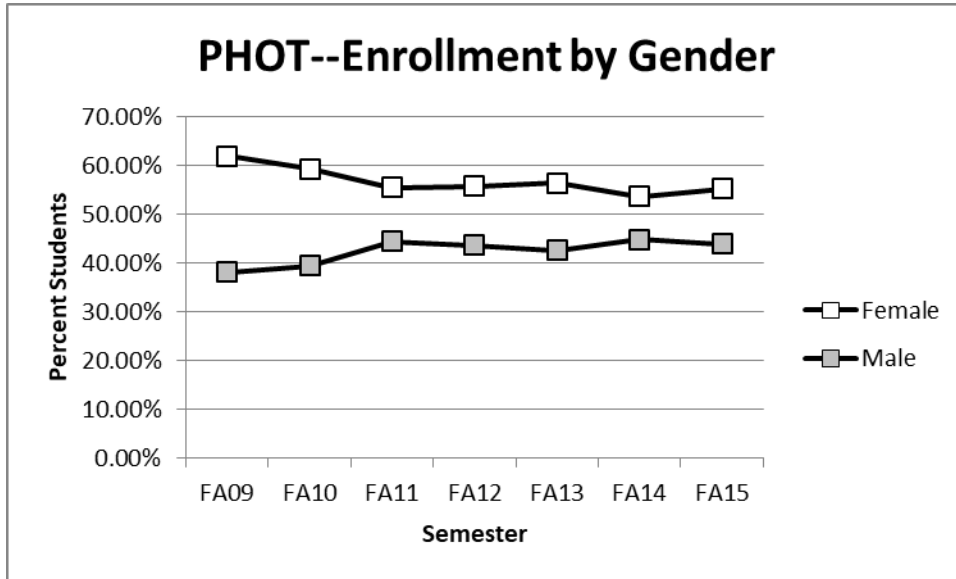


### HUM--Enrollment by Ethnicity, Other

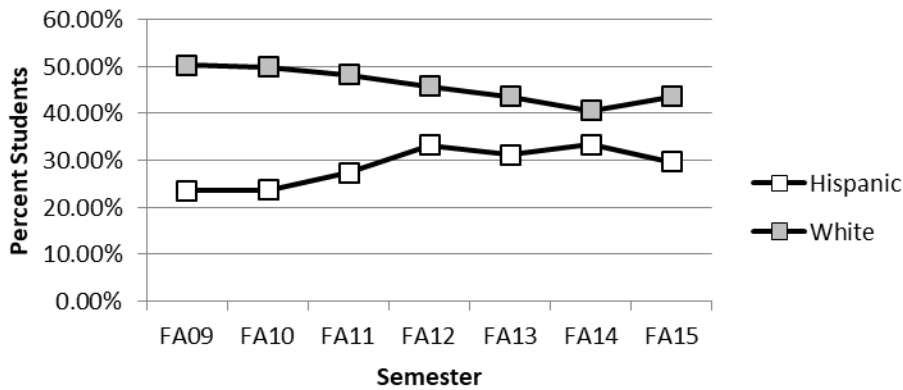


For all of these graphs, the patterns for humanities follow the overall trends at the college fairly closely. The recent slight decline in proportion male students would be worth addressing if continued. The proportion of 19-24 year olds is higher than for the college in general. The variation in the "Ethnicity, Other" graph over time is likely due to small size of the department and don't show any consistent trends. If you have any explanation for these patterns/trends, please let us know.

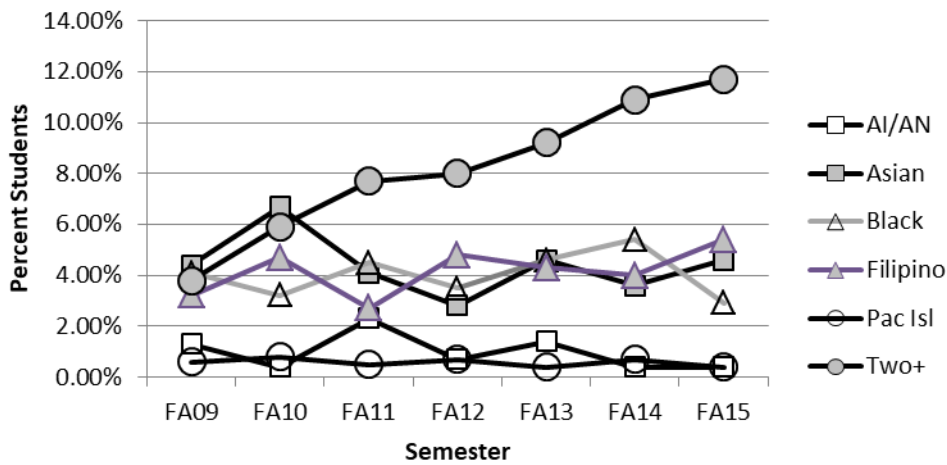
# PHOTOGRAPHY



### PHOT--Enrollment by Ethnicity, Hispanic & White



### PHOT--Enrollment by Ethnicity, Other



For all of these graphs, the patterns for photography generally follow the overall trends at the college fairly closely. The marked increase in proportion of 19-24 year olds since FA11 is an exception to this generalization, however. Has the department been doing anything that would explain this change? Also the increase in the Two+ ethnicity category shows and even larger increase than overall at the college and the other ethnicities are somewhat lower than campus-wide. If you have any explanation for these patterns/trends, please let us know.

### Appendix 3. Student Retention and Success Data

College 5-YR Averages: Success 69% and Retention 84%

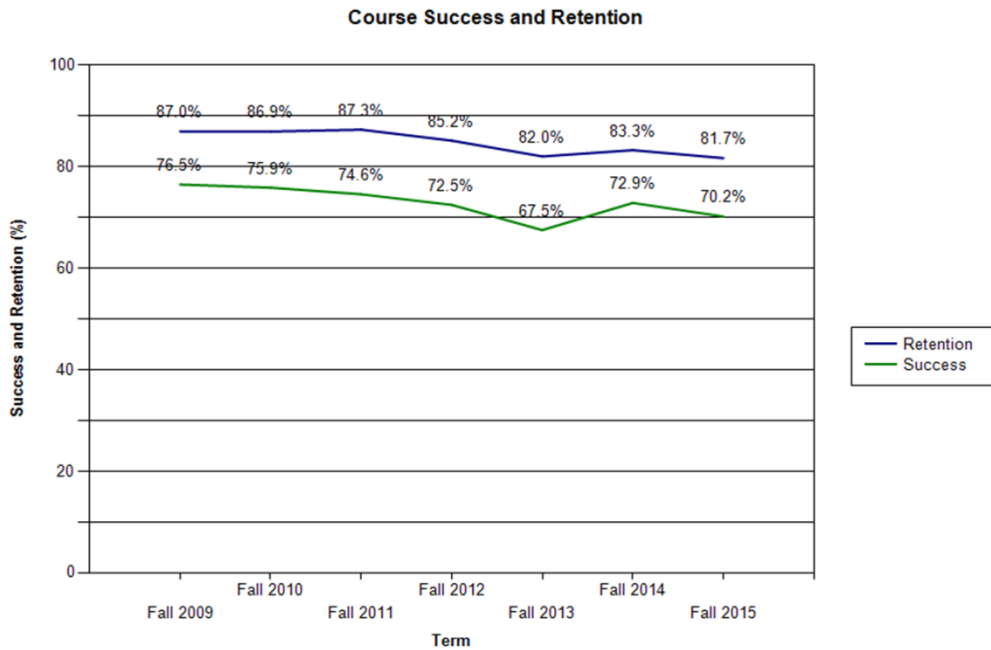
College Targets: Success 75% and Retention 85%

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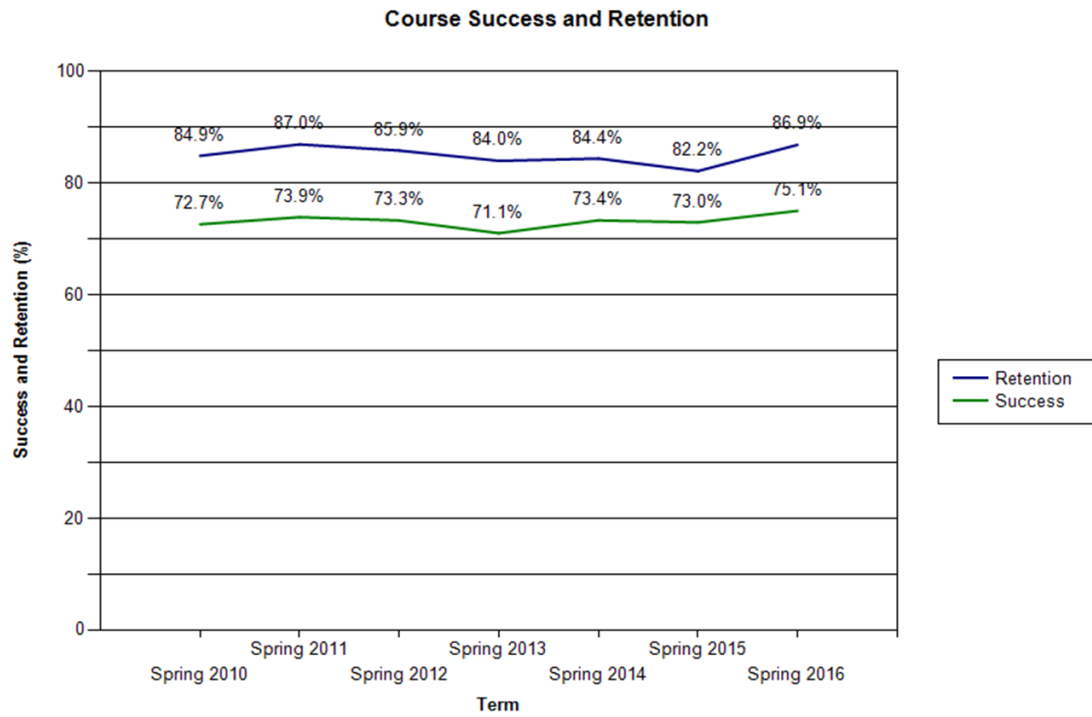
#### ART

NOTE FOR OVERALL SUCCESS AND RETENTION—The fall graph shows an overall decrease in both success and retention over the time period of about 5% each. This trend is also visible in each of the groups when the data is disaggregated so it seems like an overall trend. What has changed in your department, the college or the community that explain this pattern? Looking at the spring graph, the rates are stable over this time period. Why is fall showing a different pattern than spring? Summer usually has a higher rate of success and retention—the year with unusually high success had a very small number of sections offered.

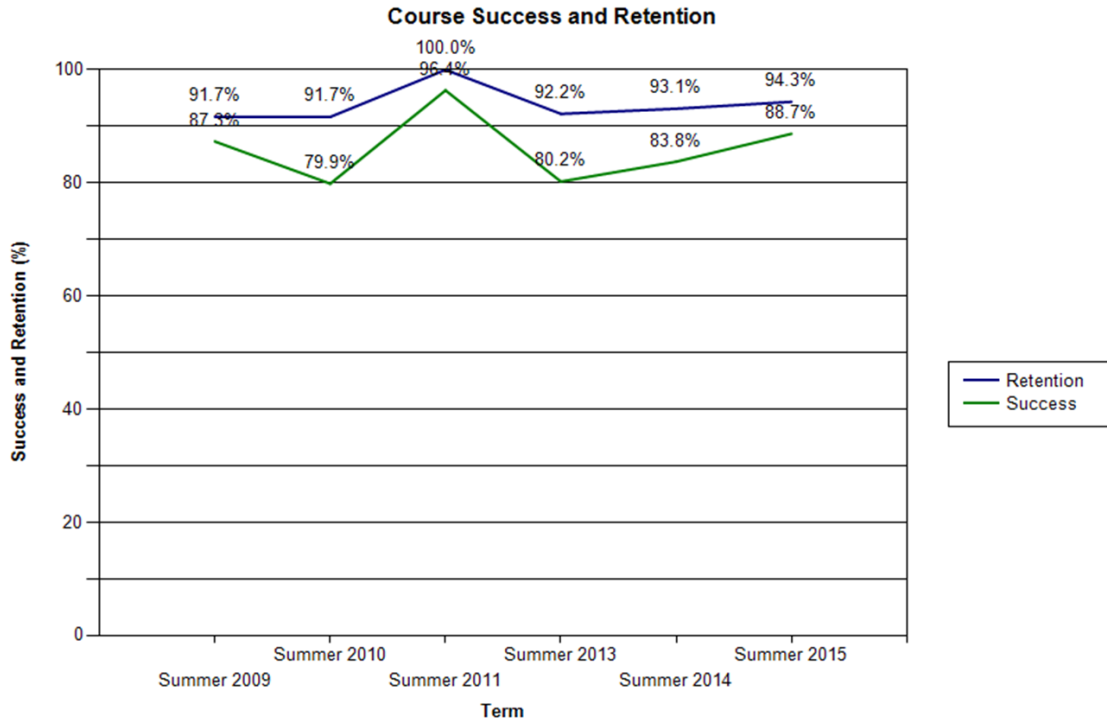
#### Art–Fall: Overall Student Success and Retention, Trends over time.



**Art-Spring: Overall Student Success and Retention, Trends over time.**

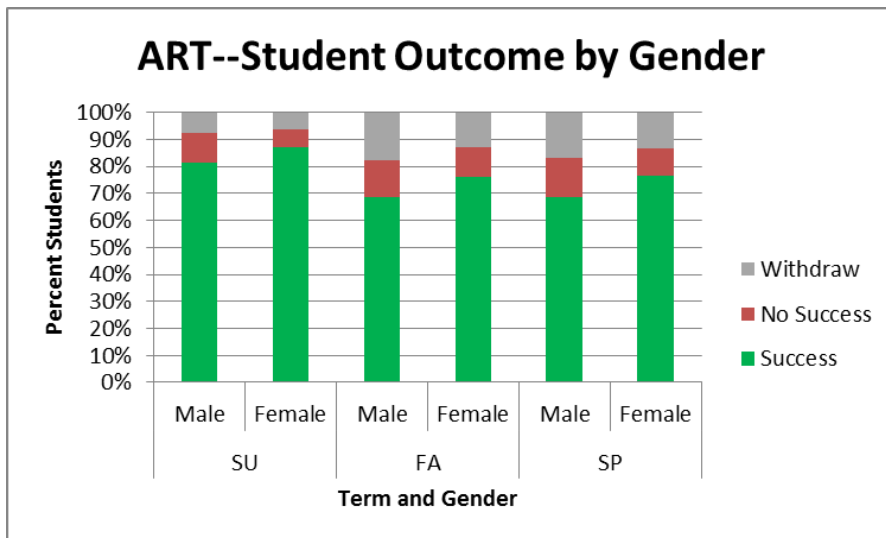


**Art-Summer: Overall Student Success and Retention, Trends over time.**



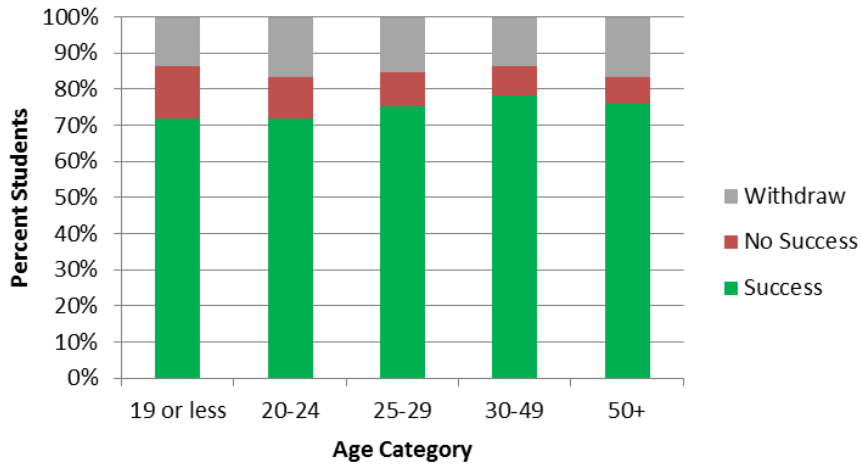
**Art-Disaggregated by Gender, Age & Ethnicity—Summed over review period.**

NOTE FOR DISAGGREGATED DATA—For Gender, your department pattern is about the same as the college pattern, with female students about 5% higher than male students, with both groups doing better in Summer. By Age, older students do better, which is typical for the college but there is some difference in this pattern between fall and spring (older students do even better in spring). For Ethnicity there is a large equity gap for Black students. [Summer data for Age and Ethnicity are too few students and too variable to attempt to disaggregate so are not shown. For Ethnicity, fall and spring patterns are the same, so only the Fall graph is shown.] There were no notable changes over time for any group so outcomes by semester are not shown.

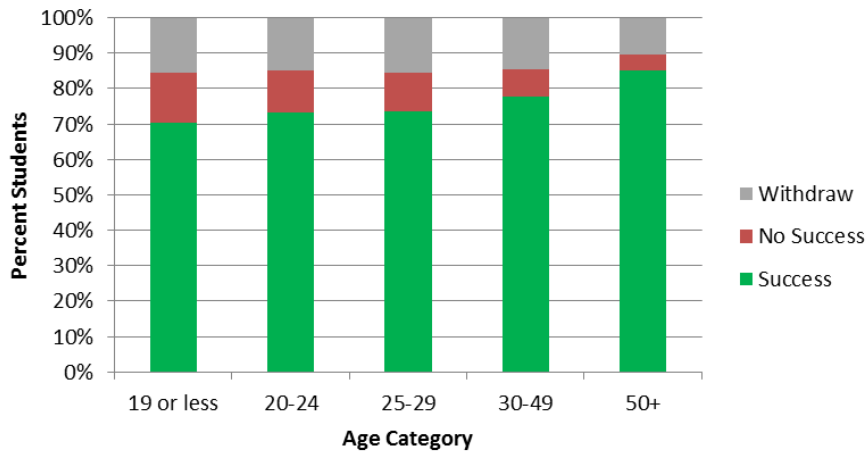


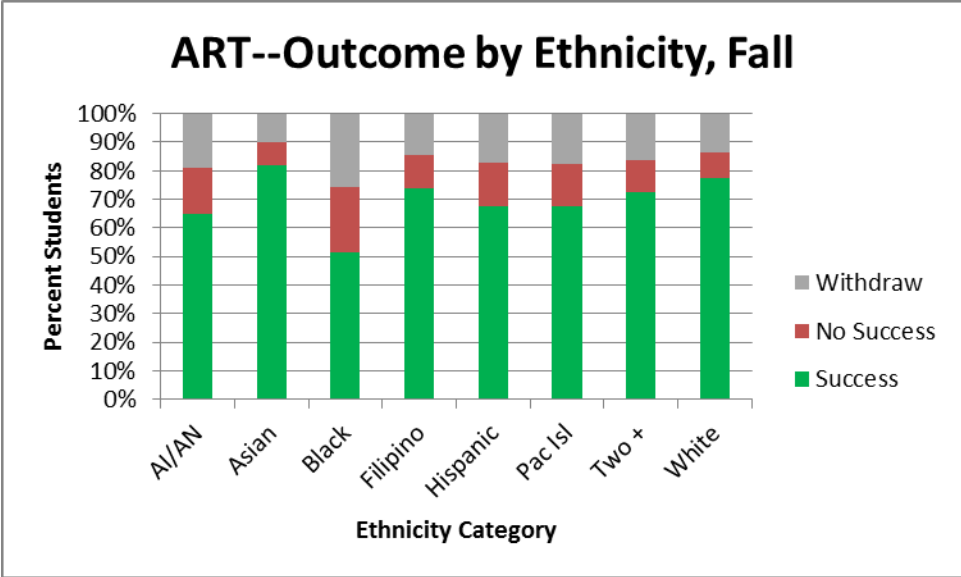


### ART--Student Outcomes by Age, Fall



### ART--Student Outcomes by Age, Spring



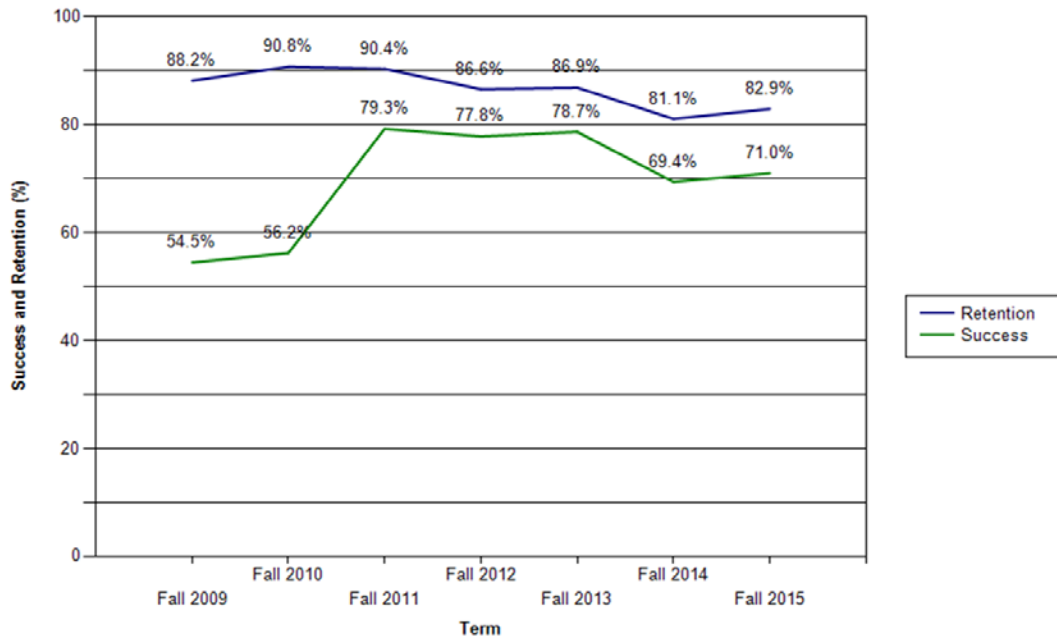


PHOTO

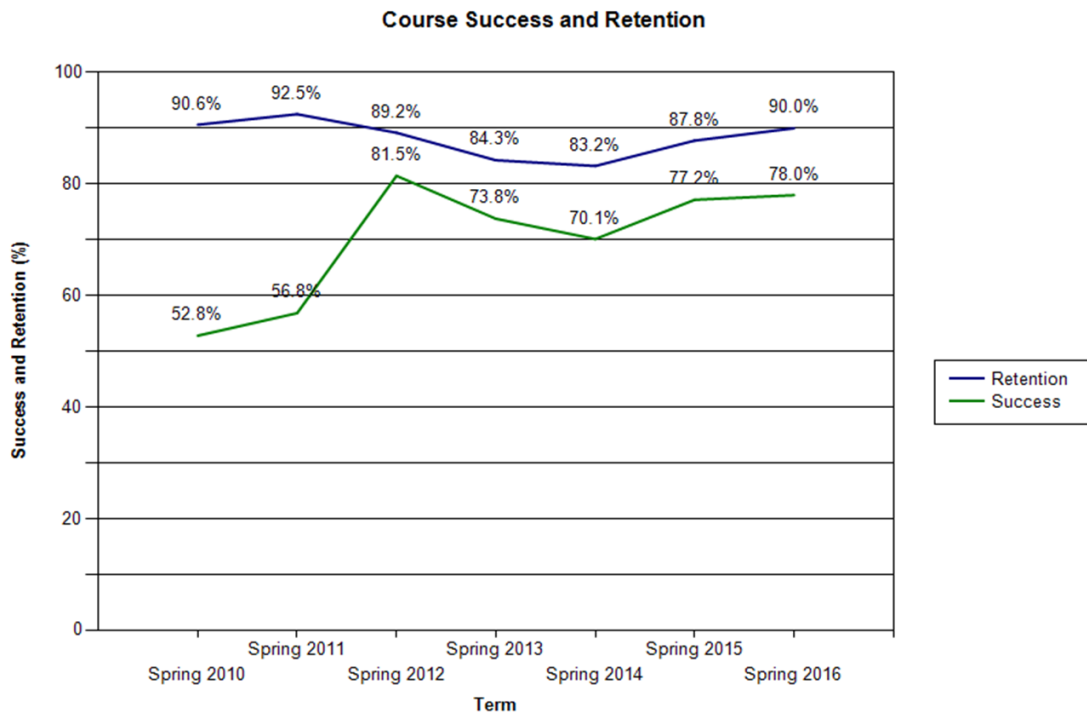
NOTE: Please explain the large increase in student success between academic year 2010-11 and 2011-2012. Why was there such high retention but low success and what changed to increase success? What had led to declining success and retention since 2012 and what has increased success in spring only more recently? [Data for summer are not provided for Photo with only three summers with courses offered and the number of students very small and variable.]

**Photo--Fall: Overall Student Success and Retention, Trends over time.**

Course Success and Retention



**Photo–Spring: Overall Student Success and Retention, Trends over time.**



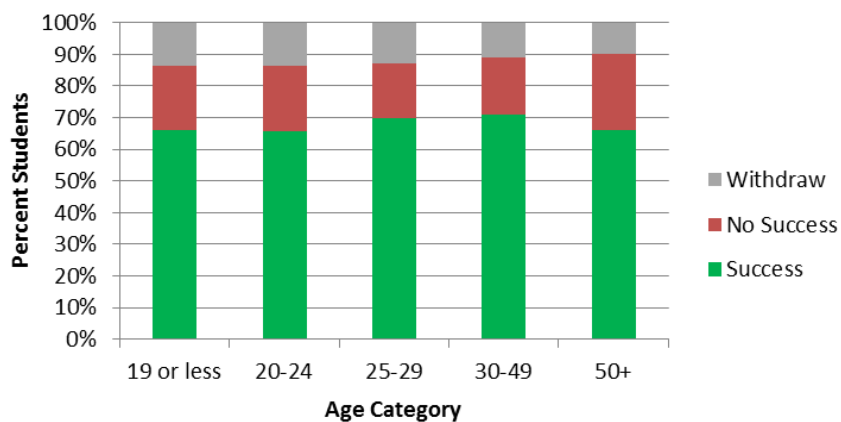
**Photo–Disaggregated by Gender, Age & Ethnicity–Summed over review period.**

For Gender, there is no difference between male and female outcomes in fall, but there is the usual 5% gap we see across the college in spring. Can you attribute lower female success in fall to anything? For Ethnicity, there were fewer than 10 individuals in at least one category for American Indian/Alaska Native and Pacific Islander categories so data for these groups are not shown. Patterns were similar for fall and spring so only spring data are shown. (There is some variability in Asian, Black and Filipino groups which are about the same number of students (100 or so) so I picked the graph with the more even pattern). What is notable about these data is that the gap between ethnicities is less than 10%, which meets our college level goal. If you have any insight into the relatively uniform success across ethnic groups in your department please share them with us. There were no notable changes over time for any group so outcomes by semester are not shown.

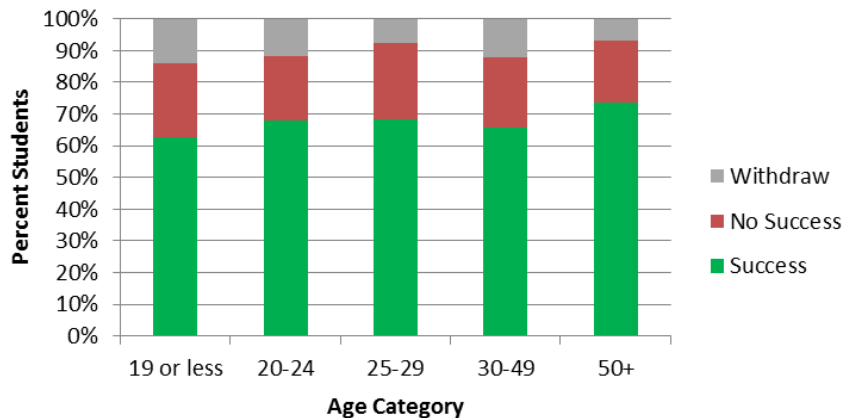
### PHOTO--Student Outcome by Gender



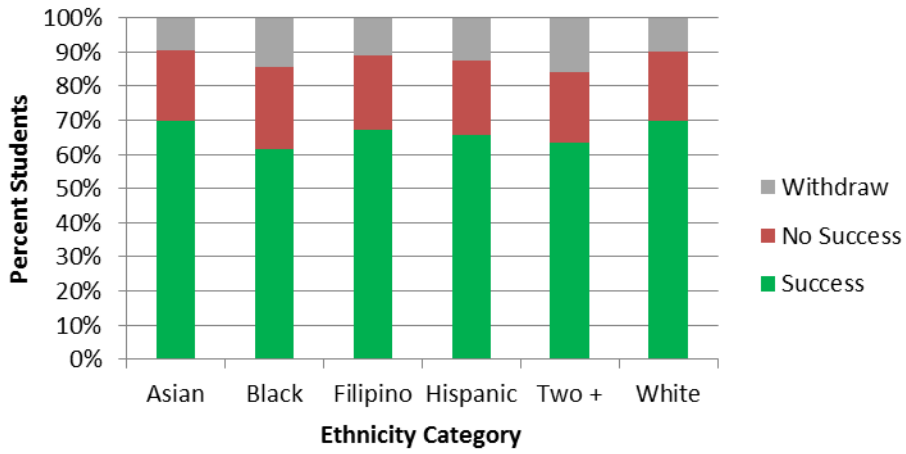
### PHOTO--Outcome by Age, Fall



### PHOTO---Outcome by Age, Spring



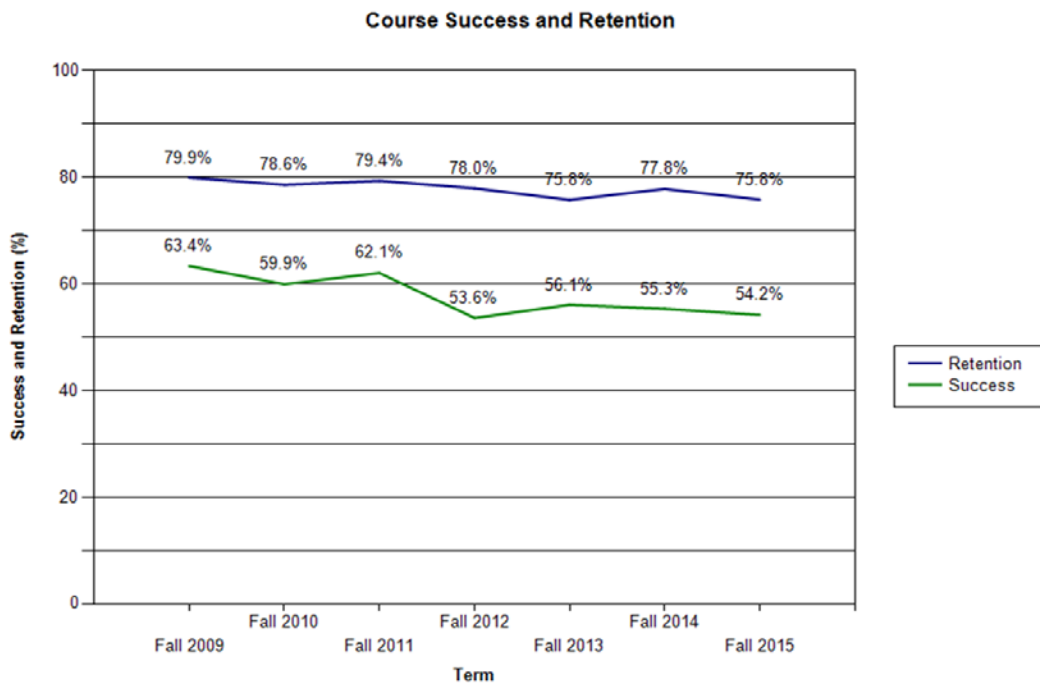
### PHOTO--Outcome by Ethnicity, Spring



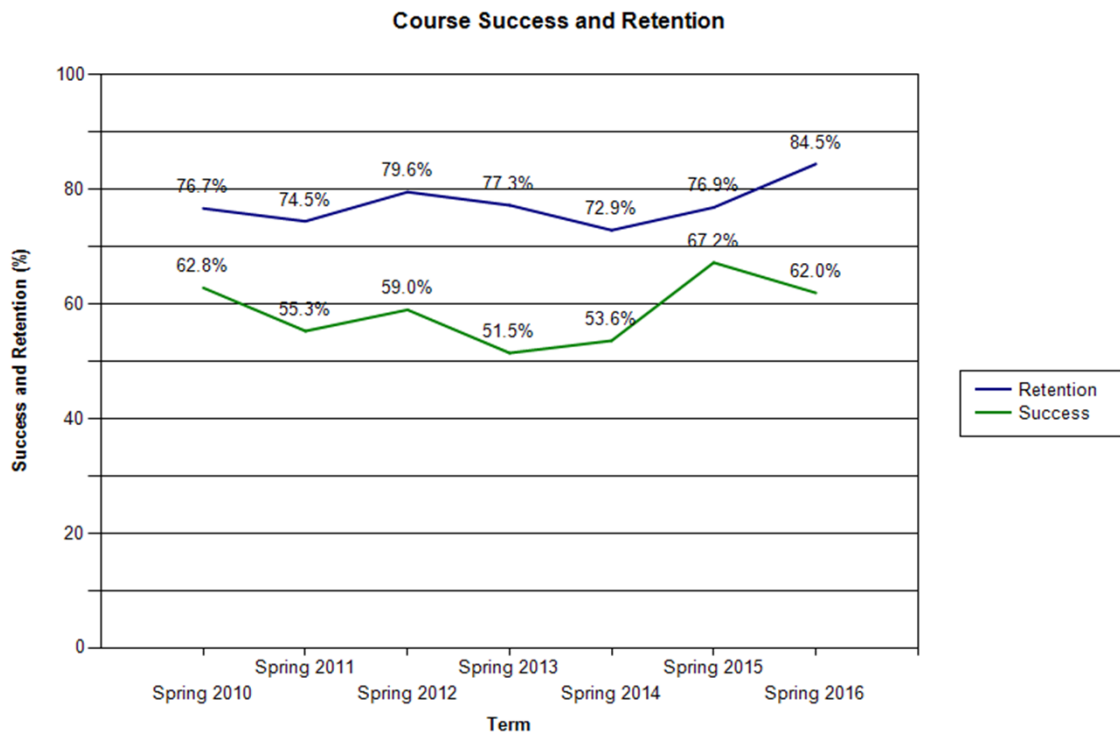
## HUMANITIES

### Humanities–Fall: Overall Student Success and Retention, Trends over time.

NOTE FOR OVERALL SUCCESS AND RETENTION–The Fall graph shows an overall decrease in both success and retention over the time period of 6-10%. What has changed in your department, the college or the community that explain this pattern? Looking at the spring graph, the rates are more variable over this time period and success is even trending up. Why is fall showing a different pattern than spring? Summer usually has a higher rate of success and retention–the low values in 2010 and 2015 are unusual for the college and for your department. Can you attribute these to anything besides small sample size?

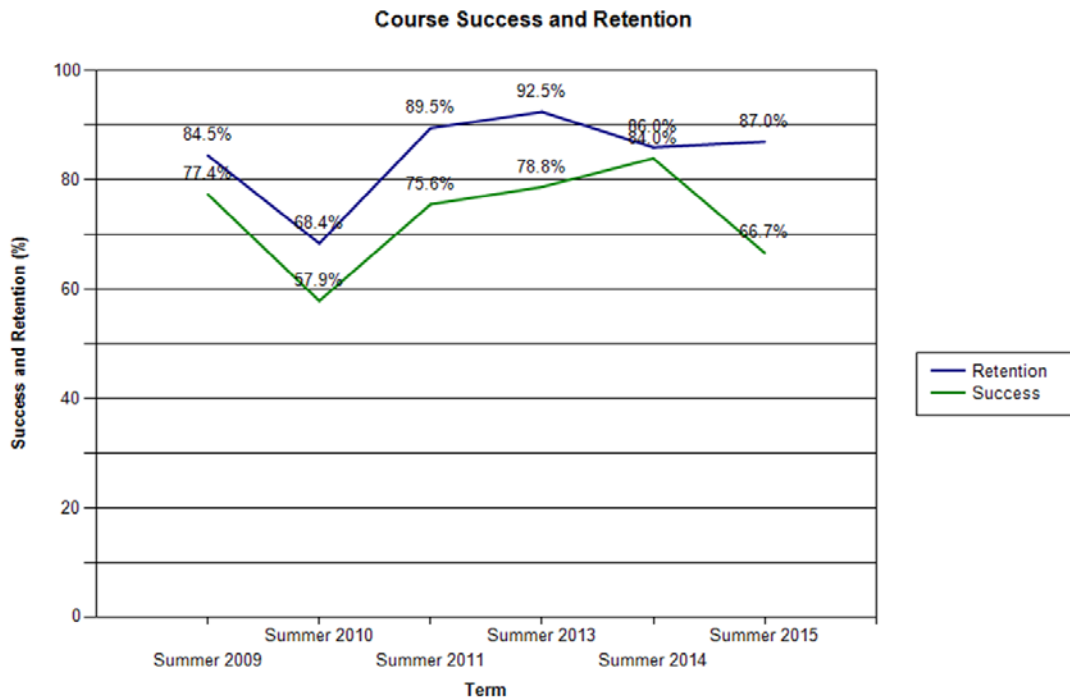


Humanities–Spring: Overall Student Success and Retention, Trends over time.



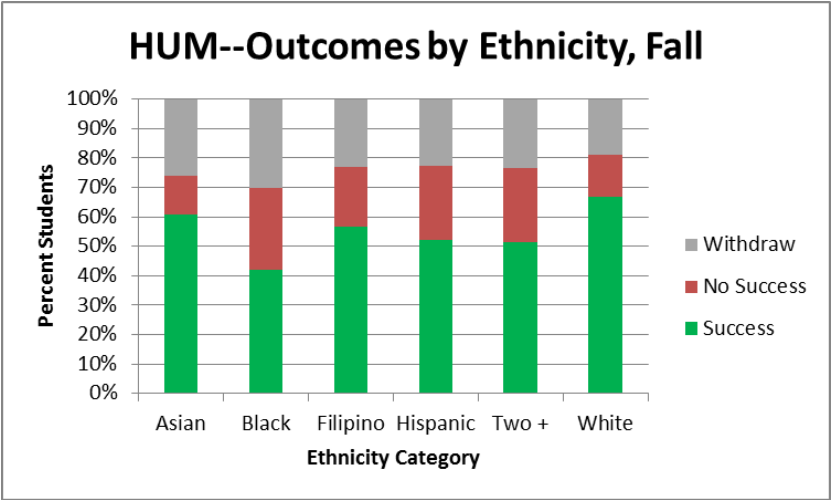
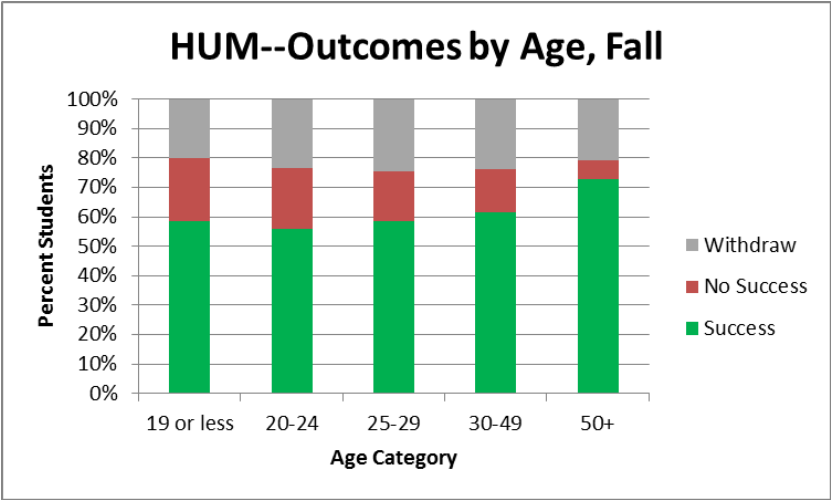
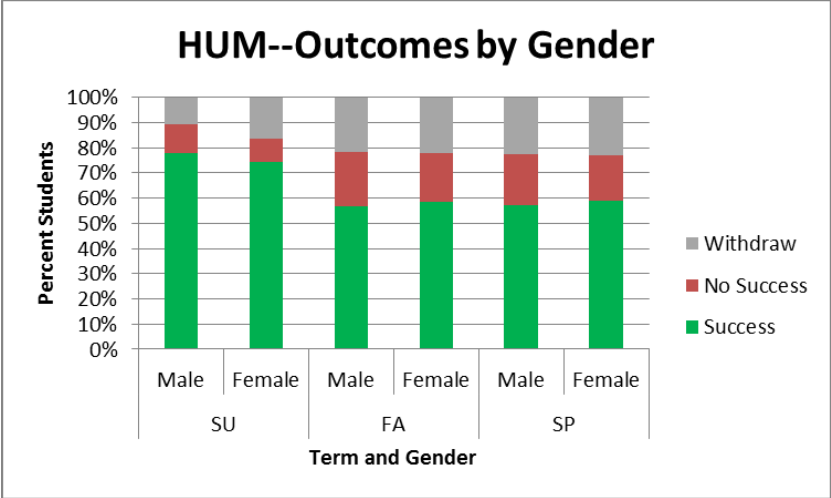


**Humanities–Summer: Overall Student Success and Retention, Trends over time.**

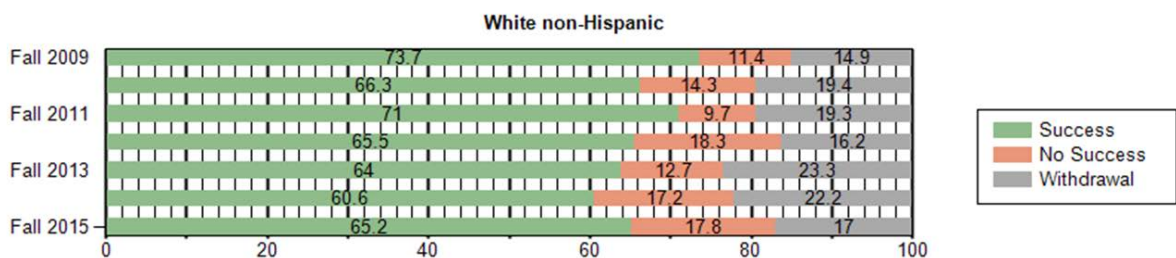
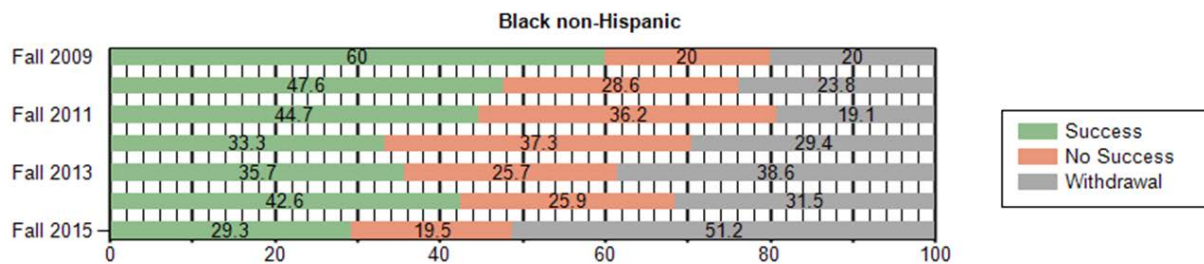
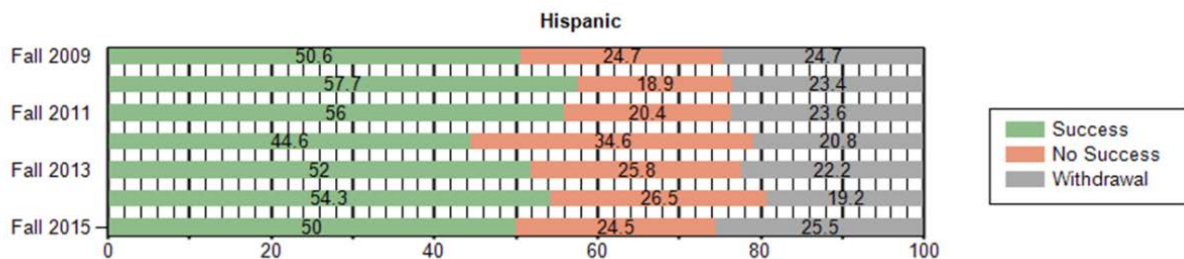
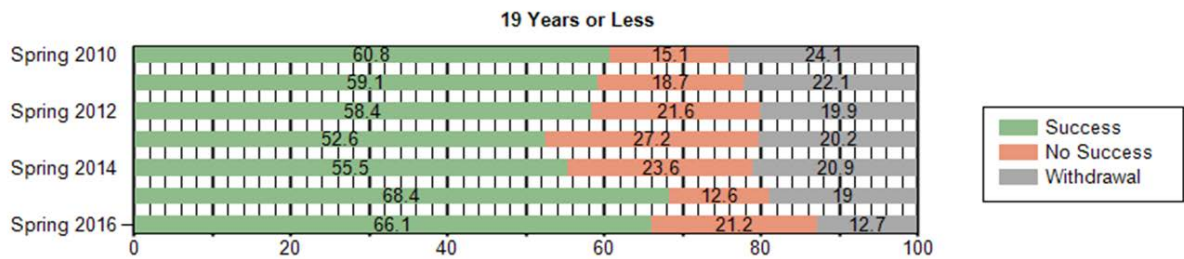


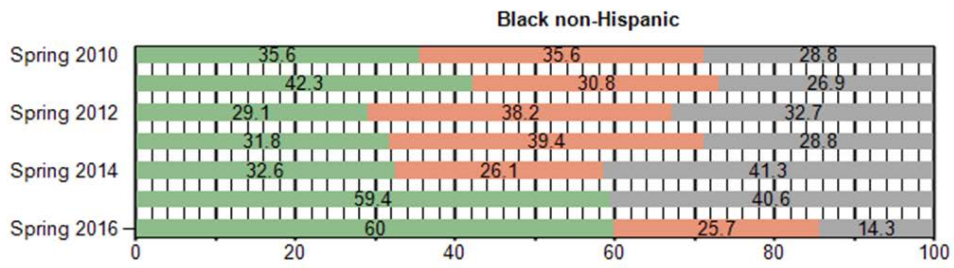
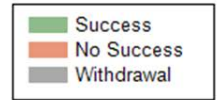
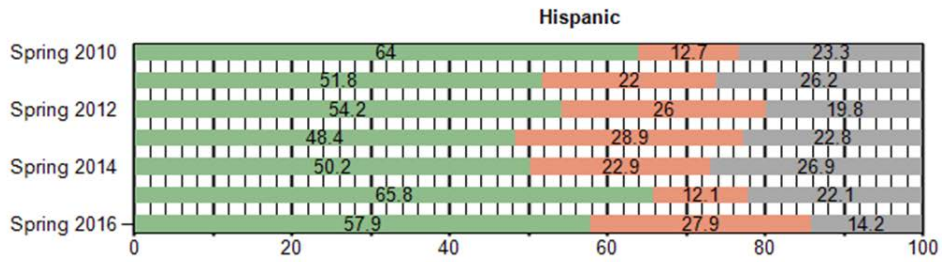
**Humanities–Disaggregated by Gender, Age & Ethnicity–Summed over review period.**

Overall success and retention rates are lower than the college targets in your department. Pacific Islander and AI/AN groups have less than ten students in some outcomes they are not shown on graphs. Summed outcomes for students across all program review periods are similar for fall and spring so only Fall data are shown for Age and Ethnicity data. There is no gap between male and female students in your department and the differences in age groups are similar for to the college. The equity gap between White and other ethnicities is larger than for other departments. Please directly address your plans to work on these different outcomes profiles in your program review discussion.



There are several changes over time in the Humanities data set so some of these graphs are shown below. In spring, the success of the youngest students has been increasing, but not in fall semesters. In Ethnicity data, there are different patterns over time for Black, Hispanic and White students so these graphs are included below both for spring and fall. Some of this variation is attributable to small sample sizes.





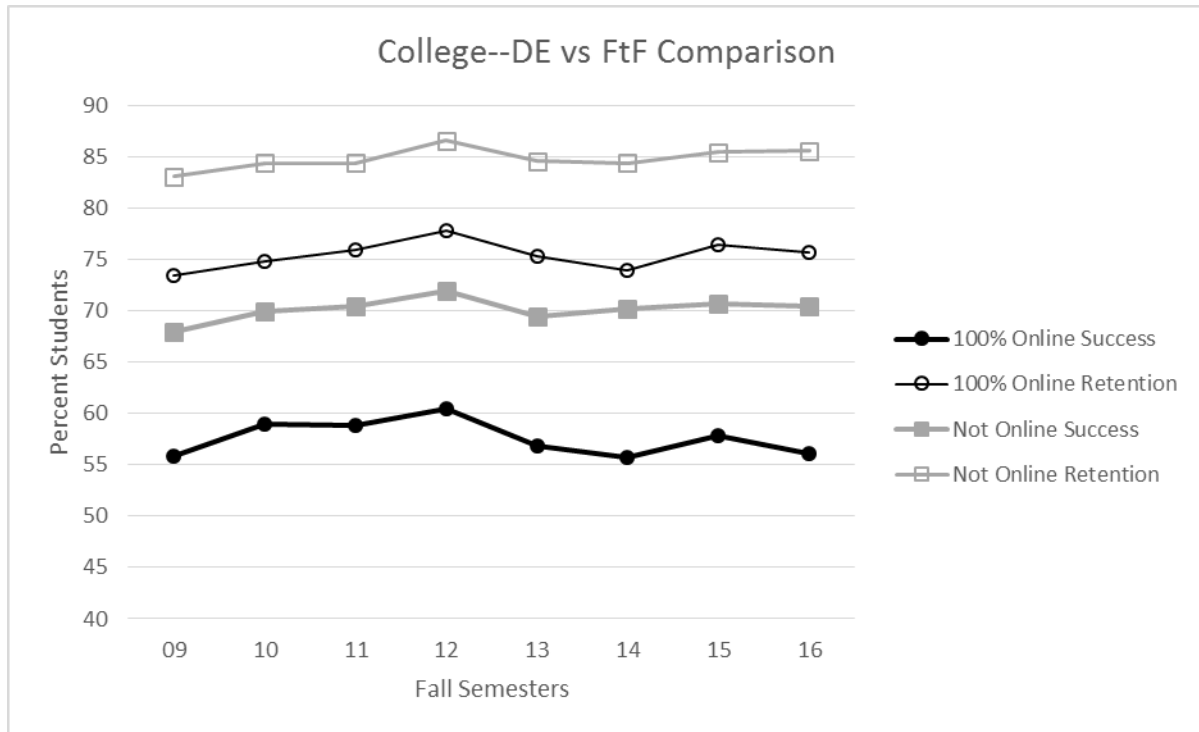
## College Comparison Data

The following graphs are provided to give you an idea of how your department data compares to the campus as a whole and other departments.

### Template Sections

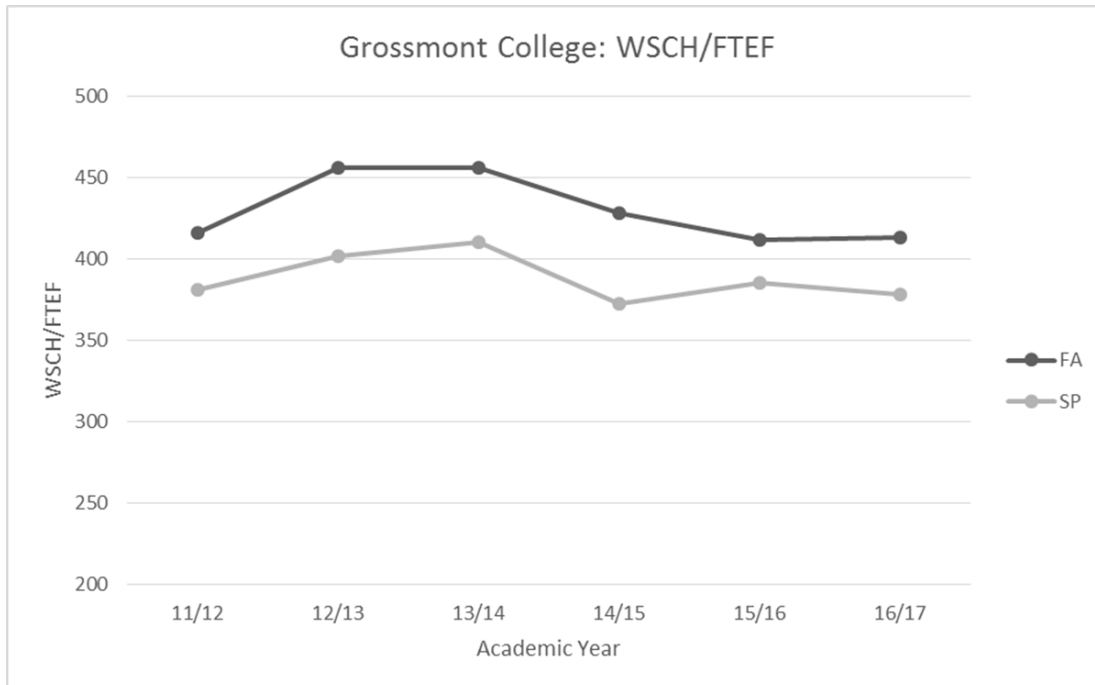
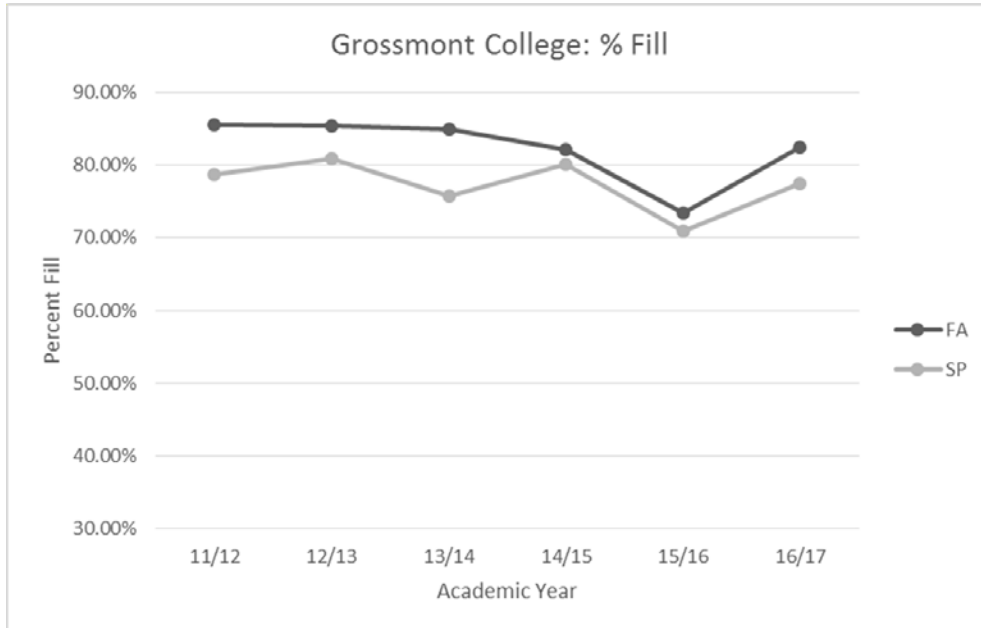
Section 2.5: Grade distributions for the college are shown in the summary graphs for your department.

Section 2.7: Distance Education course success and retention.



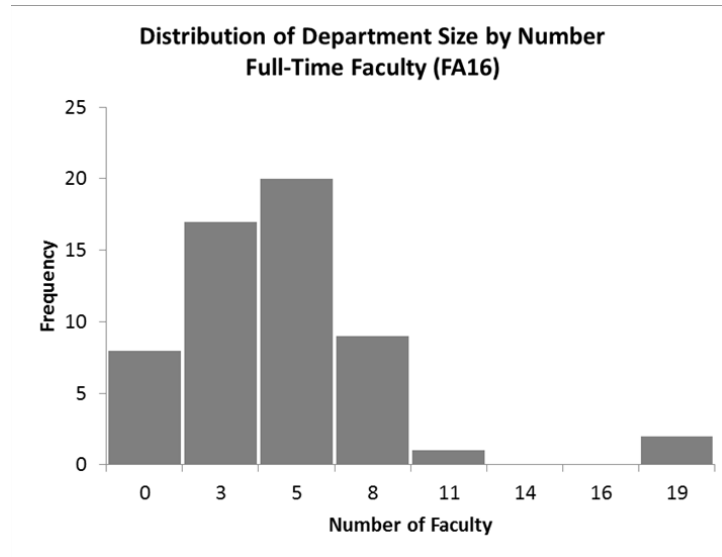
Section 8: Fiscal and Human Resources.

For **Efficiency** table, the following comparisons may be useful.

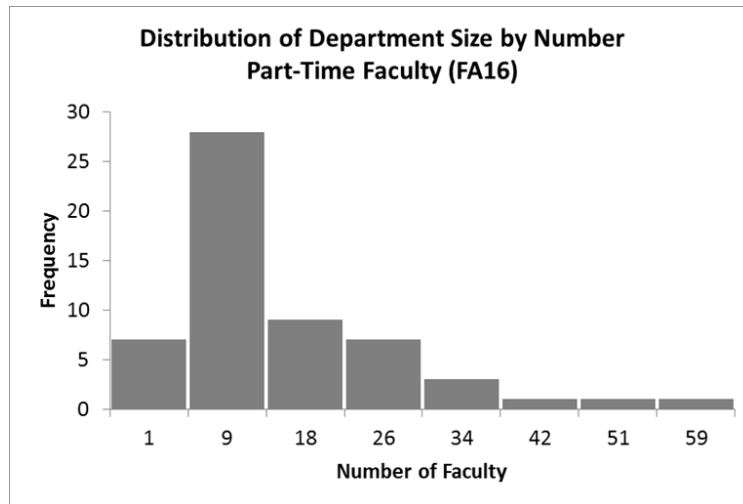


For the **Staffing** table, the following comparisons may be useful:

How large is my department in terms of **full**-time faculty compared to other departments around campus? Most discipline areas (by TOPS code) have about 5 full-time faculty but some have no full-time faculty, while English and Math are extremely large with close to twenty.



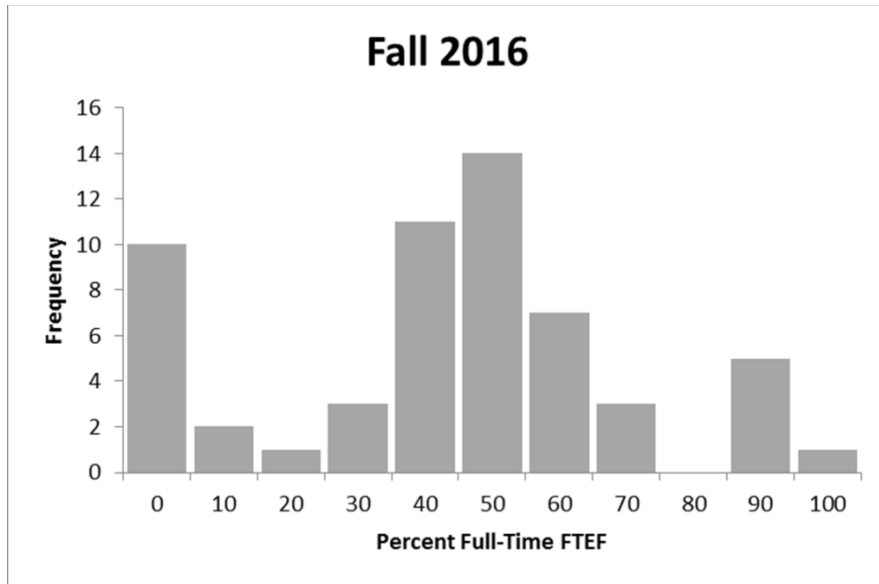
How large is my department in terms of **part**-time faculty compared to other departments around campus? Most discipline areas (by TOPS code) have about 9 part-time faculty but some have as few as one part-time faculty, while English and Math are extremely large with over fifty.



How does the number of part-timers relative to full-timers in my department compare to other departments? The ratio ranges from 1:1 to 9:1, with most departments between three and five to one (based on FA16). (This proportion is calculated by taking # PT/#FT from your Staffing table.) This concept is relevant if a department is interested in making an argument that the work load of department chairs/full-time faculty members is high based on the number of part-time faculty supervised.

How does the Full Time % FTEF in my department compare to other departments? A few small discipline areas have no full-time faculty or all full-time faculty members. Most departments have 40-60% of FTEF taught by full-time faculty.

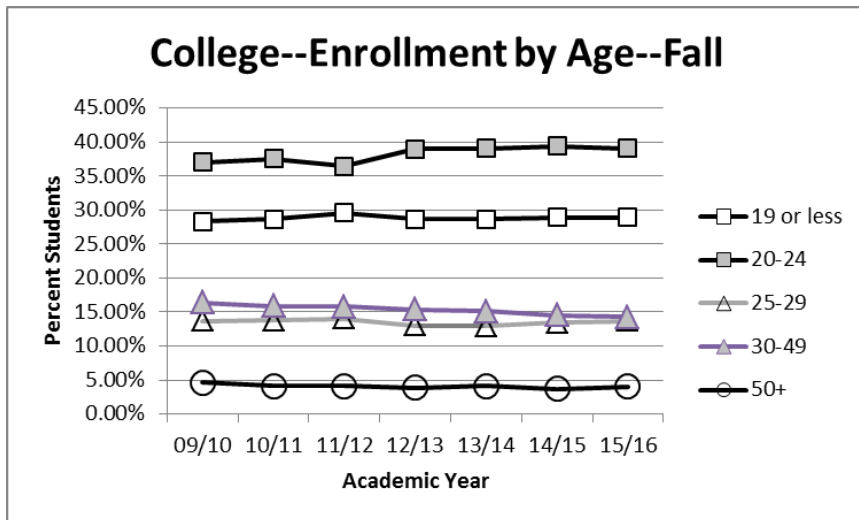
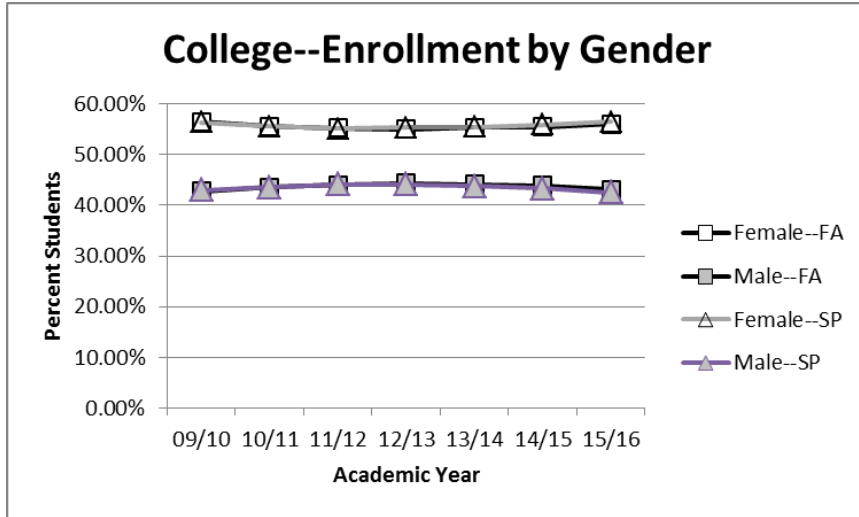


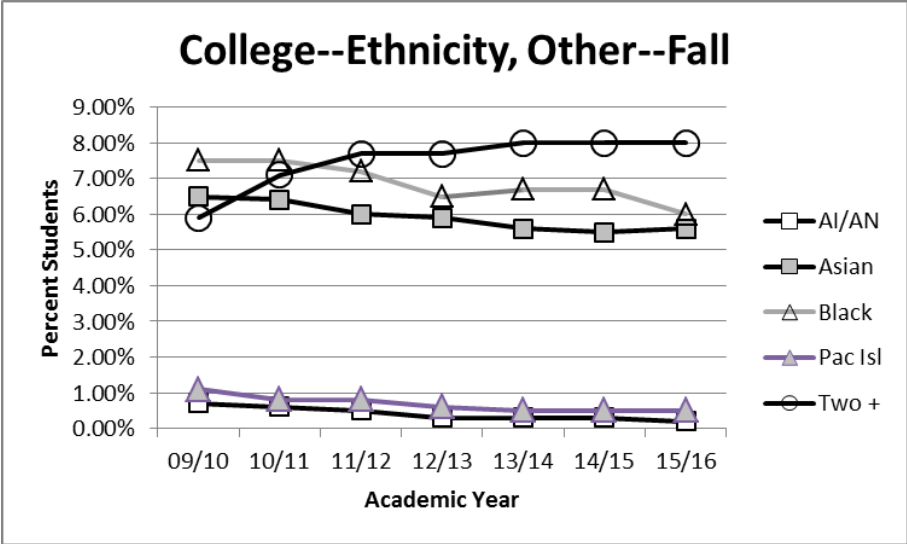
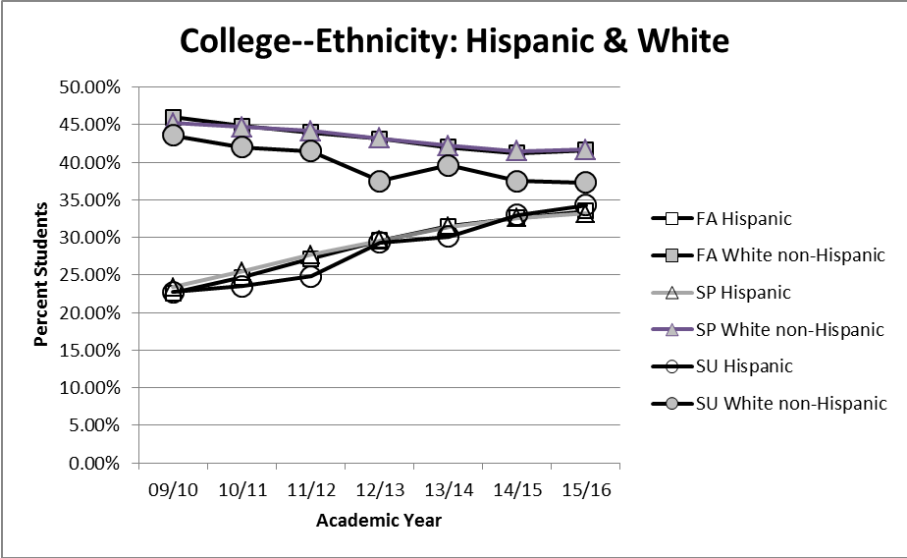


**APPENDICES**

**Grade Distributions—college data is included in your graphs!**

**Enrollment Disaggregated by Gender, Age and Ethnicity**



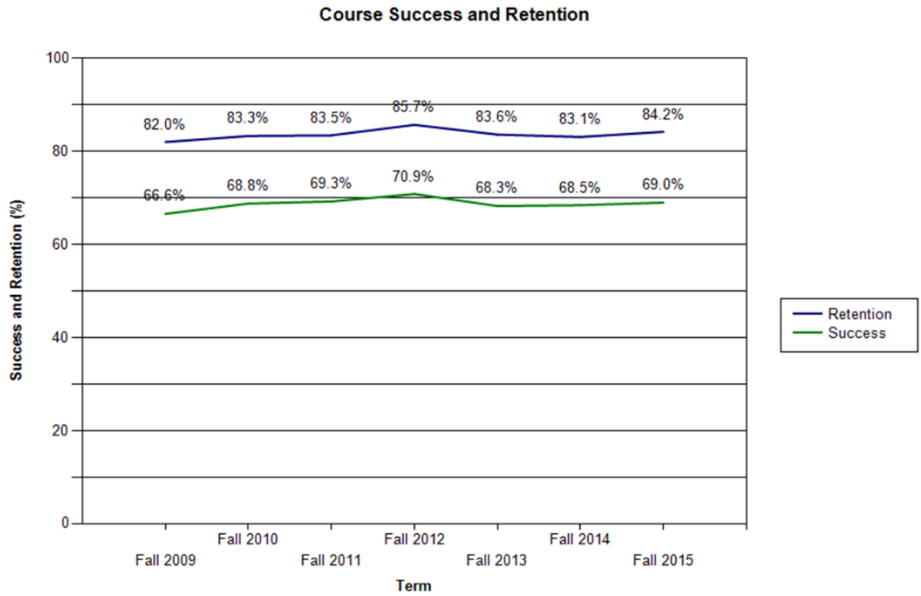


## Success and Retention

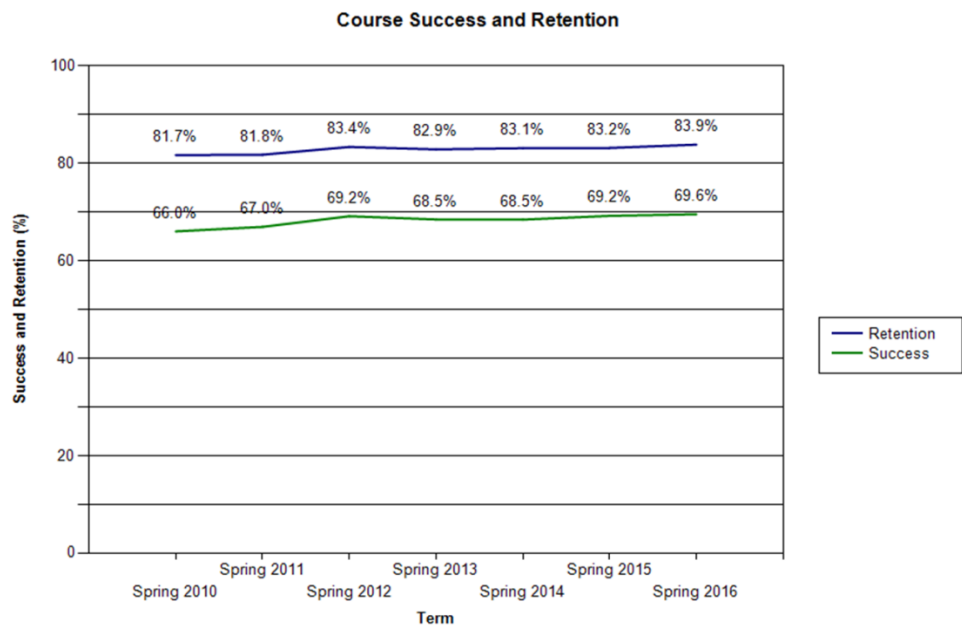
College 5-YR Averages: Success 69% and Retention 84%

College Targets: Success 75% and Retention 85%

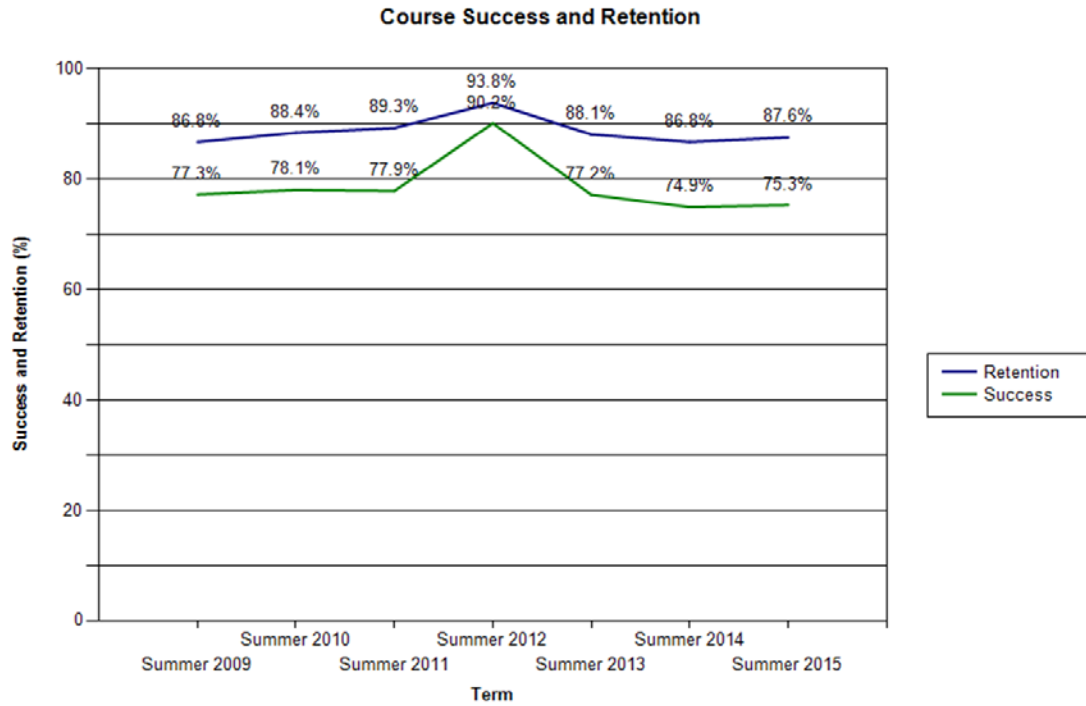
### College Overall: FALL



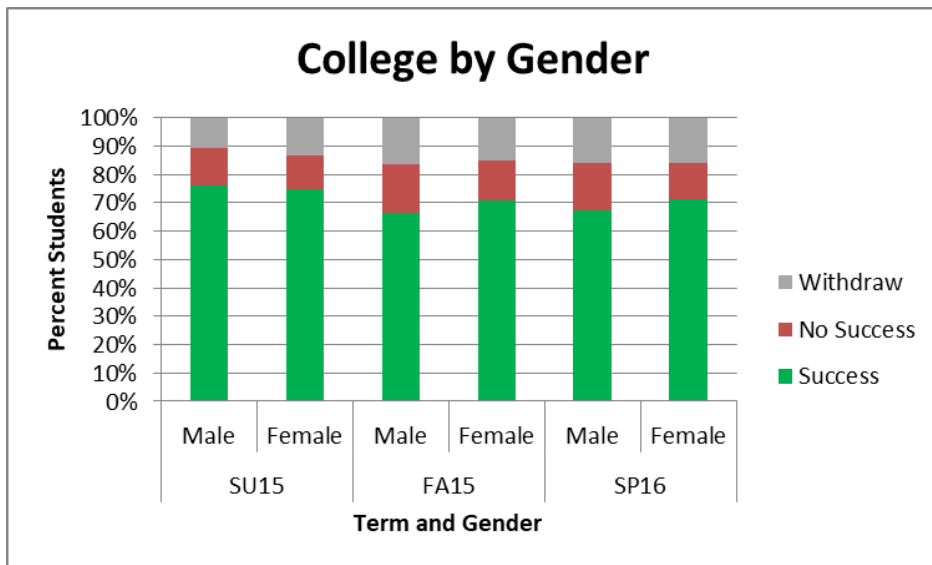
### College Overall: SPRING



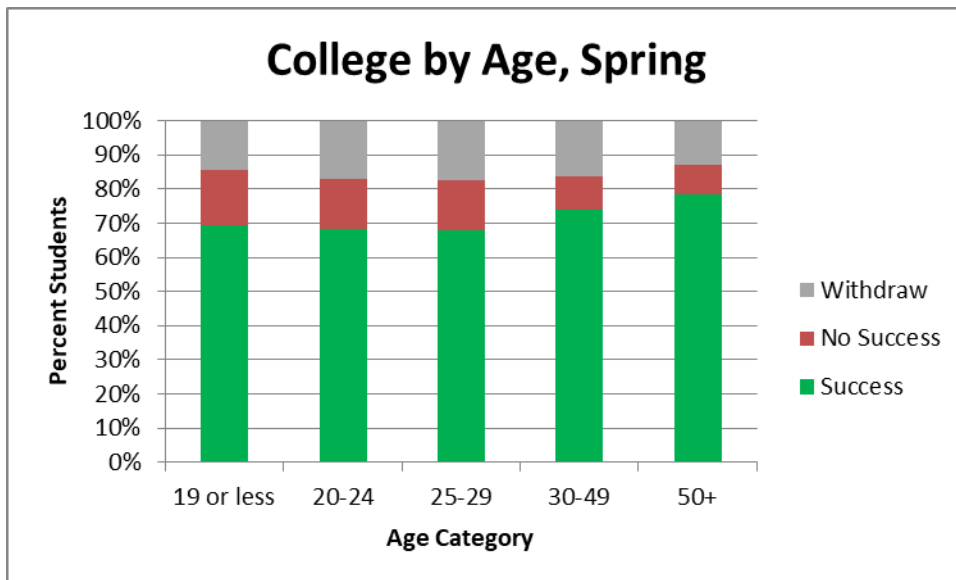
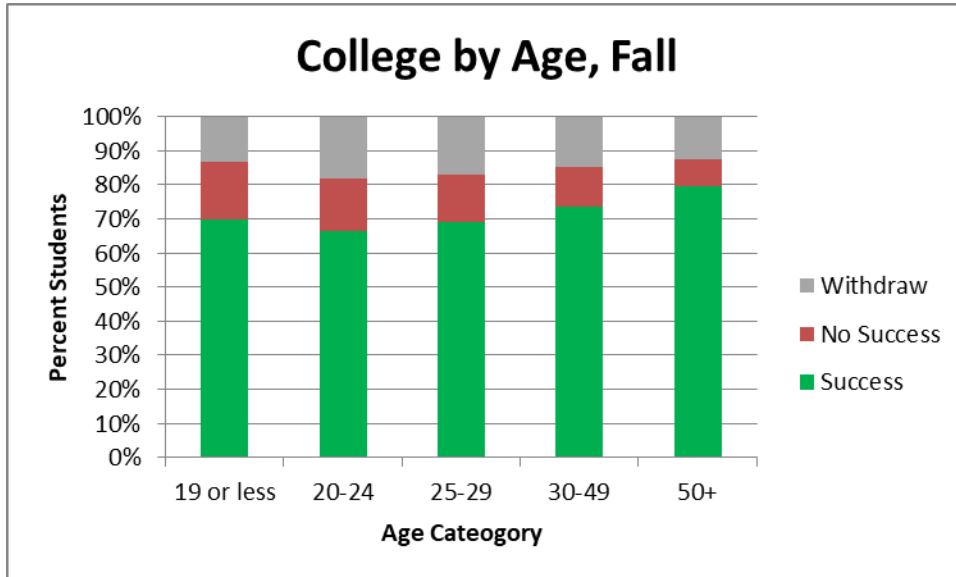
## College Overall: SUMMER



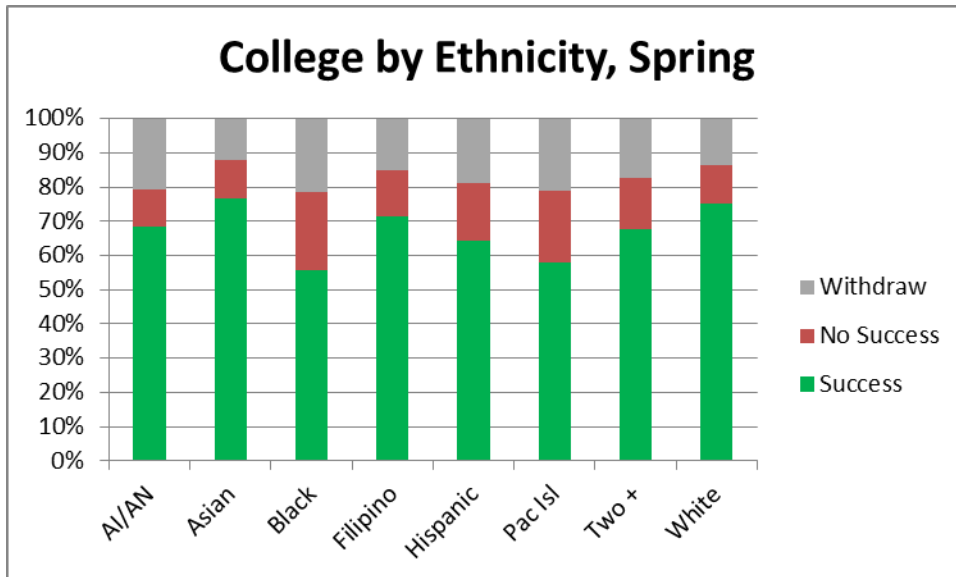
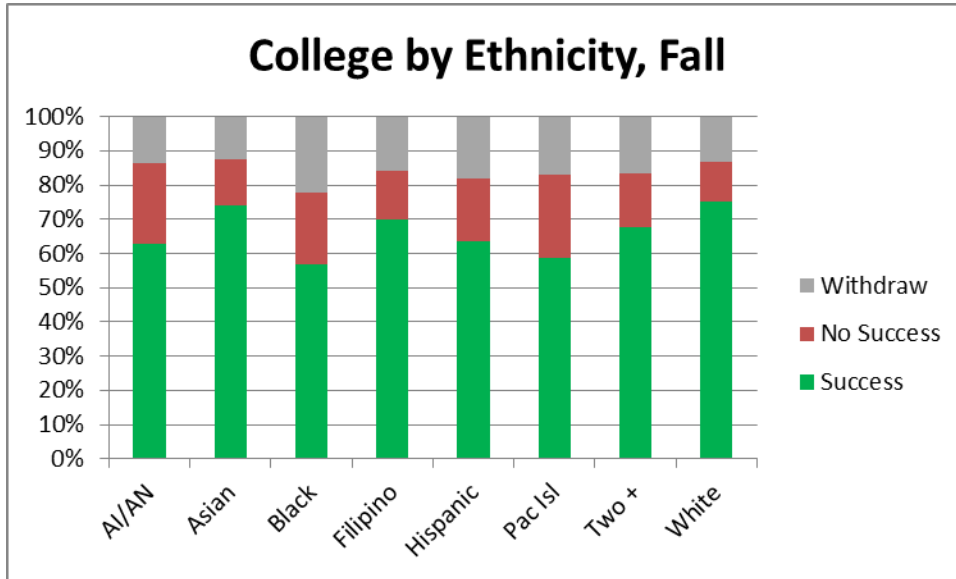
## College Disaggregated by Gender



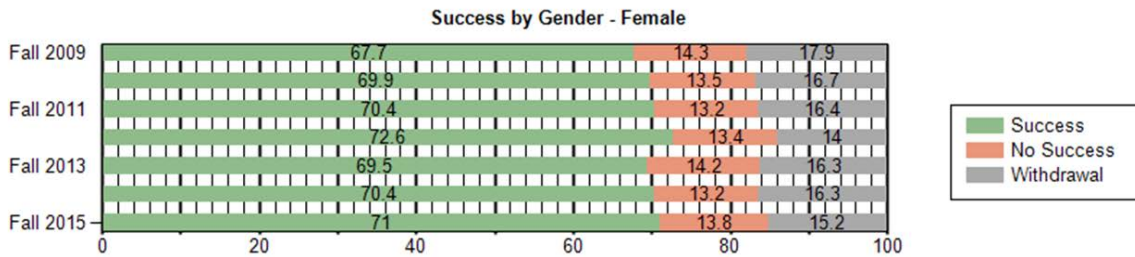
## College Disaggregated by Age



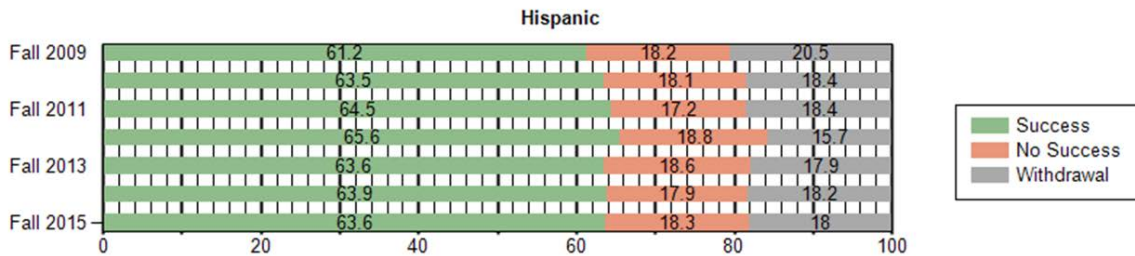
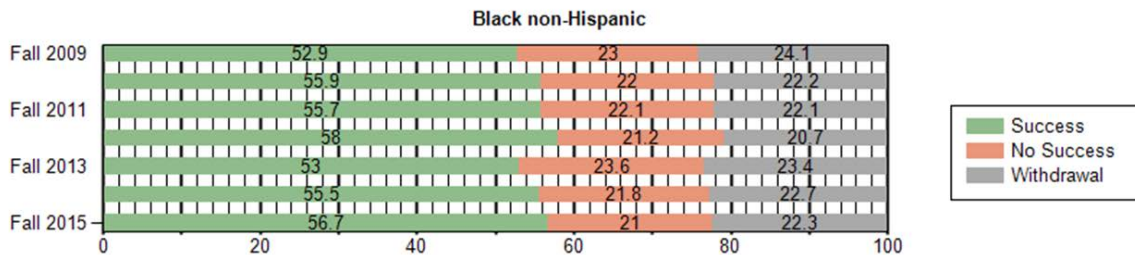
## College Disaggregated by Ethnicity



Student Success Data—Trends over Time (you will only see these graphs if there is any change over time in your data!)



There has possibly been a small increase in Female student success since 2009. 2012 was our peak year of student success and retention campus-wide.





**Appendix 4:**

**Humanities Review of SLO Assessment Reporting for  
Fall 2017 Program Review  
By Joan Ahrens, SLO Coordinator  
9-25-17**

SLO Cycles to be Included in This Report:

- Fall 2009 - Spring 2015 (Trac Dat will only have assessment results from 2012 on)\*
- Fall 2015 - Spring 2021 (All assessment results should be in Trac Dat)
- 199 and 299 courses are offered infrequently, so there may not be assessments recorded if the courses are not offered.  
TD = Trac Dat

**Humanities**

For program review, Joan Ahrens checked to make sure that the previous cycle's results were recorded, and she also checked to make sure that the current cycle is up to date (see note above\*). It doesn't appear that any assessment results have been recorded in Trac Dat for Humanities for the previous nor the current cycle. Moving forward, please note that for the purposes of continuous improvement, we need to assess regularly.

Course	SLO #	Comments
Hum 110	1	No results posted. TD indicates that assessment should have been conducted in Fall 2015.
Hum 120	1	No results posted. TD indicates that assessment should have been conducted in Fall 2015.
Hum 125	1	No results posted. TD indicates that assessment should have been conducted in Spring 2016.

Hum 130	1	No results posted. TD indicates that assessment should have been conducted in Fall 2016.
Hum 135	1	No results posted. TD indicates that assessment should have been conducted in Fall 2016.
Hum 160	1	No results posted. TD indicates that assessment should have been conducted in Spring 2016.
Hum 170	1	No results posted. TD indicates that assessment should have been conducted in Fall 2016.

**ART**

Course	SLO #	Comments
ART 100	2, 3, 4	Done.
ART 127	1 & 2	No results posted. TD indicates that assessment should have been conducted in Spring 2017.
ART 128	1 & 2	No results posted. TD indicates that assessment should have been conducted in Spring 2017.
ART 129	1 through 8	No results posted. TD indicates that assessment should have been conducted in Spring 2017.

ART 136	1 & 2	No results posted. TD indicates that assessment should have been conducted in Spring 2017.
ART 140	1 through 4	Done
ART 141	1 through 4	Done
ART 142	1 through 4	Done
ART 143	1 through 4	Done
ART 145	1 through 4	Done
ART 146	1 through 4	Done.
ART 147	1 through 4	Done
ART 171	1 & 2	No results posted. TD indicates that assessment should have been conducted in Spring 2017.
ART 226	2 & 3	No results posted. TD indicates that assessment should have been conducted in Spring 2017.
ART 227	1 & 2	No results posted. TD indicates that assessment should have been conducted in Spring 2017.

### **Photography Review of SLO Assessment Reporting for**

Course	SLO #	Comments
Phot 199, 252, 298, & 299	All SLOs for these courses	No results posted. TD indicates that assessment should have been conducted in Spring 2015 or Spring 2016.

## Appendix 4:

Course Outlines were last updated in the year stated.

HUM 110	December 2011
HUM 120	December 2011
HUM 125	December 2011
HUM 130	December 2011
HUM 135	December 2011
HUM 140	December 2016
HUM 160	December 2011
HUM 170	May 2012
HUM 194	April 2004
PHOT 150	December 2011
PHOT 151	December 2013
PHOT 152	May 2016
PHOT 154	December 2011
PHOT 166	December 2013
PHOT 252	December 2011

ART 100	May 2013
ART 120	April 2009
ART 121	May 2014
ART 124	May 2012
ART 125	May 2013
ART 126	May 2014
ART 127	May 2013
ART 128	May 2013
ART 129	May 2013
ART 130	May 2013
ART 131	May 2013
ART 132	May 2014
ART 133	May 2014
ART 136	May 2013
ART 140	May 2013
ART 141	May 2013

ART 142	May 2013
ART 143	May 2013
ART 145	May 2013
ART 146	May 2013
ART 147	May 2013
ART 171	May 2013
ART 172	May 2013
ART 175	May 2013
ART 177	May 2013
ART 184	May 2013
ART 189	April 2002
ART 220	May 2013
ART 226	May 2013
ART 227	April 2009
ART 229	May 2013
ART 230	May 2013
ART 231	May 2013
ART 240	May 2013
ART 280	May 2013
ART 281	May 2013
ART 282	May 2013
ART 283 ABCD	April 2007

## Appendix 4:

Date: October 9<sup>th</sup>, 2017

To: Marion De Koning, Visual Arts & Humanities Department Chair

From: M. Denise Aceves, Articulation Officer-Interim

Re: Visual Arts & Humanities • Program Review Checklist

In response to your request for articulation information, Visual Arts & Humanities courses at Grossmont College are well-articulated. They have been articulated with CSU, UC and Private/Independent Colleges in our service area and several other institutions throughout the state. All formal articulation with our public education partners can be found at *ASSIST.org*, which is the data base available to current and potential college students.

The process of articulation is two-fold. First, transferability must be established. A transferable course is one that is taken at a community college and can be used for unit credit at a university. The next step, is the articulation of courses deemed transferrable. Articulation is the formal, written agreement that identifies courses on a "sending" campus that are comparable or acceptable in lieu of specific course requirements at a "receiving" campus.

All of the courses in Visual Arts & Humanities are transferable to all 23 CSUs. Additionally, the large majority of courses in these disciplines are also transferrable to the UC System. Furthermore, courses in these disciplines have been widely evaluated by the CSU and UC systems to meet Arts & Humanities requirements for general education. All courses that have received transferability and additional designations are notated as such at the end of each course description in the Grossmont College Catalog. The courses with course to course articulation for major preparation can be found on *ASSIST.org*.

Articulation with our local four year partners is robust and Visual Arts & Humanities courses have high utility in major preparation. On the second page of this memo I have included links to major preparation from *ASSIST.org* where Visual Arts & Humanities could pursue additional articulation with our local CSUs and UC. I have also attached a counselor advising tool used for SDSU Art major preparation.

Articulation is facilitated with current, concise and thorough course outlines. It is imperative that the outlines and text books listed be current. The requirement that course outlines be updated every 5 years through the Grossmont College Curriculum process is vital. Students benefit from the many colleges and universities who have articulated our courses in Visual Arts & Humanities. Below I have listed the link to *The Course Outline of Record: A Curriculum Reference Guide Revisited*, a document adopted in Spring 2017, as well as the latest standards for IGETC and CSU GE Breadth notes.

### **Visual Arts & Humanities • Articulation with CSUs & UC**

#### ***San Diego State University***

Art Majors: See the attached information sheet on the Art BA major.

\*ART 104 is required as major preparation for 7 of the emphases. We currently do not have a course to course articulation for this course.

#### ***California State University, San Marcos***

Visual & Performing Arts: see major preparation information [here](#).

#### ***University of California San Diego***

Visual Arts: at UCSD there are several majors in this area, [here](#) is example of one where we could pursue articulation for a course(s).

### **Curriculum Resources**

- [The Course Outline of Record: A Curriculum Reference Guide Revisited](#)
- [Standards, Policies & Procedures for Intersegmental General Education Transfer Curriculum, Version 1.8](#)
- [Guiding Notes for General Education Course Reviewers](#)

## **Appendix 4:**

### **Grossmont College Library Resources for the Humanities**

#### **Periodicals**

The majority of the Grossmont College Library periodicals are available through subscription databases such as EBSCOhost, Gale, and ProQuest, which provides access to primary databases that cover a wide range of academic topics. Some of the periodicals in these databases are available full text, while others may only have abstracts and bibliographic information.

Among the subject specific databases in the field of Humanities are the Fine Arts and Humanities Collection which has over 100 full-text periodicals, Literary Reference Center and Literature Resource Center which are two databases with periodicals containing literary criticisms, and Religion and Philosophy Collection which covers biblical studies and political philosophy. Additionally, the library subscribes to ARTstor which is a searchable database of digital images.

#### **Media**

There are a number of ways to access the library's large media collection. First, the library has a substantial streaming video collection through databases such as Films on Demand, Intelcom, and Swank which have films related to the subject. Additionally, the library has a large physical DVD and video collection.

#### **Books**

The library has a large collection of books relevant to humanities. However, due to the cross-disciplinary nature of the field, information on the specific number of books related to Humanities cannot be provided.

In addition to the library's print reference collection there are also two online reference book collections that contain thousands of entries about the Humanities. These collections, or databases, are called "Gale Virtual Reference Library" and "Credo."

All electronic resources, whether books, journal articles, or media, can be accessed anytime anywhere.



## **Grossmont College Library Resources for the Visual Arts**

### **Books**

The library's N 1 through NX 820 call number section deals with the Visual Arts. This section has 3,425 print books, 553 electronic books, and 74 print reference books for a total of 4,052 books.

Print books are purchased using a complex allocation formula to ensure that departments get their "fair share" of the approximately \$28,000 annual library book budget. The allocation allows for a book budget of \$575 annually dedicated to the Visual Arts department.

There are also two online reference book collections that contain thousands of entries about the Visual Arts. These collections, or databases, are called "Gale Virtual Reference Library" and "Credo."

### **Periodicals**

The majority of the Grossmont College Library periodicals are available through subscription databases such as EBSCOhost, Gale, and ProQuest, which provides access to primary databases that cover many academic topics. Some of the periodicals in these databases are available full text, while others may only have abstracts and bibliographic information.

Among subject specific databases in the field are the Fine Arts and Humanities Collection which has over 100 full-text periodicals and ARTstor which is a searchable database of digital images.

In addition to our online databases, the library subscribes to print periodicals related to this subject. In total, the library has access to 478 periodicals via online databases.

### **Media**

There are a number of ways to access the library's large media collection. First, the library has a substantial streaming video collection through databases such as Films on Demand, Intelcom, and Swank which have films related to the subject. Additionally, the library has a large physical DVD and video collection with about 50 items within the subject.

All electronic resources, whether books, journal articles, or media, can be accessed anytime, anywhere.



# ACADEMIC PROGRAM REVIEW

## QUESTIONS/COMMENDATIONS AND RECOMMENDATIONS

### VISUAL ARTS & HUMANITIES

SECTION	QUESTIONS
1.1	<p>How does a Humanities degree differ from other degrees that are offered in the humanities disciplines, such as history and the arts?</p> <p>What specific data do you need concerning the courses that students take to satisfy their requirements for the AA General Studies degree?</p>
1.1	Why do you think traffic to the Hyde Art Gallery has increased so significantly? p. 7.
1.2	Do the courses in the AA in Humanities articulate to the local transfer institutions? If not, how does this encourage students to pursue a degree in Humanities at the four-year level p. 18?
2.1	How did a part-time instructor allow enrollment to dwindle in Art 138? Was was the specific issue? p. 23.
2.2	<p>What specific course modifications are expected for online courses? p.25 .</p> <p>Have you considered offering certificates in areas other than Photography, and would they be of value to students?</p>
2.3	<p>Do students participate in the recycling process? p.27</p> <p>How does the program determine the latest trends? p.29.</p>
2.4	<p>“Assessment practices vary, but are well defined and applied” - do you have specific examples of the practices of assessment?</p> <p>How do faculty use the course rubric to assess student competencies? p. 32</p> <p>Are student peer evaluations included as part of the formal grading for students?</p>
2.5	What can your department do to gain insight about what attracts students to your courses or programs? And what can/does your department do to gain insight about causes behind student retention and success? p. 35

## ACADEMIC PROGRAM REVIEW QUESTIONS/COMMENDATIONS AND RECOMMENDATIONS

2.6	<p>What strategies and/or professional development have you pursued to improve online course success rates?</p> <p>Has anyone in the department been trained on Canvas? p. 37.</p>
3.2	<p>Can you provide more information on why you have considered adding a prereq of Eng 110 for Art History? Details on how assessment has informed that possibility would be helpful here.</p> <p>Did assessment of student learning also help inform your discussion on the need for technology for Digital Arts and Photography? In other words, just a little more detail is needed here.</p>
4.2	<p>Can you provide details on how much storage space you need (Rm.27-208/24-276)?</p> <p>What does <i>lacking ventilation capacity</i> (Building 24/27) mean? Are there safety concerns regarding fumes, heat or other problems resulting from the poor ventilation?</p>
5.3	<p>What strategies have you tried to increase student success within humanities and Art History?</p>
5.4	<p>When was the last Art History student placed in an internship?</p> <p>Can you specify what specific awards students have earned in the community? When? Who? p. 63.</p>
6.1	<p>Can videos be used to provide tutoring resources for students outside of the classroom who are in studio classes? p. 69</p> <p>Are all student in all sections given the student services flyer, information about financial aid, scholarships and the Dreamkeepers fund?</p>
6.1	<p>Can you work with the Media Center and publishers to get your instructional DVD's digitized? p. 69.</p>
6.3	<p>Has the department looked into OER options to reduce the costs of textbooks? p. 74.</p>
7.1	<p>How have the faculty that have returned from sabbatical shared their knowledge to improve student experiences, courses, teaching, etc.?</p>

## ACADEMIC PROGRAM REVIEW QUESTIONS/COMMENDATIONS AND RECOMMENDATIONS

7.1	What aspects of your efforts toward outreach are off-campus and student led?
8.1	<p>In the past, your courses had higher fill % and the department overall had higher WSCH/FTEF. Although the college has lost enrollment recently, some departments have actively managed course offerings to keep courses full since 2013. What changes have you made in scheduling your offerings to address changes in student demand?</p> <p>The % fill is lowest in humanities courses currently. What are your department's plans for increasing the % fill in the Humanities courses? pg. 82. Nate.</p>
8.2	<p>Most departments with large class lectures cap at 50 students. Are there specific differences with VA &amp; Humanities courses that justify a lower cap for your program? If so, what are they?</p> <p>Updated analysis of Large:Small courses on efficiency sent to department. With smaller caps for large classes, you need to offer even more of the small classes per large class, and that ratio goes up even more when % fill is low. What is the ratio of lecture to studio courses in the department? How do you decide which ones to offer and how have you changed offerings recently? What effect has this had on efficiency? [Decreasing class caps to increase % fill does increase % fill but it decreases WSCH/FTEF so this is not a viable solution.]</p>
8.3	What are typical student costs for supplies?
8.5	Given that the college is in a period of economic stabilization, can your department elaborate on how the plans for expansion of digital arts will drive enrollment growth? Is there supporting data regarding student demand that would help support the department's goal towards this program direction. In other words, is there any opportunity for the department to grow enrollment in its current structure to obtain a full-time position for digital arts?
9.4	With regards to your program recommendations, please explain the different duties/roles of the classified staff technician (recommendation 4) vs. the Hyde Art Gallery Technician (recommendation 3) Studio Art technician (recommendation 6). Can one technician cover more than one area? p. 108.

# ACADEMIC PROGRAM REVIEW

## QUESTIONS/COMMENDATIONS AND RECOMMENDATIONS

## ACADEMIC PROGRAM REVIEW COMMITTEE SUMMARY EVALUATION

*The committee recommends maintaining this program. Following are the committee's specific commendations and recommendations.*

### **The Program Review Committee commends this department for:**

1. Adding a certificate in Photography and pursuing an AA in Humanities (1.1).
2. Extensive accomplishments and involvement by department faculty in the areas of:
  - a. **Outreach:**
    - i. Industry memberships, exhibit participation, publishing, and conference attendance, working with underserved populations (vets), grant writing and public engagement pg. 9 - 13.
    - ii. Continuous marketing efforts, including brochure distribution, website updates, exhibit and event attendance, Hyde Art Gallery) pg. 103.
  - b. **Student Engagement:**
    - i. Relevant topics in fieldwork/exhibitions and out-of-class events and activities (climate change, migrants, VETART, and community service learning activities) 8.4.
    - ii. Increasing traffic to the Hyde Art Gallery and receiving the Best Gallery in East County reader's poll - 2016 (1.1).
  - c. **Student Access:**
    - i. Meeting student needs by offering a variety of classes (Mon-Sat) to optimize classroom space/student demand (4.3).
3. Taking initiative on prior review recommendations, specifically recommendation four - improving transfer p. 18 - 20 (1.2).
4. Collaborating with counselling to promote the department (4.4 and 6.1).
5. A commitment to being an environmentally friendly department by employing reuse and recycling of materials to divert from waste streams and incorporating a sustainability ethic to students (5.3).

**The Committee recommends the following for this department:**

1. Meet with your Dean and ARC to discuss accommodation options for ARC students in studio environments, where more class time is needed. p. 71 (6.1).
2. Collaborate with the college Student Equity & Success task force on improving success rates for historically underrepresented groups, and students in general (2.5).
3. Complete professional development training to increase student success in online format courses (2.6).
4. Develop and distribute materials for the college-wide community that highlight career trends and options for Visual Arts & Humanities majors (6.1).
5. Meet with your Dean and ARC to discuss accommodation options for ARC students in studio environments (6.1).



GROSSMONT COLLEGE  
 SPRING 2018 - VISUAL ARTS & HUMANITIES

Academic Year	Fall		Spring		Committee Recommendation
	% Fill	WSCH/FTEF	% Fill	WSCH/FTEF	
2015-16	81.7%	460.1	83.7%	446.1	Maintain
2014-15	80.1%	450.0	77.8%	432.1	
2013-14	92.0%	512.5	84.0%	458.2	
2012-13	103.3%	548.8	93.9%	513.0	
2011-12	103.1%	535.0	98.4%	509.7	

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College President

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Department Chair

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Academic Program Review Chair