Comprehensive Instructional Program Review Criteria- 2017/2018

Note to Preparers:

Please complete this form that includes the Program Review criteria for the comprehensive instructional program review. One of the major functions of Program Review is to ensure that all work units of the Evergreen Valley College are aligned with its goals. The college's goals are set forth in its Mission and Strategic Initiatives, which are expressed in the narrative below.

Program relevant data sets are provided- via email- by the campus researcher or the Dean of Research, Planning and Institutional Effectiveness. Please see your Dean if you need additional help.

Additional information, including a submission timeline (**Due December 1st for feedback)** and samples of recent Program Reviews, are available on the college website http://www.evc.edu/discover-evc/institutional-effectiveness/program-review. If you have any questions, please feel free to contact any member of EVC's Institutional Effectiveness Committee (IEC).

After your submission to IEC, members of the committee will provide feedback to assist you in preparing a final version. The review committee will consist of IEC members and an optional external reader of your choice. The review committee will make a recommendation and your Program Review will precede to College Council and the EVC President for his/her final approval. Completed/approved Program Reviews will be eligible to participate in resource allocation through the College Budget Committee.

Evergreen Valley College's Mission:

With equity, opportunity and social justice as our guiding principles, Evergreen Valley College's mission is to empower and prepare students from diverse backgrounds to succeed academically, and to be civically responsible global citizens.

Strategic Initiatives:

1. Student-Centered: We provide access to quality and efficient programs and services to ensure student success. Areas of focus are:
   - Access
   - Curriculum and programs
   - Services
2. Community Engagement: We will transform the college image and enhance partnerships with community, business and educational institutions.
   Areas of focus are:
   - Increase visibility
   - Develop strategic partnerships
   - Building campus community
3. Organizational Transformation: We create a trusting environment where everyone is valued and empowered. Areas of focus are:
   - Communication
   - Employee development
   - Transparent Infrastructure

Department/Program Name: Art

Year of Last Comprehensive Review: 2012

Year of Last Mini Review, if applicable:

Preparers' Name(s): Rachel Lazo, Sylvia Min

Area Dean: Sean Abel

Overview of the Department/Program

1. **Provide a brief summary of your program. Please include a brief history and discuss any factors that have been important to the program's development.**

   The EVC Art Program provides a pathway for students to become professional artists, arts administrators, designers, and educators. Courses include studio art courses, where students are engaged in hands-on art and design processes, and art history courses that provide a historical foundation of the visual arts. The Program is made up of five disciplines: 2D Arts, 3D Arts, Design/Digital Media, Metalsmithing, and Art History.

   The EVC Art Program has existed for at least 40 years dating back to the nascent years of the college. Most of our students are art majors planning to transfer to 4-year art programs. Another large population is non-art majors taking art classes as an elective. We have many "gateway" students, which includes recent immigrants, students with developing English-language skills, first time college students, and students with physical and learning disabilities. We also provide opportunities for the life-long learner and personal enrichment population, as well as career enhancement and job placement students.

   In addition to providing a broad spectrum of classes and several degree options, the Art Department provides many opportunities for students to have "real world" professional art and design experiences. The EVC Art Gallery provides exhibition opportunities for students, as well as brings local, national, and international artists to EVC. The student club, the Art & Design Organization, allows students to implement their own ideas and take leadership positions to promote art and design while developing a sense of community in the arts. Students are involved in professional art, design, and digital media projects, such as national competitions, ad campaigns for the VTA and local publications, and graphic design and mural projects. The Art Program engenders community partnerships with internships, design projects and exhibitions in organizations like the Evergreen Community Center and O'Connor Hospital. Faculty arrange for field trips and guest speakers to immerse students in real-world examples.

   We currently have two full-time faculty in 2D Arts and Design/Digital Media, and eight part-time faculty teaching a total of 29 sections of classes per year. We "lost" a full-time faculty in 3D Art/Jewelry in 2010 and have not been awarded a replacement for that position.

   The philosophy of the Art Program embraces diversity, the creativity of the individual, professionalism, collaboration, the interdisciplinary nature of art and design, disciplined problem-solving processes, the significance of art and design in world cultures, and critical thinking.

2. **Please provide an update on the program's progress in achieving the goals (3 years) set during the last comprehensive program review.**

   The last comprehensive Program Review for the Art Department was in 2012. Below are the key goals and outcomes:

   a. <u>Problems with Facilities</u>: The Visual Arts Building was erected in 2009 and there were many issues with the facilities not being completely set up and other safety issues. Problems and solutions were identified in the 2012 Program Review. Faculty have been requesting district assistance in completing the work. We have been able to accomplish some of the items, such as getting the Stop Saw set up, and purchasing fume extractors for the torch room. However, there are many unresolved issues despite faculty continued requests. Outstanding issues are outlined in Part H: Future Needs and Resource Allocation Request section below.

   b. <u>Updates to Programs, Courses and Articulation</u>: The Department has been exceeding its goals in this area. Ten courses have been updated to align with the State C-ID models. Updates to the AS in Studio Arts 2D Emphasis and Graphic Design Emphasis have also been updated.

   c. <u>Expanded Programs and Courses in Digital Media, Art History, Sculpture and Metalsmithing</u>: A new AA-T in Studio arts was submitted to the State in 2015. A new AA in Studio Arts and a Certificate in Specialization in Small Metal Arts are currently in the review process. New courses were written, such as Art 096 History of Asian Art, Art 076A Portfolio Preparation, Art 032 Photoshop, Art 066 Introduction to Metalsmithing, and Art 062A Watercolor I. Further details of program and course develop are outlined in Part B: Curriculum section below.

   d. <u>Full-Time Faculty Hires in 3D/Metalsmithing, Digital Media and Art History</u>: We acquired a new full-time faculty in Design/Digital Media.

   e. <u>Art Gallery Coordinator or Director Position</u>: There has been no progress in achieving a paying position. Art Gallery coordination is done on a volunteer basis by Art Department faculty. Student assistants are filled through Federal Work Study, Service Learning, and student volunteers.

3. Please state any recent accomplishments for your program and show how it contributes to the College's mission and success.

   a. We have updated and developed new degrees and certificates to provide quality and efficient programs for students to obtain their academic and professional goals. We submitted a AA-T in Studio Arts in 2015 to the State (still pending), developed a new AA in Studio Arts degree, created a Certificate of Specialization in Small Metal Arts, created new courses such as Art 076A Portfolio Preparation, Art 039 Intro to Digital Video, Art 066/067/069/075 Metalsmithing courses, and updated all eligible courses for C-ID approval.

   b. We have provided many professional opportunities for students to better prepare them for success in their continued education and careers. Students have participated in professional graphic design competitions, VTA ad campaign, music video competition, O'Connor Hospital exhibitions, Annual Juried Student Art Exhibition, Alumni Art Exhibition, guest speakers, and field trips. Not only do these opportunities prepare students to succeed, they engender civility and foster community partnerships.

   c. We acquired new full-time faculty in Design/Digital Media. This position allows us to develop the Graphic Design and Digital Media programs to better fit the needs of our students.

d. Faculty are actively involved in shared governance and campus life, helping to build campus community and building a more robust and efficient college. Rachel Lazo is on the division level curriculum committee and also serves as the division representative on the All College Curriculum Committee. Rachel also coordinates the Art Gallery exhibitions and events and is faculty advisor to the Art Club. Sylvia Min is co-chair of the Technology Committee and advocates for 508 compliance on behalf of students with disabilities. She also coordinates many graphic design and digital media projects with the students for the college's benefit.

e. Faculty have worked hard to improve safety, facilities and access for students. Sylvia Min has requested updating the Adobe Creative Suite software to the Adobe Creative Cloud software for the graphic design and digital media students in the computer labs on campus. Rachel Lazo coordinated getting equipment that was still crated since 2009 set up in the labs, and is still coordinating with the college and district to finish the set up of labs to meet the needs of course objectives and SLOs.

4. Please describe where you would like your program to be three years from now (program goals) and how these support the college mission, strategic initiatives and student success.

a. Further program growth. Updating and refreshing our courses and degrees will help students to be academically and professionally prepared. Plans include the following:
   i. Develop new courses and degrees in Digital Media and Graphic Design
   ii. Develop non-credit courses
   iii. Develop certificates of specialization and/or achievement
   iv. Expand course offerings in Sculpture
   v. Expand course offerings in Art History / Visual Culture

b. New art disciplines in Ceramics and Digital Fabrication. These two areas of art and design will modernize the program and answer the needs of the community. New disciplines will require new facilities, equipment, staff and faculty, as well as curriculum and programs.

c. New adjunct faculty for Design and Digital Media and new full-time faculty in Sculpture/Metalsmithing and Art History. New adjunct faculty will be needed to teach courses in Graphic Design and Digital Media as more courses are added to the curriculum. Full-time faculty will maintain and grow these programs to better meet the needs of our students and support student academic goals. Full-time faculty in Ceramics, a technician in Ceramics, and faculty in Digital Fabrication would also be needed when those new disciplines are developed.

d. Updating the tools and equipment. To be a viable program, students need to gain skills in using equipment and tools that are used in industry today. This includes updating the computers, printers, scanners, and updating audio and video recording equipment such video cameras and microphones.

e. Updating software to remain current on an on-going basis. It is imperative that students train on software programs that are industry standard to prepare them for academic and professional success. Faculty will work on finding a solution for ongoing software upgrading needs and student access issues.

PART A: Program Effectiveness and student success- please note that the Excel data workbook you received from the Research Office will be needed to complete this section. With each of the data elements, the underlined header corresponds with the name of the tab on the data spreadsheet to indicate where you will locate the data.

1. Program Set Standards (Summary Tab)

Overall, EVC's Institution Set Standard for success rate is **64%**, and the aspirational goal for student success is **71%**

Success Rate (completion with "C" or better)	Program	EVC	Program Set Standard (established during last comprehensive PR)	Program Success Goal (new)
F'11-F'16 average	**76%**	71.23%	n/a	69%

Program Set Standard: It is recommended that programs identify a success standard. This standard should reflect the *baseline* success rate.

Recommendation: 90% of the 5 year average success rate could be your program standard (average x 0.9).

Program Success Goal: It is recommended that programs identify a success goal. This goal should reflect the success rate to which your program *aspires*.

a)	Is your program success rate higher or lower than the campus?	higher

b)	Is your success rate is higher than the campus, how are you helping students succeed in and outside the classroom? If your program success rate is lower, what are some strategies your program is implementing to improve? • Excellence in teaching • Department culture of support and community • Individualized instruction • Continuation of concepts and techniques across courses • Emphasis on skill building, critical thinking, design problem-solving, critical analysis, self-reflection, professionalism, and self expression • Extra curricular activities, such as field trips, art gallery exhibitions of professional artists and designers, guest speakers, art club activities, real-world experience
c)	Is the current program success rate higher than the program set standard? Higher
d)	How close is the program to meeting the program success goal? The program exceeds its success goal
e)	Are these measures (program set standard and program success goal) still current/accurate? If not, please describe here and reset the standards. Accurate.

2. Success Rate ("C" or better)-average F11- F16

	Program (average total enrolled students/Success Rate)	
Success Rates: **Measures by IPEDs**		EVC

American Indian	3/**91.4%**	110/**75.6%**
Asian	288/ **81.3%**	9,599/**77.2%**
Black or African American	15/**61.5%**	661/**60.4%**
Hawaiian/Pacific Islander	3/**68.5%**	131/**65.4%**
Hispanic	245/**70.5%**	8,890/**64.6%**
Two or More Races	22/**72.6%**	562/**67.5%**
Unknown	54/ **75.0%**	2,210/**74%**
White	53/ **78.8%**	1,623/**74.4%**

Success Rates: **Measures by Gender**	Program (average total enrolled students/Success Rate)	EVC
Female	**326 /78.6%**	12,535/**72.9%**
Male	**301/73.0%**	11,195/**69.4%**
No Value Entered	**1 /75.0%**	60/**78.9%**

Success Rates: **Measures by Age**	Program (total enrolled students/Success Rate)	EVC
17 & Below	**192/79.33%**	512/**79.6%**
18-24	**5166/73.77%**	15,569/**68%**
25-39	**1153/76.90%**	5,012/**74.7%**
40 & Over	**1013/86.55%**	2670/**82%**
Unknown	**6/80.00%**	12/**74.6%**

a. With respect to success rates, how are your program success rates similar to or different from the rest of the campus? What equity gaps have you identified?

The Art Program success rates are the same or above the rest of the overall campus success rates.

The largest populations we serve are Asian and Hispanic. We have slightly more female students than male. Most students are between the ages of 18-24, however, we have a significant number of students in both 25-39 and 40 and over age groups as well.

b. If equity gaps for success are identified, what interventions will be implemented in the program to address these equity gaps? Please include a timeline of implementation and reassessment.

The Art Department can implement the following to address the equity gaps:
- Continue to use Early Alert process to provide the opportunity for students to get support early in the semester
- Continue to provide examples, exhibitions and projects that are inclusive of diverse groups of people. When students see people like themselves successful in the arts, that gives students encouragement and they can envision themselves succeeding.

- Continue to encourage students to participate in Art Club, art exhibitions and other outside-of-classroom activities to allow students to feel like they are a part and invested in the art community.
- Continued mentorship and advising

c. With respect to disaggregated success rates (ethnicity/race, gender and age), how did the students do in reaching your program set standard for student success? How about reaching the program success goal?

Male and female success rates are above the Art Department Program success goal.
The age group of 18-24 is 1% below the Art Department Program success goal.
The IPEDs groups that are below the Art Department Program success goal are:
- Black/African American by 8.6%
- Hawaiian/Pacific Islander by 3.6%
- Hispanic by 4.4%
- Two or more races by 1.5%

Black/African American group has the highest percentage below the success goal at 8.6%. To assist with engagement and retention, faculty are inclusive of a wide diversity of artists whom we present as examples. Faculty will continue using diverse examples and will continue using the Early Alert program to assist with retention.

d. If your program offers course sections fully online, please contact the EVC Dean of Research, Planning and Institutional Effectiveness to get a student success report on the online sections. Then discuss the success of fully online sections verses face to face sections.

Art 090 Art Appreciation and Art 092 Art History Renaissance to Gothic are offered as fully on-line courses, 1 section of each every semester and during intersession and summer sessions.

Retention rates are very high, with some groups averaging 100% retention. However with the high retention rates comes lower success rates, as students who are struggling academically are not dropping the courses before the W deadline. All groups are lower than the Art Department Program success goal of 69%, with the exception of the "Unknown" (did not declare a race/ethnicity) group, which is higher at 73.6%.

To improve the success rates, faculty who teach the online courses can initiate discussions with individual students and perhaps utilize the late deadlines which instructors can drop students who have stopped submitting work in their online course.

3. Program Awards- if applicable

If the classes in your program lead to a degree or certificate, please visit DataMart and indicate how many degrees/certificates were awarded in your program: http://datamart.cccco.edu/Outcomes/Program_Awards.aspx

You will need to select drop down menus as shown below and then "select program type by major of study" (for example, select Legal for paralegal studies).

Then at the bottom of the report, select the box "program type- four digits TOP", then update report to get program specific information.

Degree Type:	Number of Awards (2015-2016)
AA	
AS	**7**
AS-T	
AA-T	
Certificate 12-18 units	
Discussion:	

4. Student Enrollment Types (average F11-F16)

Day or Evening Student	Program average Headcount	Pct of Total	EVC- average Headcount/Pct Total
Day	3280	50.185	4,106/**46.3%**
Day & Evening	2757	42.2201	3,486/**39.2%**
Evening	356	5.3951	1,116/**12.6%**
Unknown	138	2.1998	171/**1.9%**

Academic Load	Program average Headcount	Pct of Total	EVC average Headcount/Pct Total*
Full Time	3409	51.8449	3,102/**34.6%**
Half Time or less than half time	3108	47.53	5,797/ **64.8%**

*Note: No reported here are overload/withdrawn to equal 100%

5. Student Demographics- Headcount (average F11-F16)

Program Total Headcount		Pct change year to year	
Gender	**Headcount**	**Pct of Total**	**EVC Headcount/Pct Total**
Female	3382	51.9556	4,776/**53.8%**
Male	3135	47.82223	4,082/**46%**
No Value Entered	14	.02221	24/**0.3%**
Age	**Headcount**	**Pct of Total**	**EVC Headcount/Pct Total**
17 & Below	321	4.9802945	436/**4.9%**
18-24	4460	67.889593	5,358/**60.3%**
25-39	926	14.2511936	2,091/**23.5%**
40 & Over	817	12.7674308	994/**11.2%**
Unknown	7	0.1114881	9/**0.10%**
IPEDs (Race Ethnic Classification)	**Headcount**	**Pct of Total**	**EVC Headcount/Pct Total**
American Indian	33	0.52%	42/**0.47%**
Asian	2675	41.01%	3,546/**40%**
Black or African American	142	2.17%	260/**2.9%**
Hawaiian/Pacific Islander	35	0.54%	50/**0.56%**
Hispanic	2391	36.49%	3,413/**38.4%**
Two or More Races	206	3.14%	207/**2.3%**
Unknown	522	8.11%	741/**8.4%**
White	527	8.03%	622/**7%**

a. Did you notice any changes in **program enrollment types** (day vs evening, full-time vs part-time) since your last program review? How do your program enrollments (Pct of total) compare to EVC? Based on the data, would you recommend any changes?

Compared to the Art Department Program Review of 2011/2012, the percentage of students taking day, day/evening is consistent. However there are a fewer students taking evening classes only.

Compared to the Art Department Program Review of 2011/2012, the ratio of full-time to part-time students is consistent.

Compared to EVC, the Art Department has more full-time students, less part-time students, and less evening students than the overall campus.

This data informs us that when we add new sections, we should add them during morning or afternoon timeslots rather than evening.

b. Based on the **program total headcount** and Pct change year to year, is the program growing or declining? If so, what do you attribute these changes in enrollment to and what changes will the program implement to address them?

There are two timeframes where there was a dramatic drop in enrollment: 11% in 2012 and 20% in 2015. I believe these numbers coincide with campus-wide drops in enrollment.

The trend since 2015 is level, averaging 560 headcount.

The Art Department has five basic types of students. Below lists ideas we can implement to increase enrollment in these groups:
1. Transfer students wishing to transfer to 4-year art programs
   a. We are currently in the process of updating our degrees. These changes will provide a clearer path for students, helping them to stay on track
   b. We have been and will continue to recruit from high schools and do other outreach activities to build awareness of our programs
2. Students taking art courses as an elective
   a. We have written and will continue to write more online options
   b. We have added a new Asian Art History course to appeal to more GE students. We can continue to innovate in this area
   c. We would like to start a Ceramics program to provide more elective opportunities
3. Gateway students
   a. Faculty have been committed to helping non-English speaking students succeed by working with them one-on-one, getting translators for their classes, and providing translated handouts
   b. We are currently writing new non-credit courses
   c. Faculty provide advising for all students that need extra help, especially first-time-in-their-family college students, recent immigrants, students with disabilities
4. Life-long learners
   a. Providing morning courses helps for adult learners with children in school
   b. We are writing new non-credit courses that we will offer on the weekends
   c. We developed a Small Metal Arts program to appeal to both transfer students and life-long learners
   d. We would like to start a Ceramics program, which is a huge community draw
5. Career enhancement
   a. We are writing new courses in graphic design and digital media, both for credit and non-credit

c. What gaps have you identified in your program? How is your program enrollment similar or different from the campus? Which gender, age, and/or ethnic group are proportionally smaller than campus make up?

Student enrollment in the Art Program is consistent with the campus in regards to percentages by gender, age, and ethnicity. All categories are within 1 or 2 percentage points. However, one group is lower, and that is the age group of 25-39. The Art Department has 14.25% in this group, while the campus has considerably more at 23.5%.
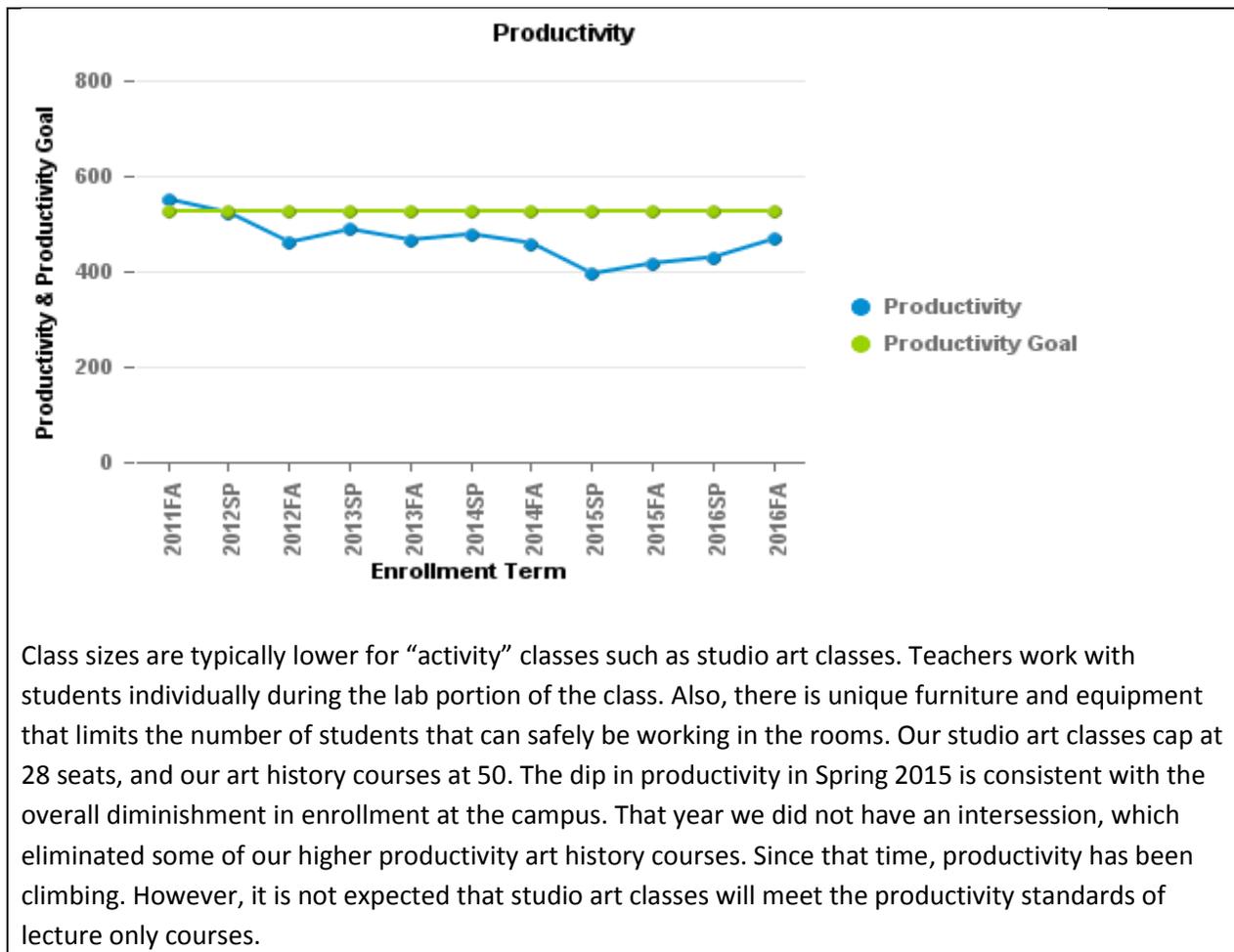
d. Based on your findings, what interventions can the program implement to address any gaps in enrollment?

An curricula area that needs development is the creation of courses for students seeking job enhancement skills. This will appeal to the 25-39 year old group that has a lower headcount in the Art Department than the rest of the campus. We are also working on creating more levels of classes so that students can continue their studies for personal enrichment in painting (we created Art 60A, B, C, D) and Life Drawing (4 levels also). We have a new Metalsmithing Program that should appeal to an older age bracket as well. We plan to develop a Certificate of Authorization along our Certificate of Specialization, to boost that program. We can also develop more on-line courses to appeal to folks in that age group who are working during the day and need more flexible class schedule options.

6. Institutional Effectiveness (5 year average, see Summary Tab)

	Program	EVC
Capacity	**78.3704679475901%**	77.6%
Productivity (goal 16)	**14.4708976277167**	15.65

Is your capacity rate higher or lower than the campus?	Slightly higher
Is your productivity goal higher or lower than the campus?	Close to equal, just slightly lower
If the program capacity and/or productivity is lower than the campus, please provide rationale:	

Productivity

Class sizes are typically lower for "activity" classes such as studio art classes. Teachers work with students individually during the lab portion of the class. Also, there is unique furniture and equipment that limits the number of students that can safely be working in the rooms. Our studio art classes cap at 28 seats, and our art history courses at 50. The dip in productivity in Spring 2015 is consistent with the overall diminishment in enrollment at the campus. That year we did not have an intersession, which eliminated some of our higher productivity art history courses. Since that time, productivity has been climbing. However, it is not expected that studio art classes will meet the productivity standards of lecture only courses.

PART B: Curriculum

1. Identify any updates to curriculum since the last comprehensive program review, including any new programs and indicate the 6 year timeline for scheduled course outline revision.

The following courses have been updated since the last Art Department Program Review in 2013. Articulation and C-ID alignment are indicated. Update cycle is also included:

Course #	Course Name /	Articulation with CSU	C-ID Alignment	Last update / next update
Art 012	2D Design	X	X	2012 / 2018
Art 013	3D Design	X	X	2012 / 2018
Art 014	Color Theory	X	X	2012 / 2018
Art 024	Beg. Drawing	X	X	2015 / 2021
Art 025	Expressive Drawing	X		2014 / 2020
Art 026A	Representational Drawing	X		2014 / 2020
Art 032	Photoshop 1			2017 / 2023
Art 035	Graphic Design I	X	X	2015 / 2021
Art 038	Graphic Design II			2014 / 2020

Art 039	Intro to Digital Video			2014 / 2020
Art 041	Digital Filmmaking			2014 / 2020
Art 042	Sculpture I	X	X	2015 / 2021
Art 043	Sculpture II	X		2014 / 2020
Art 055A	Life Drawing I	X	X	2018 / 2024
Art 055B	Life Drawing II			2018 / 2024
Art 055C	Life Drawing III			2018 / 2024
Art 055D	Life Drawing IV			2018 / 2024
Art 060A	Painting I	X	X	2018 / 2024
Art 060B	Painting II	X		2018 / 2024
Art 060C	Painting III			2018 / 2024
Art 060D	Painting IV			2018 / 2024
Art 062A	Watercolor I			In review
Art 062B	Watercolor II			In review
Art 066	Intro to Metalsmithing		X	2017 / 2023
Art 067	Metalsmithing			2018 / 2024
Art 068	Casting for Small Metals			2018 / 2024
Art 075	Advanced Small Metals and Jewelry Techniques			2018 / 2024
Art 076A	Portfolio Preparation			2014 / 2020
Art 090	Art Appreciation	X	X	2015 / 2021
Art 091	History of Art Prehistoric Through Gothic	X	X	2015 / 2021
Art 092	History of Art Renaissance to Present	X	X	2015 / 2021
Art 093	History of Modern Art	X		2014 / 2020
Art 096	History of Asian Art	X	X	2015 / 2021

2. Identify all the courses offered in the program and describe how these courses remain relevant in the discipline and real life experiences for students. Please include the list or diagram (program major sheet) of the courses reflecting course sequencing in the major and how often the courses within the program have been offered.

Course #	Course Name /	Course is part of lower division 4-year degree providing necessary skills for careers in the visual arts	Course provides in-depth study to strengthen competitiveness and/or enhance job skills	When Offered	Suggested Sequence
Art 012	2D Design	X		Fall, Spring	Year 1, Fall

Art 013	3D Design	X		Fall, Spring	Year 1, Spring
Art 014	Color Theory	X	X	Fall, Spring	Year 1, Fall
Art 024	Beg. Drawing	X		Fall, Spring	Year 1, Fall
Art 025	Expressive Drawing	X	X	Spring	Year 1, Spring
Art 026A	Representational Drawing	X	X	Fall	Year 2, Fall
Art 032	Photoshop 1		X	Fall	Year 2, Fall
Art 035	Graphic Design I	X	X	Fall, Spring	Year 1, Spring
Art 038	Graphic Design II		X	Fall, Spring	Year 1, Spring
Art 039	Intro to Digital Video		X	Fall, Spring	Year 2, Fall
Art 041	Digital Filmmaking		X	Fall, Spring	Year 2, Spring
Art 042	Sculpture I	X	X	Fall, Spring	Year 1, Spring
Art 043	Sculpture II	X	X	Fall, Spring	Year 2, Fall
Art 055A	Life Drawing I	X	X	Fall, Spring	Year 1, Spring
Art 055B	Life Drawing II	X	X	Fall, Spring	Year 2, Fall
Art 055C	Life Drawing III		X	Fall, Spring	Year 2, Spring
Art 055D	Life Drawing IV		X	Fall, Spring	Life-long learning course
Art 060A	Painting I	X	X	Fall, Spring	Year 1, Spring
Art 060B	Painting II	X	X	Fall, Spring	Year 2, Fall
Art 060C	Painting III		X	Fall, Spring	Year 2, Spring
Art 060D	Painting IV		X	Fall, Spring	Life-long learning course
Art 062A	Watercolor I	X	X	In review	Year 1, Spring
Art 062B	Watercolor II		X	In review	Year 2, Spring
Art 066	Intro to Metalsmithing	X	X	Fall, Spring	Year 2, Spring
Art 067	Metalsmithing	X	X	Fall, Spring	Year 2, Fall
Art 068	Casting for Small Metals	X	X	Fall, Spring	Year 2, Spring
Art 075	Advanced Small Metals and Jewelry Techniques		X	Fall, Spring	Job skills course
Art 076A	Portfolio Preparation		X	Fall	Year 2, Fall
Art 090	Art Appreciation	X	X	Fall, Spring, Summer, Intersession	This is a GE course for non-art majors
Art 091	History of Art Prehistoric Through Gothic	X		Fall, Spring, Summer, Intersession	Year 2, Fall
Art 092	History of Art Renaissance to Present	X		Fall, Spring, Summer, Intersession	Year 1, Spring

Art 093	History of Modern Art	X	X	Intermittent	Year 2, Fall	
Art 096	History of Asian Art	X	X	Intermittent	Year 2, Fall	

Sequence of Classes:

AS in Studio Arts – 2D Emphasis (current, to be replaced by AA in Studio Arts)		
Year 1, Fall	Art 012, Art 014, Art 024, GE, GE	15 units
Year 1, Spring	Art 013, Art 025, Art 035, Art 091 (double-counted GE), GE	15 units
Year 2, Fall	Art 076A, Art 092 (double-counted GE), Art 026A, Art 060A, GE	15 units
Year 2, Spring	Art 061B, Art 055A, Art Elective, GE, GE	15 units
Summer and Intersession	Remaining 3 GE units to be taken during summer or Intersessions	3 units
	Total Units	63 units

AS in Studio Arts – Design Emphasis (current)		
Year 1, Fall	Art 012, Art 014, Art 024, GE, GE	15 units
Year 1, Spring	Art 013, Art 035, Art 055A, Art 091 (double-counted GE), GE	15 units
Year 2, Fall	Art 039, Art 076A, Art 092, GE, GE	15 units
Year 2, Spring	Art 060A, Art Elective, GE, GE, GE	15 units
	Total Units	60 units

AA-T in Studio Arts (pending State approval)		
Year 1, Fall	Art 012, Art 024, GE, GE, GE	15 units
Year 1, Spring	Art 013, Art 092, GE, GE, GE	15 units
Year 2, Fall	Art Area A (Art 091 or 096), Art Area B, GE, GE, GE	15 units
Year 2, Spring	Art Area B, Art Area B, GE, GE, GE	15 units
	Total Units	60 units

AA in Studio Arts (proposed)		
Year 1, Fall	Art 012, Art 013, Art 024, GE, GE	15 units
Year 1, Spring	Art 035, Art 092 (double-counted GE), Art Area of Specialization, GE, GE	15 units
Year 2, Fall	Art 076A, Art History Elective (double-counted GE), Art Area of Specialization, GE, GE	15 units

Year 2, Spring	Art Elective, GE, GE, GE, GE	15 units
Summer and Intersession	Remaining 3 GE units to be taken during summer or Intersessions	3 units
	Total Units	63 units

3. Identify and describe innovative strategies or pedagogy your department/program developed/offered to maximize student learning and success. How did they impact student learning and success?
   a. Online Art History Courses: provides flexibility to accommodate student schedules
   b. Field trips and guest speakers: provides real-world examples of art in practice
   c. Competitions: allows students to see their work as a finished result and in comparison to the work of others
   d. Design projects, juried exhibitions and community engagement: provides applicable, real world experience to better prepare students for competitive academic and professional paths
   e. Community partnerships: Allows students to see the impact of their work in the community, grounding their ideas in practice
   f. Transition to Canvas grading: Allows students to more clearly understand assignment objectives and results
   g. Vietnamese-English translators: Helps non-English speakers understand the coursework
   h. Technology in the classroom: Allows students to use technologies that they will be expected to use in 4-year art programs and professional fields
   i. Updating and expanding teaching methods: Engages diverse learning styles, and keeps coursework relevant and interesting
   j. Currently drafting non-credit courses: Reaches a larger portion of the community

4. Discuss plans for future curricular development and/or program (degrees & certificates included) modification.

   We have created an AA-T in Studio Arts which is pending at the State. This degree will provide basic foundation courses to allow students to transfer to a fine arts or arts education BA or BFA program.

   We are currently in the process of creating an AA in Studio Arts. This degree allows students to choose an area of specialization to develop stronger skills in preparation to apply to more competitive art programs, such as graphic design, animation, industrial design, interior design, and more competitive fine arts programs. Once this degree is completed, our current AS in Studio Arts – 2D Emphasis degree will no longer be needed.

   In the Areas of Graphic Design and Digital Media, the department plans to survey programs at other colleges. Our current AS in Studio Arts – Graphic Design Emphasis will be updated or replaced with a more current program.

   We currently have a Certificate in Specialization in Metalsmithing and Small Metal Arts. The department would like to create an advisory board and research local industry to develop a Certificate in Achievement in

Small Metal Arts to provide skills for students to work at jewelry repair shops, jewelry production businesses, or start their own business.

The Art Department would like to create a new discipline of Ceramics at the College. The department is researching and preparing a proposal to build facilities for this new program. Ten new courses are drafted in this discipline. We would add Ceramics as an area of specialization to the AA in Studio Arts degree, as well as develop certificate programs in ceramics.

The Art Department would like to create new courses in digital fabrication. This would better prepare students interested in the fields of industrial design, interior design and architecture by introducing them to processes that use hand-designed, computer generated, and machine-made technologies. The department will research other digital fabrication programs and industry to assess course needs. Eventually we would have new courses, a new degree and certificates.

5. Describe how your program is articulated with High School Districts, and/or other four year institutions. (Include articulation agreements, CID, ADTs…)
   a. High School: n/a
   b. C-ID: All courses that can be C-ID have been aligned, 13 classes in total
   c. ADT: Is pending State approval
   d. Articulation: There are currently 32 courses in Art, 22 of which articulate to CSU.

6. If external accreditation or certification is required, please state the certifying agency and status of the program.
   None at this time.

PART C: Student Learning Outcomes and Assessment

1. On the program level, defined as a course of study leading to degree or certificate, list the Program Learning Outcomes (PLOs), and how they relate to the GE/ILOs (http://www.evc.edu/discover-evc/student-learning-outcomes-%28slos%29). Please also indicate how the course SLOs have been mapped to the PLOs.
   If you are completing this program review as a department or discipline and do not offer any degrees or certificates, please write N/A in this space.

   ILO 1: Communication – The student will demonstrate effective communication, appropriate to audience and purpose.
   ILO 2: Inquiry and Reasoning – The student will critically evaluate information to interpret ideas and solve problems.
   ILO 3: Information Competency – The student will utilize information from a variety of sources to make an informed decision and take action.
   ILO 4: Social Responsibility – The student will demonstrate effective interpersonal skills with people of diverse backgrounds and effectively function in group decision making.
   ILO 5: Personal Development – The student will demonstrate growth and self-management to promote life-

long learning and personal well-being.

AS in Studio Art – 2D Emphasis

PLO 1: Describe and analyze works of art and design using vocabulary specific to the visual arts (ILOs 1, 2, 3)

PLO 2: Demonstrate technical proficiency in handling various art and design materials, such as cutting tools, pasting options, duplicating processes, various drawing and painting media, presentation materials and health and safety standards related to these materials. (ILOs 2, 3, 4)

PLO 3: Demonstrate technical skills in drawing, including drawing naturalistically from the observed world, drawing from the imagination, and applying systems of linear perspective. (ILOs 2, 3, 5)

PLO 4: Demonstrate a working knowledge of the elements and principles of art and design and the dynamics of composition. (ILOs 1, 2, 3)

PLO 5: Formulate work of art and design culling from various visual resources. (ILOs 1, 2, 5)

PLO 6: Demonstrate proficiency in critical thinking, problem solving, group interaction, and self-discipline to create works of art and design. (ILOs 1, 2, 3, 4, 5)

PLO 7: Analyze how form affects content in works of art and implement design changes to their own work to strengthen this relationship. (ILOs 1, 2, 5)

PLO 8: Evaluate their work and the work of others in terms of how art and design are a reflection of what we value, personally, socially and culturally. (ILOs 1, 2, 3, 4, 5)

*PLOs are not mapped to SLOs

AS in Studio Art – Design Emphasis

PLO 1: Describe and analyze works of art and design using vocabulary specific to the visual arts. (ILOs 1, 2, 3)

PLO 2: Demonstrate technical proficiency in handling various art and design materials, such as cutting tools, pasting options, duplicating processes, various drawing and painting media, presentation materials and the health and safety standards related to these materials. (ILOs 2, 3, 4)

PLO 3: Demonstrate technical skills in drawing, including drawing naturalistically from the observed world, drawing from the imagination, and applying systems of linear perspective. (ILOs 2, 3, 5)

PLO 4: Demonstrate a working knowledge of the elements and principles of art and design and the dynamics of composition. (ILOs 1, 2, 3)

PLO 5: Formulate work of art and design culling from various visual resources. (ILOs 1, 2, 5)

PLO 6: Compose works of art and design using computer software programs. (ILOs 1, 2, 5)

PLO 7: Demonstrate proficiency in critical thinking, problem solving, group interaction, and self-discipline to create works of art and design. (SLOs 1, 2, 3, 4, 5)

PLO 8: Analyze how form affects content in works of art and implement design changes to their own work to strengthen this relationship. (ILOs 1, 2, 5)

PLO 9: Evaluate their work and the work of others in terms of how art and design are a reflection of what we value, personally, socially and culturally. (ILOs 1, 2, 3, 4, 5)

*PLOs are not mapped to SLOs

AA-T Studio Arts (pending State approval)

        PLO 1: Display competence in the use of tools, materials, techniques and concepts by completing a portfolio of original art and design projects. (ILOs 1, 2, 5)

        PLO 2: Evaluate works of art and design through critical discussion and written assignments. (ILOs 1, 2, 3, 4, 5)

        PLO 3: Demonstrate, through the analysis of aesthetic and cultural values, an understanding of the contributions of art and design to human experience. (ILOs 1, 2, 3, 4, 5)

        *PLOs are not mapped to SLOs

AA in Studio Arts (currently being drafted)

        PLO 1: Apply the elements and principles of art, and demonstrate skillful command in a variety of materials and techniques, both traditional and contemporary, to construct works of art and design that are impactful mediums of visual communication. (ILOs 1, 2, 3, 5)

        PLO 2: Apply design problem-solving processes, including various research techniques, brainstorming, thumbnail sketches, maquettes, prototypes, comps, safe and ethical use of materials and shared studio space, self-evaluations, and final portfolio of art and design solutions. (ILOs 1, 2, 4, 5)

        PLO 3: Evaluate works of art and design through critical discussion and written assignments, using vocabulary specific to the visual arts. (ILOs 1, 2, 3, 4, 5)

        PLO 4: Analyze, discuss, and interpret historically important works of art, architecture and design in terms of historical context and cultural values. (ILOs 1, 2, 3)

        *Please see attached Addendum with PLO to SLO mapping.

Certificate of Specialization in Metalsmithing and Small Metal Arts

        PLO 1: Produce a body of small-metal sculptural works that embodies strong design principles, demonstrates skillful metalworking techniques, and conveys a personal aesthetic vision. (ILOs 1, 2, 4, 5)

        PLO 2: Describe historical and contemporary approaches to small metal arts sculpture, functional objects and jewelry. (ILOs 1, 2)

        PLO 3: Evaluate works of art in terms of technique, function, form and content using art terminology. (ILOs 1, 2, 3, 4, 5)

        PLO 4: Use and care for traditional and experimental media, materials, and tools, while observing health and safety standards in a studio setting. (ILOs 1, 2, 3, 4, 5)

        *Please see attached Addendum with PLO to SLO mapping.

2. Since your last program review, summarize SLO assessment activities and results at the course and program level. Please include dialogue regarding SLO assessment results with division/department/college colleagues and/or GE areas. Provide evidence of the dialogue (i.e. department meeting minutes or division meeting minutes…).

Art Department faculty are current with SLO assessments. However, discussions about SLO assessment are

informal and not systematic. We have not had department meetings in many years. The Art Department has 2 full-time faculty and 10 adjunct faculty. The part-time faculty live in San Francisco, Berkeley, Santa Cruz and other locations outside of San Jose, they teach at other colleges, and have other jobs. Coming to department meetings for which they do not get compensated is not expected. Faculty share assessment results and ideas informally, in "hallway impromptu meetings" and via email.

This is an area that needs organization and growth. This year all faculty are required to assess every SLO in every section. After completion of this cycle, it is a good time to compare results and discuss improvements. Many art courses are due for updates in 2018. The assessment data will be helpful in determining necessary changes in course curricula.

3. What plans for improvement have been implemented to your courses or program as a result of SLO assessment? Please share one or two success stories about the impacts of SLO assessment on student learning.

Use of rubrics in Canvas has helped with clarifying assignment objectives. Students can see the rubric by which their grade will be determined ahead of time, and this helps students understand the expectations of the assignment in a very concrete way. Sometimes seeing the objectives listed does not quite sink in, but seeing them as a grading criteria does make clear how important their understanding and application of the objectives is.

Faculty have been implementing teaching methods such as teaching videos and step-by-step tutorials that students can revisit via Canvas or other portal over and over. This has helped students to repeat information a second and third time, at their own pace, to better grasp the concepts. Rachel Lazo implemented this in her linear perspective lessons in Art 026A Representational Drawing. She demonstrates the methods of linear perspective in class, then shows students again using the step-by-step tutorial presentation, and then requires students to go through the presentation again for homework. Students have grasped the concepts in a shorter amount of time given the ability to repeat lectures at home. Mark Nobriga also uses demonstration videos in his Art 024 Beginning Drawing class. He uses the "Ladybug" projector and records his demonstration in real time. He uploads the video to Canvas so students can repeat watching the demonstration they saw in class.

Group and collaborative projects have helped students to increase their success with SLOs as well. Faculty Sylvia Min incorporates many group assignments, reproducing what work would be like in the job market, and also providing students the opportunity for leadership skills and managerial skills. Students have been producing professional-quality work in graphic design. Many faculty use a group critique method. Students evaluate their classmate's work in teams. Sharing ideas with their teammates helps students to better articulate their own analysis.

Requiring students to turn in work in progress is another tool that has helped with students successfully demonstrate SLOs. The grading of thumbnail sketches, comps, preliminary research, smaller studies and maquettes has pushed students to use the design problem solving process more thoroughly, and this has

improved the results.

PART D: Faculty and Staff

1. List current faculty and staff members in the program, areas of expertise, and describe how their positions contribute to the success of the program.

	Areas of Expertise	Position Contribution
Full-Time Faculty		
Rachel Lazo	2D Arts, Art History	Excellence in teaching, department oversight, upkeep of curriculum and programs, shared governance, program development, community liaison, ongoing professional development, innovative strategies, student advising, mentoring of faculty
Sylvia Min	Design, Digital Media, 2D Arts, Art History	Excellence in teaching, department oversight, upkeep of curriculum and programs, shared governance, program development, community liaison, ongoing professional development, innovative strategies, student advising
Part-Time Faculty		
Mary Ayling	Art History, 2D Arts, 3D Arts	Excellence in teaching, student support outside of classroom, department contributions, innovative strategies, ongoing professional development
Lei Chi	2D Arts, Art History	Excellence in teaching, student support outside of classroom, department contributions, innovative strategies, ongoing professional development
Steven Davis	3D Arts, Metalsmithing, Art History	Excellence in teaching, student support outside of classroom, department contributions, innovative strategies, ongoing professional development
Jeremiah Jenkins	Art History, 3D Arts, 2D Arts	Excellence in teaching, student support outside of classroom,

			department contributions, innovative strategies	
	Masako Miki	2D Arts, Art History	Excellence in teaching, student support outside of classroom, department contributions, innovative strategies, ongoing professional development	
	Virginia Miller-Bowen	2D Arts, Art History	Excellence in teaching, student support outside of classroom, department contributions, innovative strategies, ongoing professional development	
	Mark Nobriga	2D Arts, Art History	Excellence in teaching, student support outside of classroom, department contributions, innovative strategies, ongoing professional development	

2. List major professional development activities completed by faculty and staff over the last six years. In particular with regards to students success, equity, distance education, SLO assessment, guided pathways and/or innovative teaching/learning strategies. Please also discuss department orientation/mentoring of new and adjunct faculty.

   a. Mark Nobriga Professional Development Activities and Tools for Student Success

   Recent and past developmental activities I've completed over the last six years have included a recent artist's residency, film/video training and production, and software training geared toward teaching traditional art techniques in digital form. To further improve my teaching and improving student success I use my filmmaking skills to create supplemental instructional videos for my classes.

   Last Summer I participated in an artist's residency in Budapest, Hungary, where I explored ideas for a new body of work and shared technical and conceptual ideas with artists from Hungary and Austria. From the residency I created several new works, including drawings and paintings. The experience expanded my skills and knowledge about mixed media painting. During my visit I had the opportunity to visit museums in Szentendre, Hungary and Vienna, Austria.

   Last Fall I had the opportunity to teach Computer Art and Online 2D Design classes at West Valley College. The classes included Art 55 - Computer Art. To teach the class, I brushed up on my knowledge with software training for Adobe Animate (Flash) and Photoshop. The curriculum included digital art creation based on major Western art movements using Photoshop. I taught basic animation techniques and game creation in Adobe Animate. For Art 33A 2D Design, tasks included creating video tutorials and curriculum geared to online education using Photoshop as a tool to teach two dimensional design concepts.

2006 through 2008 I undertook filmmaking training at De Anza College and San Francisco City College where I learned editing, directing, sound editing and sound recording. I participated in the Scary Cow film cooperative in San Francisco for four years and worked on nearly forty short films where I focused on editing but also participated in almost every aspect of film production from sound recording to special effects and compositing. The experience has contributed to my knowledge and expertise in teaching both the Computer Art class and the online Two-Dimensional design classes at West Valley College, as well as creation of supplemental video tutorials for my art classes at Evergreen Valley College.

Working towards greater student success, I endeavor to try new curriculum and teaching methods such as video tutorials and expanded drawing activities. Besides exercises that teach basic core drawing fundamentals including contour drawing, linear perspective and tonal drawing, etc., I start each class with a gesture warm-up exercise. Students have one minute for each projected image of a figure or object to draw a quick gesture drawing. This exercise prepares the student to draw each class and improves dexterity and eye-hand coordination. My teaching also includes a series of video drawing tutorials that I created to teach some basic techniques including: ink wash drawing, tonal graphite drawing, and pen/ink hatching.

For my Art 90 Art Appreciation class, students are required to create a theme-based photo essay using their smart phone. Students take the photos and assemble them in a PowerPoint presentation which is presented to the class. The exercise gives students an accessible hands-on art-making experience with familiar tools.

b. Lei Chi Professional Development Activities
In the last six years, I have developed and implemented teaching techniques that effectively address inclusive practices and learning needs of students from various cultural, educational, socioeconomic backgrounds. As individuals, we all have our own unique background, personality, circumstance, and perspective. In order to achieve harmony and work out any kind of common goal beneficial for society, these individual differences and voices should be understood, carefully observed and considered to reach an optimum result. With an understanding of multicultural and multiethnic student population, I practice various teaching methods conscientiously and handle classroom situations deliberately. My teaching methods, which include lectures, hand outs, demonstrations, and one-to-one instructions, are varied, which enabled me to effectively address the learning needs of individuals and to facilitate the overall success of the class. The positive class result is reciprocal; working with a diverse student population trains personal maturity and helps me develop invaluable leadership skills, which contribute to the important qualities of being a successful teacher. Throughout the last six years, I have performed assessments of Student Learning Outcomes for courses such as Art Appreciation, Beginning Drawing. I'm fortunate to be in an art department that values faculty mentoring and mutual support, led by full-time faculty Rachel Lazo. As a relatively new adjunct instructor, I have gained from my mentor Rachel Lazo invaluable teaching insights and inspirations.

When facing instances of challenging course content, I extended the project deadline accordingly, and

implemented the lesson with more varied resources and personal insights. These especially support those engaged students in comprehending and executing the concept in a much more satisfactory work. Such students expressed positive feedback, telling me that they are glad to be able to experiment and refine their projects with more room and time. Observing their active participation and their wonderful artworks is the most rewarding and inspiring experience.

In teaching various drawing classes, I'm fortunate to have discovered first hand that keeping a sketchbook is such a helpful and meaningful learning companion for students and artists alike. Not only do sketchbooks have traditionally designated values (such as to be used for portable daily drawing practices, brainstorming and generating visual stories and compositions, experiments with medium and techniques,) but the sketchbook work itself can also be their most reliable and intimate art form. I press this point onto the students. Instead of always creating a work on a separate piece of paper or surface, I constantly include small topics for students to execute in their sketchbooks. The purpose of the topics, is to develop a renewed confidence in drawing, and organize their working process in a sequential manner while creating a thoughtful visual journal to refer back to. About one third of the class' formal projects are executed in their sketchbooks. It is delightful to see that the students tend to be much more personal and creative through this approach. If they get really inspired and ambitious, they will be allotted the time and freedom to create a large piece on a separate surface. In drawing classes, I put an emphasis and heavily weigh the overall quality of students' sketchbook works.

c. Sylvia Min Professional Development Activities
I am continually developing and engaging in activities to promote student success, equity, SLO assessment, and innovative teaching and learning strategies through fieldtrips, guest speakers, on-campus and off-campus partnerships, greater accessibility and usability of technology in and outside of the classroom, and enhanced learning opportunities and venues to showcase the students' artistic achievements and to encourage their professional development.

I began teaching in the EVC art department in Fall 2014 and have regularly utilized fieldtrips to enhance the students' learning experience and understanding of the class materials. For example in Fall 2014, I arranged a tour for the Graphic Design students to visit Detati Digital Marketing Agency in Sunnyvale, CA to get a first hand view of what it is like to work at a design agency. In Fall 2017, I arranged for the art and design students to tour the headquarters of the Silicon Valley Business Journal with Designer Doug McGill and to get a behind the scenes look of what it's like to work at this Bay Area based publication.

I have also supplemented my curriculum with guest speakers to provide more context and diverse perspectives to assist the students in their professional development. For example in Fall 2015, the students met with the artist Stephanie Metz for a studio tour and to learn about her art practice, and in Fall 2017, I arranged to have for guest speaker Dung Vu, CTE Resume Advisor from EVC's CTE Resource Center to provide a resume workshop to the students.

Other ways that I have encouraged student success, equity, guided pathways and/or innovative teaching/learning strategies is through partnerships on and off campus. For example, in Spring 2017, I served on a committee with Ryan Brown, the Marketing & Public Information Officer from the San Jose Evergreen Community College District and oversaw a VTA ad campaign that was designed by my graphic design students. In Fall 2016, I worked with the AFFIRM program and I incorporated the

theme "Black Lives Matter" into the curriculum for the drawing and graphic design classes to provide a learning opportunity for social awareness and creative expression. The students' artwork was entered into a Black Lives Matter T-Shirt Contest sponsored by AFFIRM, and they were also featured at the Fall EVC Portfolio Show and in the 2017 Why Black Lives Matter art exhibition in the EVC Art Gallery. I have also worked with Dion Berry, Owner of Big Ink Printing to provide more affordable and accessible discount printing opportunities for the graphic design and art students. In Spring 2017, Big Ink Printing printed the graphic design students' final projects (poster designs). In Fall 2017, Big Ink Printing printed the art and design students' business cards for a discounted rate. Students were exposed to printing requirements and technical specifications in class and then had to execute this knowledge through the printing of a real world project.

I continue to enhance students' success and equity is by advocating for greater accessibility and usability of technology in and outside the classroom. Working with ITSS and Dean Mark Gonzales, in Spring 2015, a shared network folder became available to the graphic design and digital media students. This network folder allowed students to greater accessibility to larger demo files and simplified the process of submitting their work for review and critiques. In Fall 2015, two computers with the Adobe Creative Suite were installed in the library and became accessible for the students to use outside of class time. I also joined the Campus Tech Committee as a guest in Spring 2017 and became the co-chair in Fall 2017. I am continuing to advocate for the students especially on matters of 508 compliance and accessibility.

I've also enhanced learning opportunities for the students and provided them with more venues to showcase the students' artistic achievements and to encourage their professional development. Since Spring 2015, I have provided two to three video screenings per year to showcase the work of the digital video and filmmaking students. Some of these videos have also been featured at PDD and on the EVC website. Students in Spring 2016, were also participated in Adobe's Make the Cut Editing Contest for Imagine Dragon's Believer video. In Fall 2016 and Fall 2017, I've arranged for students to participate in the Silicon Valley Business Journal's Big Ad Challenge (sponsored by Wells Fargo) which offers students with real world experience by developing a marketing campaign for a local small business and presenting their campaign to a panel of judges from the Silicon Valley Business Journal, Wells Fargo, and a PR agency. Since Fall 2015, I have coordinated yearly Portfolio Exhibitions and Presentations to showcase the students' artistic achievement and to encourage their professional development. I also coordinated an exhibition in Fall 2015 in the EVC Art Gallery called *Character* to showcase the work of art and design students. I have also developed a partnership with O'Connor Hospital and coordinated two student art exhibitions to provide an off-campus venue to showcase the students' work to a 900 visitors per week.

   d. <u>Rachel Lazo Professional Development Activities</u>

As an active member of the local area art community, I attend museum exhibitions and art galleries on a regular basis. Staying connected to current developments in art allows me to keep my course work current and viable for students. As a practicing artist, I've been in local exhibition at Art Object Gallery in San Jose and a solo exhibition at Canada College. In 2013 I was awarded a semester-long sabbatical to create a new body of paintings. My sabbatical reconnected me with many problems of a working artist that I could impart to my students.

I took an EVC fully online course, EDIT 22. Not only did I learn how to write online courses with Canvas, I also understand the experience of being an distant education student and have the

experience of taking an online class. The experience helped me to better use CMS for my face-to-face classes as well. I educate myself through reading about art and art-making processes. I am currently exploring Google SketchUp to learn how to render 3D images on the computer. Art industries rely more and more on 3D rendering, and I am working on becoming more knowledgeable about that creative process to include it in our course offerings.

The studio art classroom is a unique learning environment. Art instructors present concepts and give demos, and then students are to produce work in class. As students work, the instructors visit each student in progress to assess their abilities and needs. Assessing students' ability to grasp concepts and develop skills has always been an integral part of the art-teaching process. Literally every day I am making hundreds of assessments and coming up with different ways to explain, demonstrate and provide example of art concepts and techniques. Updating and creating new presentations in on-going. Using the Outcomes feature in Canvas allows me to more easily record assessment results.

Providing students with real-world experiences contributes to their academic success. Through field trips, service learning projects, leadership opportunities, exhibition opportunities, guest speakers and community partnerships, students gain insight into art programs and careers, share ideas, experience culture outside of their regular circles, and network with other artists. I coordinate and curate the EVC Art Gallery, creating exhibition opportunities for students, faculty, and professional artists and designers. I've taken students on field trips to FaceBook, SJSU Animation Program, California College of Arts, as well as museums and galleries. I am faculty advisor for the Art Club and help students to build leadership skills. Every three years I curate an EVC Art Alumni exhibition. Our current students get to see what former students are doing currently in creative fields. They get to meet alumni, network and share ideas.

As one of two full-time faculty I estimate that half of my professional work is devoted to updating and developing courses, programs and facilities with the goal to have a relevant, enriching and inspiring art department. I also serve as chair of our division level curriculum committee, and am the SSHAPE representative on the All College Curriculum Committee, contributing to the college in the shared governance process.

e. <u>Masako Miki Professional Development Activities</u>
    In the past 6 years I have done numerous professional development activities. I was invited to several artist in residency programs including, Kamiyama artist in residence in Japan (2014), Facebook HQ in Menlo Park (2015), and de Young Museum in San Francisco (2016). Both of Kamiyama art in residence and de Young Museum residency culminated in a solo exhibition. From Facebook artist in residence, I was commissioned for wall drawings in a new building designed by Frank Gehry. I am working on the second commission at their brand new building which opens in February in 2018.

    I have received a fellowship award from Kala Art Institute in Berkeley (2017), and Inga Maren Otto Fellowship (2018) at Watermill Center in New York. With all of the residencies and fellowship awards I have received generous stipends to create new bodies of work.

I had two solo exhibitions in 2013 and 2016 at Cult Aimee Friberg Exhibitions in San Francisco. Recently my work was purchased as permanent collection at Berkeley Art Museum and Pacific Film Archives in Berkeley. I am also having a solo exhibition there in the context of historical Matrix program in January in 2019.

These residencies, awards, and exhibitions have given me opportunities to involves with art making process deeply where I discover new methods and gain meaningful experiences that translate for better and innovative teaching in class.

In the past I have taking professional development workshops including Cultural Awareness in the hiring process, Teaching online, Creative Virtual communities at Santa Rosa Junior Colleges, and Introduction to Learning communities, exploring collaborative learning strategies, equity in the classroom: a matter of practice, and Class Assessment techniques, student equity in the classroom: impact and outcomes at De Anza College.

After taking these workshops, I have implemented a new assignment in my 2-dimensional Design class. It is a collaborative assignment with open-ended theme. I have used both American Culture, and Apocalypse for the theme. Students will work on the theme exploring design element of color and texture in a large scale. The work has to reflect students' ideas on the theme. I assign students with roles within a group. They have to elect, president, vice president, moderator, and recorder. Each one of them is responsible for the descriptions of the role. They have to discuss and implement their idea into the visual orientations of the open-ended subject matter. It has been a great success so far. I have witnessed individual's personality through this assignment which allows me to support and help students better for their needs. They also learn to become a team player within the group, and also develop their critical thinking from the process. I was informed by students how much they enjoyed working as a group. They become familiar with each other, and build relationships, which helps them to communicate better.

f. <u>Jeremiah Jenkins</u>
Over the past few years I have been focusing on transitioning to Canvas and developing those courses. I attended a workshop on Canvas and participated in an online practice course to develop my base course. In addition I have been researching methodologies of online learning on my own. The review of my courses has been more rigorous over the past couple of years and I have been working to meet the requirements of contact hours for online courses in a way that is user friendly for the students. Overall I have been using both internal sources, like Nasreen, and external research to make my classes more accessible and engaging.

g. Virginia Miller-Bowen
Over the last several years, I have put in countless hours into developing myself as an artist and an educator. I have continued to make and exhibit my art regularly. I have exhibited my artwork in the annual faculty exhibits at Evergreen Valley College and City College of San Francisco for the past several years, and occasionally at The Canada College Art Gallery. My artwork was also included in the exhibit "Cross Pollination" at Art Ark in San Jose in 2013. Another part of my research as an artist includes my contributions as a curator and exhibit

organizer at Canada College. In 2014 I curated "t.w.five, an installation" and "Jessica Eastburn - Paintings" and in 2013 I curated the exhibits "Christine Canepa, We'll Miss You When You're Gone" and "Do Not Throw Away, Recology Artist in Residency Artists." In 2011 I organized the exhibit "Life, Hope, Art: Contemporary Maya Painters" and curated "Housescapes: Paintings by Eileen David."

I continually develop my teaching methods and stay current with the latest learning technology. I first took Introduction to Blackboard , at Evergreen Valley College years ago, and taught myself Moodle when the college switched learning systems, and I wished to tech-enhance my classes. In 2014 I took Introduction to Online Learning and Introduction to and developed a hybrid online Beginning Drawing class at City College of San Francisco. In 2015, when both colleges switched to Canvas, I taught myself Canvas and switched all of my classes over to this new learning system. In the process of learning about how to teach an online course, I was able to further tech-enhance all of my classes. I was also able to transfer some of the innovative teaching methods that I learned in the online learning class to improve and update my teaching in general.

h. <u>Mary Ayling</u>

Over the last three semesters at Evergreen Valley College I have taught Art90 Art Appreciation, Art91 Prehistory –Gothic and Art92 Renaissance – Modern. During that time students have engaged in a number of activities that aim to connect what we are learning in the classroom with the outside world. In Art Appreciation students engage with contemporary working artist across the country through scheduled Skype interviews that take us into their studios in places such as New York City, Chicago, Boston and San Francisco. In this activity the week prior to our call we look at an overview of the artist practice, reading their artist statement and reviewing their websites, critic's reviews etc. From there we look at one specific work chosen by the artist and each student writes a formal review of the piece using appropriate vocabulary learned in class to discuss it's formal elements and their interpretations of the meaning. They also write one question to the artist that they would like answered. This can be about the work, the process, what their inspirations are etc. From there I collect all of the reviews and send them to the artists to read. The next week when we Skype, the artist responds to not only their questions but also comments on their written interpretations of the work, opening up a dialogue that allows students to see how critique works in a studio setting to shape and change the way an artist will approach an idea after getting feedback. This helps to ground why the vocabulary, techniques and styles that we learn are important both in class and its real world applications. In addition to these artist interviews, students engage in trips to local museums, in class debates, visual and written projects as well as tests and quizzes to help them analyze and evaluate materials and techniques, differentiate methodologies, identify major artworks and understand their significance across time periods and cultures.

In the more traditional survey classes (Prehistory – Gothic and Renaissance – Modern) students also engage in a variety of activities outside essays responses and quizzes. Art History can feel a little daunting if you have not taken many art courses before and so one activity that I usually start with is having students read an excerpt from art historian, James Elkins' book, *Stories of Art*. In this excerpt

he discusses the challenge that a new student can feel when they open their first textbook and are unfamiliar with the vocabulary being used and the amount of information that is being presented. He goes on to explain that a good place to start then is to map out your own personal shape of art history, what it is that you know right now and how you think those time periods might line up or relate to one another. That way you can use this roadmap to start you on your journey and then update as you learn new things. After reading through the exercise I have students try it out and make their own visual maps of how they perceive art history at that moment in time. We then keep those maps so that they can be filled in or augmented as the course progresses and they become more aware of different periods and styles over the semester. This helps to ease everyone into the process and to visually track where their gaps are being filled. As with art 90, outside trips to area museums help ground the lectures, as students get a chance to analyze and research works that they have seen both in person and in class. Past Museum assignments have included trips to the Legion of Honor for the *The Gods in Color: Polychromy in the Ancient World* exhibit, showcasing recreations of ancient Greek statues and architecture painted in vivid pigments, as they would have been at that time. As well as trips to the Stanford Cantor Center for the Visual Arts, and The Egyptian Museum in San Jose. Other activities include in class debates centered around helping students to research historical works and their contexts brought up in lecture. Such topics have included debating whether or not the Elgin marbles, currently in the British museum, should be returned to their place of origin in Greece. Students were introduced to the work, assigned a side and had to work with partners to do additional research on the topic to come up with arguments that could be verbally shared in a class debate.

As an educator it is important that I stay current in the best teaching practices available for my field and as an active member of the College Art Association I have attended the conferences in L.A., New York and Washington D.C. where I attended lectures and discussions related to currents topics in both research and teaching for studio and art history classes. I attended the 2018 conference in LA where I participated in workshops such as " Student Engagement, Teaching Art History to Non-Majors" lead by professor Leda Cempellin from South Dakota State University. In the workshop teachers from various universities and colleges used breakout groups to discuss best methods for everything from how to use Canvas in the classroom and attendance policies to more specific items such as how to build a better museum paper experience for students. In addition to the yearly conference I regularly speak with my fellow colleagues who are teaching similar courses at colleges and Universities in Maine, Texas, New York , Detroit and Chicago to compare outcomes and discuss strategies for how to improve lessons.

As a practicing artist myself I stay active in the field by exhibiting and participating in residencies. Recent exhibitions include the San Jose Institute of Contemporary Art, Art Share LA and Galleria Elqui in Chile. I have attended residencies in Sebastopol, CA as well as the Plus One Residency in San Francisco. I have been able to bring those connections back into the classroom through artist interviews and opening students up to more local opportunities. In addition I was nominated in both 2017 and 2018 for the Silicon Valley Emerging Artist Grant. By staying active in both my personal studio practice and in my teaching methods I can bring that passion and creativity back to the classroom with the hopes of creating a better experience for the students.

> i. Steven Davis
>
> In addition to teaching Sculpture and Metalsmithing at Evergreen Valley College, Steve Davis is technician at the San Jose State University Art Foundry and is a practicing artist. Davis is currently working on a life size public art project located in the Guadalupe River Conservancy Park in downtown San Jose. By the end of 2018, this project will include twenty sculptures of children at play. He has been working on this project for the past two years. In addition to public art, Davis has shown in galleries all over the country with his most recent exhibition at the Great Highway Gallery in San Francisco. Davis's work plays with dysfunctionally absurd aesthetics which often serves as social and political commentary.

PART E: Budget Planning

> 1. With your Dean, review the department Fund 10 budget and discuss the adequacy of the budget in meeting the program's needs.
>   a. New full-time faculty hires in Sculpture/Metalsmithing/Digital Fabrication is needed
>   b. New full-time faculty in Art History who can also serve as Art Gallery Director
>   c. New part-time hires in Graphic Design, Digital Media and Metalsmithing
>   d. Increased budget for life drawing models is needed. Life drawing models have recently had a wage increase after seven years to $30 per hour. They work 3 hour sessions, 56 session per year. The current budget needs to be increased to accommodate the increased wage. Also, the department is working on writing new non-credit courses that will require additional life drawing models, such as figure sculpting and portrait drawing. The budget should be increased to $7,920. This amount would cover our regular semester-long life drawing classes, and can fund 4 8-week figure modeling or portrait drawing non-credit courses each year.
>   e. The Sculpture and Small Metal Arts programs are growing and we should have a part-time technician to maintain the equipment and tools.
>   f. Release time for Art Gallery Director, or hire someone

> 2. Identify an external (fund 17) funding the department/program receives, and describe its primary use.
>
>   None at this time.

PART F: Technology and Equipment

> 1. Review the current department technology and equipment needed and access program adequacy. List any changes to technology of equipment since the last program review.
>   a. Graphic Design and Digital Media Equipment – video cameras, scanners, microphones, printers, vinyl cutter, laser cutters, green screen
>   Besides a few pieces of equipment for the filmmaking students and the students in Portfolio Prep (such as a light reflector and a seamless backdrop), there have not been any changes to the

technology in Design and Digital Media since the last program review. Students need newer updated equipment such as video cameras, scanners, microphones, and printers. The color printer is so old that it frequently jams and it is difficult obtain toner for it since many stores do not carry that model.

b. Replace outdated computers is Graphic Design/Digital Media lab with iMac Pros
iMac Pro is $4599.00. It comes with:
    3.2GHz 8-core Intel Xeon W processor
    Turbo Boost up to 4.2GHz
    32GB 2666MHz ECC memory, configurable up to 128GB
    1TB SSD storage1
    Radeon Pro Vega 56 with 8GB HBM2 memory
    10Gb Ethernet
    Four Thunderbolt 3 ports
    27-inch Retina 5K 5120-by-2880 P3 display
For 40 computers, it would cost $183,960.00

c. Software – Adobe Creative Cloud for student and faculty use
Students need access to updated industry standard software (Adobe Creative Cloud). Many applications in the new version of the Adobe Creative Cloud are not compatible with the software that is the computer labs (in VPA 202 and in the library). When students download the trial version and work on their projects at home, they cannot open or work on their projects in the classroom. There are also software applications that available in Adobe Creative Cloud (the new version) that are not available on Adobe Creative Suite (the old version). For example, Adobe Animate which was released in February 2016, is not available in the Adobe Creative Suite. Adobe Animate is now the industry standard for vector based animation and uses HTML 5.

The software in the classroom does not meet the industry standard and does not fully prepare the students for the workplace. This discrepancy between the old and new software puts students at a disadvantage when they apply for jobs or when they transfer to other programs.

Adobe Creative Cloud runs on a yearly subscription and would need to be renewed yearly. The Design and Digital Media instructor would also like to request an updated MacBook Pro with the updated software since she often emailed and asked to troubleshoot student projects from home (as well as work on lesson plans, demo files, and grades). EVC already has laptops available for instructors to use, but they do not have any MacBook Pros with the Adobe Creative Cloud installed on them.

Adobe Creative Cloud is $19.99/mo for instructors--per year it is $239.88.

Adobe Creative Cloud for the classroom it is $299.88/yr per device--for 40 computers the total is $11,995.20 per year.

A 13" MacBook Pro is $1,899.00.
It comes with:

3.1GHz dual-core 7th-generation Intel Core i5 processor

Turbo Boost up to 3.5GHz

8GB 2133MHz LPDDR3 memory

512GB SSD storage1

Intel Iris Plus Graphics 650

Four Thunderbolt 3 ports

Touch Bar and Touch ID

d. Technology for Studio Arts classes to support SLOs to have students use both traditional and contemporary materials
   i. Artisul drawing tablets, plus storage unit to house them, and pen accessories, power cords, etc.
   ii. iPads and cart – iPad's for use by studio art students

e. Large copy stand for filming drawing demos

f. Fabrication Lab Equipment
   The Art Department would like to collaborate with other departments for the use of laser cutters, 3D printers and other equipment needed for a fabrication lab. This lab can be used by Art, Engineering, Physics, and other departments as well.

g. Copy machine for use by Visual and Performing Arts

h. Props for drawing classes – plaster busts, human skulls, fabric, plywood bases for still lifes, silk flowers, etc.

i. New furniture for drawing/painting lab – standing easels, portable easels, portable seating and taborets

j. Art Gallery
   i. Laptop for art gallery administration use
   ii. Software for laptop – MS Office, Adobe Cloud
   iii. Tools such as hammers, levels, cordless drill, ladders, etc.
   iv. Monitor to install in Art Gallery for display of student digital work

k. Ceramics Facilities and Equipment
   The Art Department would like to build a new program in Ceramics. This would require new facilities built specifically for ceramics (plumbing, gas and electrical needs). Equipment would include potters wheels, work tables, storage shelving, glaze room, kiln room, outdoor pit fire area, slab rollers, extruders, slip vats, greenware and biskware racks and more.

PART G: Additional Information

Please provide any other pertinent information about the program that these questions did not give you an opportunity to address.

The Art Department would like to add and/or update facilities to accommodate department growth as follows:

1. Convert faculty office VPA-131 to a conference room
    a. Department meetings
    b. Meetings of Art Department with other departments on campus for collaboration and coordination purposes
    c. Advisory board meetings
    d. Partnership meetings (The Villages, Indian Times, O'Connor Hospital, Silicon Valley Business Journal, etc.)
    e. Student meetings with colleges/universities to do portfolio reviews
2. Build new Ceramics studio facilities. The Art Department is formulating a proposal to begin a Ceramics Program, which would require facilities built specially for that purpose, with specialized plumbing, gas and electrical needs.
3. Complete setting up current Visual Arts building, including the following:
    a. 220 outlets in outdoor sculpture yard
    b. Hood installed in VPA-125G
    c. Find location for spray booths and install
    d. Install horizontal band saw
    e. Fix plumbing for outdoor sink, or remove sink so the area can be functional
    f. Complete setting up centrifuge casting area, including installing sheet metal containment and lid
    g. Supply overhead power to jewelry benches in VPA-125F
    h. Connect natural gas for furnace in outdoor sculpture yard
    i. Fan to use as need to exhaust air in painting lab
    j. Modify taborets so that wheels do not continually unscrew off
    k. Door stops installed on about 30 doors in Visual Arts building
    l. Cabinet doors and locks installed on existing cabinets in VPA-200, 203
4. Set Up Print Lab - move electronic music lab in VPA-202 to the Performing Arts building, and return VPA-202 to its original purpose for Graphic design and Digital media. This room can house printer equipment, such as vinyl cutters and other printers, as well as serve as a much-needed critique and design space utilizing open tables.
5. Green Screen Room – return VPA-125 to its original function as a studio classroom (it is now being used for lecture only classes) to be used by Art and Photo Departments, containing a sound-proof green screen room and portrait studio. The closet in VPA-125 would function as an equipment cage for students to be able to check out video and photo equipment.
6. Build Fabrication Lab in collaboration with Business and Work Force and Engineering

PART H: Future Needs and Resource Allocation Request:

Based on the areas noted below, please indicate any unmet needs for the program to maintain or build over the next two years. Please provide rationale on how the request connects back to SLO/PLO assessment, strategic initiatives or student success. If no additional requests are needed in any of the areas, put N/A.		
Faculty and staffing requests	**Ongoing Budget Needs:** • FT faculty in Sculpture/Metal Arts/Digital Fabrication • PT Faculty in Digital Media • Tech for Sculpture area • PT or release time for Art Gallery Director • FT faculty in Art History • Increased budget for life drawing models **One-time Expenditure:**	Request linked to: **SLO/PLO #:** AS in Studio Arts 2D Emphasis PLOs 1 – 6, As in Studio Arts Design Emphasis PLOs 1 – 7, AA-T in Studio Arts PLO 1, AA in Studio Arts PLOs 1-2, Certf of Specialization in Metalsmithing PLOs 1 and 4 **Strategic Initiatives (student centered, organizational transformation, community engagement):** All **Improving Student success rates:** projected increase **Achievement of program set standard for student success:** projected increase
Facilities	**Ongoing Budget Needs:** • VPA buildings need to be patched, painted and cleaned inside and out **One-time Expenditure:** • New ceramics studios • New green screen room within existing VPA lab • 220 outlets in outdoor sculpture area • Gas and furnace in outdoor sculpture area • Fix plumbing or remove sink in outdoor sculpture area • Complete work in centrifuge casting area • Install hood in metalsmithing area • Remove lockers and replace with faculty storage in metalsmithing area • Electrical for jewelry benches • Exhaust fan for painting lab • Find a location and install spray booths • Door stops installed on about 30 doors in Visual Arts building	Request linked to: **SLO/PLO #:** AS in Studio Arts 2D Emphasis PLOs 1 – 6, As in Studio Arts Design Emphasis PLOs 1 – 7, AA-T in Studio Arts PLO 1, AA in Studio Arts PLOs 1-2, Certf of Specialization in Metalsmithing PLOs 1 and 4 **Strategic Initiatives (student centered, organizational transformation, community engagement):** All **Improving Student success rates:** projected increase **Achievement of program set standard for student success:** projected increase

	• Display solution and locking mechanism for hallway display cases • Cabinet doors with locks installed on face of existing cabinets in VPA-202 and 203	
Technology	**Ongoing Budget Needs:** • Upgrading of software • Printer ink • Software updates for labs, art gallery and faculty computers • Subscriptions to Adobe Creative Cloud **One-time Expenditure:** • Video cameras • Scanners • Printers • iMac Pro lab • Vinyl cutter • Large format printer • Microphones • iPads and cart • Artisul tablets and cart • Laptop for art gallery use • Monitor for displays in Art Gallery	Request linked to: **SLO/PLO #:** AS in Studio Arts 2D Emphasis PLOs 1 – 6, As in Studio Arts Design Emphasis PLOs 1 – 7, AA-T in Studio Arts PLO 1, AA in Studio Arts PLOs 1-2, Certf of Specialization in Metalsmithing PLOs 1 and 4 **Strategic Initiatives (student centered, organizational transformation, community engagement):** All **Improving Student success rates:** projected increase **Achievement of program set standard for student success:** projected increase
Equipment/Supplies	**Ongoing Budget Needs:** • Ink and supplies for new photocopy machine for use in VPA **One-time Expenditure:** • Lights for green screen room • Whatever equipment and machines are needed in fabrication lab • Large copy stand • Tools for art gallery • Props for studio art classes	Request linked to: **SLO/PLO #:** AS in Studio Arts 2D Emphasis PLOs 1 – 6, As in Studio Arts Design Emphasis PLOs 1 – 7, AA-T in Studio Arts PLO 1, AA in Studio Arts PLOs 1-2, Certf of Specialization in Metalsmithing PLOs 1 and 4 **Strategic Initiatives (student centered, organizational transformation, community engagement):** All **Improving Student success rates:** projected increase **Achievement of program set standard for student success:** projected increase

	• Tables for Print Lab • Furniture for Green Screen room, screen and supporting equipment • Modify taborets to improve functionality • Finish installing equipment such as horizontal band saw, and others • Furniture for VPA-131 conference room	