**Palomar College – Program Review and Planning**

**Instructional Programs**

**YEAR 1**

**Academic Year** **2012-13**

**Purpose of Program Review and Planning:** The institution assesses progress toward achieving stated goals and makes decisions regarding the improvement of institutional effectiveness in an on-going and systematic cycle of evaluation, integrated planning, resource allocation, implementation, and re-evaluation. Evaluation is based on analyses of both quantitative and qualitative data (ACCJC/WASC, Standard I, B.3.)

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| **Discipline: Art** | **09/14/2012** |
| **Instructional Discipline Reviewed (Each discipline is required to complete a Program Review)** | **Please Add Date (00/00/2012)** |

**STEP I. ANALYSIS**

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|   |   |  |  |  | **<<Prelim>>** | ◄▬ Preliminary Fall 2011 data are as of 1/31/2012 |   |
|   |   | **Fall 2008** | **Fall 2009** | **Fall 2010** | **Fall 2011** | **Definitions** |
| **Enrollment at Census** | 1,740 | 1,792 | 1,718 | 2,569 | *Self Explanatory* |
| **Census Enrollment Load %** | 106.98% | 105.52% | 102.37% | 102.35% | Enrollment at Census Divided By Sum of Caps (aka "Seats") |
| **WSCH** | 8,234 | 8,544 | 8,120 | 8,038 | Weekly Student Contact Hours |
| **FTES** | 274.47 | 284.79 | 270.66 | 267.92 | One Full-Time Equivalent Student = 30 WSCH |
| **Total FTEF** | 15.36 | 15.80 | 14.78 | 15.65 | Total Full-Time Equivalent Faculty |
| **WSCH/FTEF** | 536 | 541 | 549 | 514 | WSCH Generated per Full-Time Equivalent Faculty Member |
| **Full-time FTEF** | 8.00 | 7.40 | 6.07 | 6.45 | FTEF from Contract Faculty |
| **Hourly FTEF** | 7.02 | 8.30 | 8.60 | 8.95 | FTEF from Hourly Faculty |
| **Overload FTEF** | 0.33 | 0.10 | 0.12 | 0.25 | FTEF from Contract Faculty Overload |
| **Part-Time FTEF** | 7.36 | 8.40 | 8.72 | 9.20 | Hourly FTEF + Overload FTEF |
| **Part-Time/(Total FTEF) %** | 47.90% | 53.17% | 58.96% | 58.79% | Percent of Total FTEF Taught By Part-Time Faculty |
| Student Achievement: **Non Distance Education Courses** |   |   | Those NOT taught via Distance Ed (see below) methods of instruction |
|  **● Retention Rate** | 95.80% | 95.00% | 97.10% | 96.08% | Non-W Eligible Grades (see next line) Divided by All Eligible Grades |
|  **● Success Rate** | 75.64% | 78.72% | 81.16% | 78.95% | A,B,C,CR/P Grades Divided By A,B,C,CR/P,D,F,FW,NC/NP,W Grades |
| Student Achievement: **Distance Education Courses** |   |   | Those taught via Internet, TV or non line-of-sight interactive methods |
|  **● Retention Rate** | 92.86% | 93.33% | 79.31% | 100.00% | Non-W Eligible Grades (see next line) Divided by All Eligible Grades |
|  **● Success Rate** | 73.21% | 84.44% | 75.86% | 89.66% | A,B,C,CR/P Grades Divided By A,B,C,CR/P,D,F,FW,NC/NP,W Grades |
| **Degrees Awarded** | 3 | 2 | 1 | N/A\* | Degree Counts Are for the Full Academic Year (thus, \*N/A for 2011-12) |
| **Certificates Awarded:** | 1 |  - |  - | N/A\* | Certificate Counts Are for the Full Academic Year (\*N/A for 2011-12) |
| **- Under 18 Units** |  - |  - |  - | N/A\* | Certificate Counts Are for the Full Academic Year (\*N/A for 2011-12) |
| **- 18 or More Units** | 1 |  - |  - | N/A\* | Certificate Counts Are for the Full Academic Year (\*N/A for 2011-12) |

| **I. A. Reflect upon and provide an analysis of the four years of data above (for a sample analysis see** <http://www.palomar.edu/irp/11PRYear1/sampleforIA.pdf>) |
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| **Data analysis- Our enrollment showed steady growth peaking in 2009, with a slight drop off this year from the year before in relationship to WSCH. This drop off could be due to continuing enforcement of Title 5 mandates making it increasingly difficult for some of our continuing students to enroll. When compared against a sharp increase in enrollment numbers it points once again to the effects of title 5 restrictions. Students are now enrolling in fewer art classes at a time, spreading out their time and access to our program. Many are also taking more seriously their need to complete GE course work in a timely manner decreasing the amount of art specific courses they are enrolled in. We have not added any FTEF since Sasha Jonestein’s hiring 6 years ago. We have shown a nearly 2 point decrease in total FTEF. Not reflected in these numbers is the retirement of 2 fulltime faculty members coupled with a coming maternity leave and sabbaticals our faculty are severely depleted. Because of the retirements of Christine Oatman and Anthony Lugo, Ingram Ober's reassigned time as Department Chair and Sasha Jonestein's upcoming maternity leave the 3-D facility, with the majority of the department’s hard-scape technical and dangerous equipment will be left without fulltime faculty oversight. Starting with a 102.35% Census Enrollment Load % we record a retention rate of 97%, which is above college averages and demonstrates that our classes are not only filling at registration time but hold those high numbers throughout the semester. We also show a consistently stable and high success rate, due in large part to the diligence of our faculty whose commitment to helping students find a way to succeed is illustrated by this fact. We have an ongoing problem with matriculation from our department. We feel that there are multiple possible causes for this including: Students are getting the courses they need, and preparing very successful portfolios and transferring to high level 4 year universities without applying for an AA. Also there is a general culture outside our department that tells our students “what are you going to do with an art degree” therefore they may focus their course work in our department while completing a degree elsewhere. This is the “Backup Plan” argument we so often hear from our students. As a department we need to do a better job answering the question, "what good is an art degree," Our students build the skills they need to make art however in an increasingly competitive job market the value of an art degree really does not exist until you have achieved at least a four year degree and in most cases a masters. The importance of our AA degrees as transfer preparation cannot be overstated. As a department we are in discussions as to how to best create TMC for the studio arts and to support the creation of a strong foundations-based program. The issue we must not lose sight of during this process is that more and more local and national, quality, four year programs are shifting their focus to conceptually framed multimedia and new genera forms of art production. One of the major factors that allow our students to, not only gain acceptance into these programs, but more importantly to achieve high levels of success once they are there, is their mastery of a wide range of skills, techniques and materials unique to our program. Given the opportunity to take advantage of the upper level painting, drawing, illustration, digital, ceramic, glass, foundry and sculpture courses that we offer, a student from Palomar College has a huge advantage over many of their peers from different institutions. When they are called upon to develop ideas, contextualize, or develop content in their work they have confidence in a large vocabulary of technical skills and materials that allow them to successfully express their ideas. This focus on mastery and not just introduction of foundation materials is not directly supported by TMC and current Title 5 language and poses one of our greatest, current challenges in curriculum development. How do we streamline our degree tracks to support transfer and achieve higher matriculation numbers while concurrently protecting our student's opportunity and ability to develop a level of mastery that will allow them to have a high level of success once they transfer or enter the work-force. We are currently developing an AA in Art History in line with CS-TMC that will provide students with another path to matriculation from our program. The development of this curriculum and the courses needed to implement it should not only bolster the number of graduates from our program as a whole but will also help to address some of the SLO issues in our studio courses relating to student's ability to research, develop and discuss the content of their projects. These concerns will be addressed further below.**  |

| **I. B. Please summarize the findings of Course AND Program SLO assessments conducted by your discipline. (For examples, see** <http://www.palomar.edu/irp/11PRYear1/PRPsloExamples.pdf>) |
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| **I.B.1 Summarize Course SLO assessment results beginning on the next line.****ART 105 3-D Design: A typical example that exemplifies the design and mixed media sculpture courses and is also the introductory sample for our program SLO's as well is Art 105 3-d design. Four SLO's were assessed for this course and many others. These SLO's address different aspects of our GE linked SLO goals. Below are some examples of those results.** **SLO 1 - Student will demonstrate competency in the use of Art, Design and Method specific language during the presentation, contextualization, and defense of their original work of art.**  **Summary: One section consistently shows roughly even split between non proficient and proficient scores with only a few highly proficient at the beginning of the term. This trend moves to a proficient / highly proficient split by the end of the semester for one instructor and more of a bell curve that shifts higher by 5 students per category for the other instructor. (5 students being approx. 1/4 of the class) Both recorded marked improvement.** **SLO 2 - Student will illustrate the ability to manifest the proper relationship of materials, process and technique as they relate to their original work of art.**  **Summary: One section consistently shows a roughly even split between non proficient, and proficient scores with only a few highly proficient at the beginning of the term. This trend moves to a proficient / highly proficient split by the end of the semester for one instructor and more of a bell curve that shifts higher by 3 students per category for the other instructor. (3 students being approx. 1/6th of the class)** **SLO 3 - Student will illustrate an understanding of the personal, conceptual, cultural or historical context of their original work of art.**  **Summary: Both instructors recorded a vast majority of proficient scores at the beginning of the semester which by the end had become nearly the whole class with almost no highly proficient or Non-proficient scores.** **SLO 4 - Student will demonstrate the ability to research, document, present, and relate to aesthetic and/or contextual source material and influences through the presentation of sketchbooks, journals or digital presentations.**  **Summary: One section consistently shows a roughly even split between non proficient, and proficient scores with only a few highly proficient at the beginning of the term. This trend moves to a proficient / highly proficient split by the end of the semester for one instructor and more of a bell curve that shifts higher by 2 students per category for the other instructor. (Instructor was not satisfied with these results)****ART 265/Ceramic Sculpture 1: Finishing techniques - Students will demonstrate the ability to appropriately select and execute finishing techniques that are consistent with the aesthetic and content of their work.**  **Summary: The students are demonstrating overall success with this aspect of their process but need to demonstrate significant improvement in diversity of application of glaze processes.****ART 136/ Ceramics 2: Comprehension - Students will demonstrate an understanding and usage of field-specific vocabulary.** **Summary: Students are performing fairly well in this segment of the class through the simple use of a glossary and regular discussion of student work.** **ART 137/ Production Pottery: Advanced wheelwork - Students will be able to make multiple vessels of appropriate weight with walls of even thickness.** **Summary: The primary obstacle in achieving this goal is that there are not enough potter's wheels in the classroom to accommodate the class size.****ART HISTORY: The art history course SLO assessments have shown that students are grasping the core concepts of identifying significant artists, important works of art, and major time periods and styles****I.B.2 Summarize Program SLO assessment results beginning on the next line.****ART: Given the discussion of our introductory level program SLO which is assessed at the course level in Art 105, we intend to compare that to the scores in an advanced or mastery level course, however we had a difficult time collecting statistically viable results.** **ART HISTORY: Although there is not, as of yet, an art history program, steps have been taken in Curricunet to activate the courses necessary for such a program.** |

| **I. C. Reflect upon the SLO assessment findings in Box B above. Discuss overall observations and any areas of concern or noteworthy trends.**  **(For examples of such analysis, see** <http://www.palomar.edu/irp/11PRYear1/PRPsloExamples.pdf>) |
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| **I.C.1 Please reflect upon the Course SLO findings in Box B (above) beginning on the next line.****Art 105/ 3-D Design:****SLO 1: The data points to a trend that is primarily out of our control, in that students are coming to us with very little high school level instruction pertaining to design and aesthetics. We are encouraged however that our instructors in this intro level course are able to achieve a marked improvement. It is crucial that we continue to push students to be able to discuss and defend aesthetic decisions in a verbal way. It is one thing to recognize good or inferior work and quite another to be able to express why and offer positive critique beyond likes and dis-likes. It is crucial that studio courses continue to engage in group critique, with introductions to relevant art writing, critical theory and historical context provided by instructors presentations.****SLO 2: Both of our current instructors have made great progress in this area when compared to anecdotal evidence of the way some of these course sections were taught in years past. They have modernized many of the processes and are actively training students on the equipment and technology that we have. We desperately need to continue to push in this direction. The tools of design and art making have changed drastically in the last 30 years and as a program (3-D studio arts in particular) we have not kept up. Students need to learn the basics of material usage and characteristics through the use of hand tools however if they are to have a vocationally valuable experience they need to have experience with the latest of safety conscious power equipment and Computer guided fabrication.****SLO 3: These results are expected from an intro level design based course. They will become more telling when compared to an upper level 3-D Art course. As a starting point this SLO continues to illustrate the need for Art History co or pre-requisites for studio courses, and a determined focus on the presentation of historical and contemporary arts references through lectures, discussions and multimedia presentation in the studio environment.** **SLO 4: The results from this SLO seemed to point towards an inequality in students’ access to research technology according to the time of their class. The night time instructor referenced her student's inability to use the Arts Media Lab due to its early closing to research and develop imagery. Increasingly artists rely on digital technology to research source material, and manipulate images making it imperative that the instructors have access to computers, digital display equipment, and the internet in each classroom, Whether it is the focus of that particular studio or not. It would also be helpful for students to have access to at least one digital student work station per room. These results may also indicate a student need for greater emphasis on research techniques in general and may once again point towards the necessity for co or prerequisites in art history for studio majors.** **Art 265/Ceramic Sculpture 1: As this is a sculptural class, standard techniques of dipping are not best suited to enhancing their surfaces and they would achieve much better results through layered use of under glazes and stains and primarily through competent usage of our spray booth. Our current spray booth is inadequate to allow them to achieve this goal and needs to be upgraded to improve application and ease of use as well as to address safety concerns during usage.****ART 136/ Ceramics 2: Students would further benefit from a better projector/TV for slide presentations to further explore contemporary work in the field. This equipment would benefit all classes through significantly improving the visual presentations regularly given throughout class. Currently the image size and quality is so small and poor as to make it difficult for students in the back of the classroom to absorb relevant information.****ART 137/ Production Pottery: The primary obstacle in achieving this goal is that there are not enough potter's wheels in the classroom to accommodate the class size and the majority of wheels that are present are old and in deteriorating condition which makes it difficult for students to have enough time to practice this skill with the appropriate equipment. The class size also makes it difficult to give students the one-on-one assistance that they need to perfect this skill. This is also an obstacle for our Ceramics 1, 2 & 3 courses for the same reason but has not been outlined yet in the SLO database since wheelwork is only one of the four major techniques covered in those classes.** **ART HISTORY: The findings indicate students are successfully mastering the concepts and goals of the art history SLOs through lecture, testing, and writing. It is crucial that instructors have the necessary tools to effectively transmit to students the objectives of art historical study through slide lectures.** **I.C.2 And, please reflect upon the Program SLO findings in Box B beginning on the next line.** **ART: Our inability to acquire statistically relevant data for program from upper level course assessment has two main causes. One of which is simply the adoption of a more standardized system of SLO assessment for a more diverse cross section of the discipline. Secondly and more importantly it illustrates our need to develop both course and program curriculum that will lead and require our students to follow a more directed path of study beginning with foundations courses and moving into more advanced technique and material specific courses eventually leading to matriculation and/or transfer.**  **ART HISTORY: There is no art history program as of yet, although the process has begun to meet the requirements of such a program through the Transfer Model Curriculum.** |

| **I. D. For Career Technical disciplines only, please provide a brief summary of the labor market outlook. This data can be found at** [**http://www.labormarketinfo.edd.ca.gov/**](http://www.labormarketinfo.edd.ca.gov/) **Please include job projections and trends that may influence major curriculum revisions.** |
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| **STEP II. PLANNING****Reflecting on the 4-year trend data, the SLO assessment results, and the college’s** [**Strategic Plan 2013**](http://www.palomar.edu/strategicplanning/STRATEGICPLAN2013.pdf)**, describe/discuss the discipline planning related to the following: (For sample reflections, see** <http://www.palomar.edu/irp/11PRYear1/samplesforII.pdf>) |

| **II. A. Curriculum, programs, certificates and degrees (consider changes due to Title 5 or other regulations, CSU/UC transfer language updates, articulation updates, student retention or success rates, workforce and labor market projections, certificate or degree completions, etc.)** |
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| **We are facing a major restructuring of our entire group of degrees and programs. Currently our degrees are on average 15 units over the 30 unit suggested cap. Our matriculation numbers compared to the amount of students that we know are successfully transferring to high quality four year universities indicates that or current AA model is outdated. We are concurrently in discussions to frame out the offering to support a TMC in Studio Arts. Art History is in the process of adding non-Western art courses to the catalogue in order to be in line with the Transfer Model Curriculum. Once this process is completed, we will have an art history degree program that is transferrable to CSU and UC. For the last four decades our department has been successfully structured as a community education, craft, and technical mastery based program, and although the content of our course reflect a rigorous university prep philosophy the structure of our AA degrees and course offering do not. Title 5 regulations are drastically changing the demographics of many of our classes. Some of our upper level studio classes face discontinuation or inconsistent offering schedule in light of possible section cuts and eliminated community participation through Title 5. We are investigating our options for venture class programming in some of those cases. Some of our course offerings will be attempting to acquire and write curriculum for more advanced and modern technologies in order to offer our students experience more relevant to a contemporary fabrication level workforce.** |

| **II. B. Class scheduling (consider enrollment trends, growth, course rotation, sequencing, Center/Site offerings, comprehensiveness, etc.)** |
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| **We consistently are enrolled over capacity. Even with Title5 affecting our student's ability to enroll continues to fill all of our sections. Many of our faculty has addressed course rotation by offering multiple sections at once. This practice will become less and less prevalent as we adjust our degree tracts to address transfer needs. Sequencing between specializations will be one of our biggest challenges. If presented with further section cuts we will be severely underserving the GE needs of non-art majors as we will be forced to cut overfull sections of Art Appreciation, and Drawing 1.** **Art history classes, in terms of enrollment, are the largest within the art department. They are also a part of the general Humanities requirement for those pursuing an AA, and all art history classes are CSU/UC transferrable. Therefore, it is imperative that these classes be offered in prime scheduling hours and in rooms suitable for art history lectures (the ability to dim the lights for slide viewing and good image/data projection from laptops). The desired sequencing is for students to take Art 100 (Introduction to Art), and then move on to the non-Western courses (Art 163 and 164) and the Western art history courses (Art 165 and 166). Art 163-166 do not have prerequisites, so they may be taken in any order. Based on growth trends, it would be desirable to offer more sections of Art 165 and 166, as well as Art 100.** |

| **II. C. Faculty (Briefly discuss the faculty hiring needs for this discipline. This discussion does not replace the requirement to submit a Rationale Form for Faculty Hiring to IPC.)** |
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| **Our faculty are required to manage large complicated and potentially hazardous facilities, along with multiple staff members, student workers while teaching and participating in shared governance. Retirements, health and sabbatical leaves have left us stretched very this. Some of the most potentially hazardous facilities in the department have been left without any direct fulltime faculty oversight. We absolutely require a full time Glass instructor to oversee that facility and to help to develop that program as an integral part of the greater program curriculum. To be consistent with the Transfer Model Curriculum, a course in Asian art history, and one in African, Native American and Oceanic art history, is necessary. A new faculty member who specializes in non-Western art is needed. Also, our introductory art and art history course, Introduction to Art, which is consistently over-subscribed in all sections, attracts many students, especially non-Art majors. More sections of this course should be offered to meet the demand.** |

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| **STEP III. RESOURCE REQUESTS FOR DISCIPLINE:**  |
| **III. A. Describe the resources necessary to successfully implement the planning described above. Provide a detailed rationale for each request by referring to the analyses of data and SLO assessment results in Step I and/or to any other evidence not apparent in the data or SLO Assessment** results. NOTE: Do **NOT** include Resource Requests that duplicate requests from other disciplines In your department. Place requests common to two or more disciplines on the form: ACADEMIC DEPARTMENT RESOURCE REQUESTS. |

| **a. Equipment (per unit cost is >$500) *Enter requests on lines below.*** |
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| **Resource**  | **Describe Resource Requested** | **Prioritize these requests****1,2,3, etc.** | **Strategic Plan 2013 Goal/****Objective Addressed by This Resource****(**[**Link**](http://www.palomar.edu/strategicplanning/STRATEGICPLAN2013.pdf)**)**  | **Provide a detailed rationale for the requested resource. The rationale should refer to your discipline’s plan, analysis of data, SLO assessments, and/or the College’s Strategic Plan** | **Estimated Amount of Funding Requested** | **Will this be one-time or on-going funding?** | **Is resource already funded (in part or in full)? If so, name source. Why is that source not sufficient for future funding?** |
| **a1.**  | **Custom built replacement spray booth from Spray King. Quotation #12-118** | **2** | **2.7** | **Our current spray booth is used in the glazing process and is significantly underperforming creating both safety (inhalation) hazards as well as inferior application of glaze. This significantly limits students’ options when finishing their pieces as many works are too large or cumbersome to manually dip and therefore require the spray booth to apply glaze. Our current ventilation system is inadequate and the actual spray gun is not intended for use with ceramic materials therefore clogs frequently and does not spray evenly.** **We have obtained a quote from Spray King to build and install a custom booth that would resolve these issues. Relevant SLO:****Art 265/Ceramic Sculpture 1****Finishing techniques: Students will demonstrate the ability to appropriately select and execute finishing techniques that are consistent with the aesthetic and content of their work.** **-The students are demonstrating overall success with this aspect of their process but need to demonstrate significant improvement in diversity of application of glaze processes. As this is a sculptural class, standard techniques of dipping are not best suited to enhancing their surfaces and they would achieve much better results through layered use of under glazes and stains and primarily through competent usage of our spray booth. Our current spray booth is inadequate to allow them to achieve this goal and needs to be upgraded to improve application and ease of use as well as to address safety concerns during usage** | **$7200** | **One time** | **No** |
| **a2.**  | **10 Shimpo VL Whisper Potter’s Wheels: Available suppliers – Freeform, BigCeramicStore.com, or Sheffield Pottery (can be selected based on best current price)** | **1** | **2.7** | **We need 10 of these wheels but it would be preferable to get some than none so if we can at least purchase 1-2 per semester we can hopefully get up to our goal within 5 years. We currently are running the studio on 13 wheels (many in deteriorated condition) with a class size of 24. This means at any moment up to 11 students are not able to participate in the lab activities during their designated class time. This is an extremely high priority in order to increase classroom productivity. Each class spends between 4 – 16 weeks concentrating on wheelwork and without enough time and access to the potter’s wheels students are unable to achieve their learning outcomes for this section of the course.** **Relevent SLO:****ART 137/ Production Pottery****Advanced wheelwork : Students will be able to make multiple vessels of appropriate weight with walls of even thickness.****-The primary obstacle in achieving this goal is that there are not enough potter's wheels in the classroom to accommodate the class size and the majority of wheels that are present are old and in deteriorating condition which makes it difficult for students to have enough time to practice this skill with the appropriate equipment. The class size also makes it difficult to give students the one-on-one assistance that they need to perfect this skill.**  | **$959 each (special pricing is available for over 5)****Total: $9,590** | **One time** | **No** |
| **a3.**  | **Shimpo NVA-04 Pug Mill: BigCeramicStore.com** | **3** | **2.7** | **We would like to add a pug mill to the clay mixing area (hopefully soon to be the kiln yard) due to the extreme excess of reclaim clay produced in the studio, the majority of which is currently having to be disposed of. This would be a great benefit to the students by allowing them to save money on materials by recycling existing clay as well as to have a greater understanding of the clay manufacturing process. This would also promote environmental awareness through reuse rather than disposal of materials.** | **$5000** | **One time**  | **No** |
| **a4.**  |  |  |  |  |  |  |  |
| **a5.**  |  |  |  |  |  |  |  |

| **b. Technology (computers, data projectors, document readers, etc.) *Enter requests on lines below.*** |
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| **Resource**  | **Describe Resource Requested** | **Prioritize these requests****1,2,3, etc.** | **Strategic Plan 2013 Goal/****Objective Addressed by This Resource****(**[**Link**](http://www.palomar.edu/strategicplanning/STRATEGICPLAN2013.pdf)**)**  | **Provide a detailed rationale for the requested resource. The rationale should refer to your discipline’s plan, analysis of data, SLO assessments, and/or the College’s Strategic Plan** | **Estimated Amount of Funding Requested** | **Will this be one-time or on-going funding?** | **Is resource already funded (in part or in full)? If so, name source. Why is that source not sufficient for future funding?** |
| **b1.**  | **Digital Image Projection TV –RCA – 46” Class / 1080p / 60Hz / LCD HDTV****Model # 46LA45RQ for room C-6**  | **2** | **2.7** | **We use the television in our classroom daily to present PowerPoint presentations of historical and contemporary artists working in clay. Both the instructors and students use the TV to present high quality images of artworks and techniques. It would be ideal to be able to use a digital projection for these presentations but our classroom has too many windows (an otherwise wonderful trait) to sufficiently block the light to use a projector. The television has been an appropriate substitution with the exception that it is too small for students who are not sitting directly in front of it to see the imagery presented. A larger screen television would significantly improve our ability to present important educational materials.****Relevant SLO:****ART 136/ Ceramics 2****Comprehension: Students will demonstrate an understanding and usage of field-specific vocabulary.****-This equipment would benefit all classes through significantly improving the visual presentations regularly given throughout class. Currently the image size and quality is so small and poor as to make it difficult for students in the back of the classroom to absorb relevant information.** | **$1600** | **One time** | **No** |
| **b2.**  | **80" LCD TV for room C-5**  | **3** | **2.7** | **Art History instruction relies on their ability to display sharp, bright, high quality images of Historical works of art. They currently use an out-dated, yet high quality, expensive-to-maintain projector. The room has to be kept very dark making it dificult for students to take notes. Replacement bulbs are exrtemely expensive, increasingly harder to come by and need to be replaced regularly (bi-annually depending on usage.) The LCD TV would alleviate many of these issues.****Relevant SLO:The art history course SLO assessments have shown that students are grasping the core concepts of identifying significant artists, important works of art, and major time periods and styles.****-The findings indicate that students are successfully mastering the concepts and goals of the art history SLOs through lecture, testing, and writing. It is crucial that instructors have the necessary tools to effectively transmit to students the objectives of art historical study through slide lectures.** | **$6000** | **One time** | **$1600 has already been made available for a request submitted during the last planning cycle. This amount is insufficient due to changes in the availability of technologies. through discussions with IS in finding out about plans to replace existing TV's through out campus we discovered that our previously requested equipment would not be compatable or servicable by IS.** |
| **b3.**  |  **(4) 15 inch MacBook Pro's with retina display w/apple care plan** | **1** | **2.7** | **4 of our full-time faculty members require the use of laptop computers for the organization and presentation of course material; they currently use Macbook Pro's as their primary computer and teaching tool. The current Macbooks are out-of-date and no longer under warrantee. Each year they cost the department $1000-$2000 in replacement parts (keyboards, batteries, harddrives) and labor. They are also no longer supported by Apple's new OS making it impossible to keep them updated with current software, and security.** **Revevant SLO's:** **Art History-The findings indicate that students are successfully mastering the concepts and goals of the art history SLOs through lecture, testing, and writing. It is crucial that instructors have the necessary tools to effectively transmit to students the objectives of art historical study through slide lectures.****Art 105** **SLO 3 - Student will illustrate an understanding of the personal, conceptual, cultural or historical context of their original work of art.****- As a statring point this SLO illustrates the need for Art History co or pre-requisites for studio courses, and a determined focus on the presentation of historical and contemporary arts references through lectures, discussions and multimedia presentation in the studio environment.** **SLO 4 - Student will demonstrate the ability to research, document, present, and relate to aesthetic and/or contextual source material and influences through the presentation of sketchbooks, journals or digital presentations.****-Increasingly artists rely on digital technology to research source material, and manipulate images making it imperative that the instructors have access to computers, digital display equipment, and the internet in each classroom, Whether it is the focus of that particular studio or not. It would also be helpful for students to have access to at least one digital student work station per room.**  | **$9,600 total** | **on going every 5 years as warrantees expire.** |  |
| **b4.**  | **Addition of wireless hot spots to department class rooms** | **4** | **2.7** | **Students and faculty alike need access to wireless signal in our classrooms as they do not have centralized Lecturns or computer terminals.****Relevant SLO:** **Art 105 SLO 4 - Student will demonstrate the ability to research, document, present, and relate to aesthetic and/or contextual source material and influences through the presentation of sketchbooks, journals or digital presentations.** **- Increasingly artists rely on digital technology to research source material, and manipulate images making it imperative that the instructors have access to computers, digital display equipment, and the internet in each classroom, Whether it is the focus of that particular studio or not. It would also be helpful for students to have access to at least one digital student work station per room.**  | **$1200** | **one time** | **no** |
| **b5.**  |  |  |  |  |  |  |  |

| **c. Budget for 4000s (per unit cost is <$500 supplies) *Enter requests on lines below.*** |
| --- |
| **Resource**  | **Describe Resource Requested** | **Prioritize these requests****1,2,3, etc.** | **Strategic Plan 2013 Goal/****Objective Addressed by This Resource****(**[**Link**](http://www.palomar.edu/strategicplanning/STRATEGICPLAN2013.pdf)**)**  | **Provide a detailed rationale for the requested resource. The rationale should refer to your discipline’s plan, analysis of data, SLO assessments, and/or the College’s Strategic Plan** | **Estimated Amount of Funding Requested** | **Will this be one-time or on-going funding?** | **Is resource already funded (in part or in full)? If so, name source. Why is that source not sufficient for future funding?** |
| **c1.**  | **12 x 24” RF- 334 Cone 10 shelves @ $52.65 each (for over 10)****14” x 16” RF-187, Low-fire shelves @ $15.77 each** | **1** | **2.7** | **We need approximately 10 of the cone 10 shelves and 6 of the bisque shelves per year. These are essential to our ability to fire kilns efficiently. Without enough kiln shelves we need to fire empty kiln loads wasting time, and district resources. These shelves experience warping and wear due to the extreme heat they are exposed to as well as unavoidable breakage due to student handling and glaze mishaps requiring them to be frequently replaced.** | **Total: $621.12** | **on going yearly** |  |
| **c2.**  | **2 x 5” posts @ $1.85 each ($1.75 each for over 12)****2 x 8” posts @ $2.15 each ($2.05 for over 12)** | **2** | **2.7** | **We are in need of 24 kiln posts to supplement our current supply allowing us to make the best use of our available kiln space. These will need to be supplemented with varying sizes of posts approximately every 2 years.** | **$50** | **on going every 2 years** |  |
| **c3.**  |  |  |  |  |  |  |  |
| **c4** |  |  |  |  |  |  |  |
| **c5.**  |  |  |  |  |  |  |  |

|  **d. Budget for 5000s (printing, maintenance agreements, software license etc.) *Enter requests on lines below.*** |
| --- |
| **Resource**  | **Describe Resource Requested** | **Prioritize these requests****1,2,3, etc.** | **Strategic Plan 2013 Goal/****Objective Addressed by This Resource****(**[**Link**](http://www.palomar.edu/strategicplanning/STRATEGICPLAN2013.pdf)**)**  | **Provide a detailed rationale for the requested resource. The rationale should refer to your discipline’s plan, analysis of data, SLO assessments, and/or the College’s Strategic Plan** | **Estimated Amount of Funding Requested** | **Will this be one-time or on-going funding?** | **Is resource already funded (in part or in full)? If so, name source. Why is that source not sufficient for future funding?** |
| **d1.**  |  |  |  |  |  |  |  |
| **d2.**  |  |  |  |  |  |  |  |
| **d3.**  |  |  |  |  |  |  |  |
| **d4.**  |  |  |  |  |  |  |  |
| **d5.**  |  |  |  |  |  |  |  |

|  **e. Classified staff position (permanent/contract position requests unique to this discipline) *Enter requests on lines below.*** |
| --- |
| **Resource**  | **Describe Resource Requested** | **Prioritize these requests****1,2,3, etc.** | **Strategic Plan 2013 Goal/****Objective Addressed by This Resource****(**[**Link**](http://www.palomar.edu/strategicplanning/STRATEGICPLAN2013.pdf)**)**  | **Provide a detailed rationale for the requested resource. The rationale should refer to your discipline’s plan, analysis of data, SLO assessments, and/or the College’s Strategic Plan** | **Estimated Amount of Funding Requested** | **Will this be one-time or on-going funding?** | **Is resource already funded (in part or in full)? If so, name source. Why is that source not sufficient for future funding?** |
| **e1.**  |  |  |  |  |  |  |  |
| **e2.**  |  |  |  |  |  |  |  |
| **e3.**  |  |  |  |  |  |  |  |
| **e4.**  |  |  |  |  |  |  |  |
| **e5.**  |  |  |  |  |  |  |  |

| **f. Classified staff position (temporary and student workers position requests unique to this discipline) *Enter requests on lines below.*** |
| --- |
| **Resource**  | **Describe Resource Requested** | **Prioritize these requests****1,2,3, etc.** | **Strategic Plan 2013 Goal/****Objective Addressed by This Resource****(**[**Link**](http://www.palomar.edu/strategicplanning/STRATEGICPLAN2013.pdf)**)**  | **Provide a detailed rationale for the requested resource. The rationale should refer to your discipline’s plan, analysis of data, SLO assessments, and/or the College’s Strategic Plan** | **Estimated Amount of Funding Requested** | **Will this be one-time or on-going funding?** | **Is resource already funded (in part or in full)? If so, name source. Why is that source not sufficient for future funding?** |
| **f1.**  |  |  |  |  |  |  |  |
| **f2.**  |  |  |  |  |  |  |  |
| **f3.**  |  |  |  |  |  |  |  |
| **f4.**  |  |  |  |  |  |  |  |
| **f5.**  |  |  |  |  |  |  |  |

| **III. B. Are there other resources (including data) that you need to complete your discipline review and planning?** |
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| **STEP IV. SHARE YOUR ACCOMPLISHMENTS (AKA Brag, Toot your horn) Please include at least one discipline accomplishment that you’d like to share with the college community.** |
| **We continue in the face of adversity and weining morale to truly love working with our students. There is an amazing amount of joy and saticfation from facilitating their creative and expressive endeavors. Many of our faculty have been recognized with awards, distinctions, exhibitions, residencies, workshops, public and private commissions and serve on artist advisory boards there is too much to list here if you are interested please contact Paul Helling or Ingram Ober for complete listings.**  |

| **STEP V. ACCREDITATION For programs with an external accreditation, indicate the date of the last accreditation visit and discuss recommendations and progress made on the recommendations.** |
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| **STEP VI. COMMENTS Other comments, recommendations: (Please use this space for additional comments or recommendations that don’t fit in any category above.)** |
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| **Please identify faculty and staff who participated in the development of the plan for this department:** |
| **Ingram Ober*Name*** | ***Name*** | ***Name*** |

|  |  |  |
| --- | --- | --- |
| ***Name*** | ***Name*** | ***Name*** |

**Department Chair/Designee Signature Date**

**Division Dean Signature Date**

* **Provide a hard copy to the Division Dean no later than September 14, 2012**
* **Provide a hard copy with the Dean’s sign-off to Instructional Services by September 28, 2012**
* **Email an electronic copy to** **jdecker@palomar.edu** **by September 28, 2012**