

INSTRUCTIONAL COMPREHENSIVE PROGRAM PLANNING AND REVIEW (CPPR)

Cluster: Humanities

Program: Fine Arts, Art Studio (AA) and Studio Arts (AA-T)

Current Academic Year: 2018-19

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Current Academic Year: 2018-19

Last Academic Year CPPR Completed: 2013-14

Current Date: March 1, 2019

I. GENERAL PROGRAM INFORMATION

This comprehensive program and planning review focus on our two studio degrees listed above. Our AA Art Studio degree encompasses all of our art courses with the exception of Art 200: Art Appreciation, which is included because it plays a vital role for general education students in our program.

Fine Arts Program Objectives

1. Prepare students for successful junior level transfer to Universities, Colleges and Art Academies
2. Assist students in earning degrees and certificates
3. Prepare students to enter art related fields
4. Provide artistic skills, knowledge, and enrichment to art and non-art majors

Program History

For almost fifty-five years, Cuesta College's Fine Arts program has enjoyed an outstanding reputation in the county for our challenging classes, stellar faculty, and emphasis on contemporary art. Please see our 2014 CPPR for early program history. All of our studio instructors, past and present, are practicing artists who continue professional activities that enhance and complement the academic program. Art faculty serve as jurors for local art exhibitions, donate works of art to support numerous community causes, give lectures/presentations to local, national, and international art groups, and sustain membership in community art organizations such as the San Luis Obispo Art Museum and ArtsObispo.

Since our last CPPR in 2014, our program has seen significant changes in full-time faculty and multiple hires in the part-time pools.

Six full-time instructors and nineteen part-time instructors comprise our current faculty. Ceramic artist, Jarred Pfeiffer, was hired as a full-time temp in fall 2013 and as tenure-track in spring 2014. He recent acceptance of a tenure track

position in his home state of Wisconsin will bring our number of tenured and tenure track full-time faculty to five. We have been granted a one-year temporary instructor for 2019-20 and will seek a permanent position through the faculty prioritization process. Although it is normal for young instructors to change institutions, the difficulty of replacing full-time faculty makes this a significant loss for the Ceramics discipline. The Fine Arts program has six distinct disciplines, each with its own expertise and responsibilities. The smooth and safe management of each discipline is dependent on a full-time faculty. Historically, our largest discipline of two-dimensional (2-D) art had two full-time instructors; a retirement in 2013 was not replaced. Since the last CPPR, we have been extremely fortunate to replace tenure track faculty in Graphics and Art History. Professor Canguo Lui and Dr. Michelle Craig have strengthened their disciplines and become indispensable participants in divisional and college work.

Significant Changes and Improvements

New hiring in our Gallery, Graphics, and Art History programs have brought exciting changes and needed leadership to our division:

Gallery

The Harold J. Miossi Cuesta Art Gallery serves a vital part of our studio and art history programs by introducing and involving our students with gallery practices and contemporary art and artists. It serves as a powerful bridge to the community and acts as an outreach tool for enrollment. Diversity of artists, ideas and media are central to our mission.

In the last five years, our gallery has received tremendous support and hosted successful exhibitions and special events by current students, faculty and student alumni, and nationally and internationally renowned artists. In 2015, the Harold J. Miossi Trust awarded the gallery a five-year \$250,000 naming grant. Faculty member, David Prochaska, continued to volunteer his time for the first two years of the grant to provide all aspects of gallery exhibition programming until a permanent gallery coordinator could be hired. Support staff assisted with outreach, events and installations. In the third year of the Miossi grant, we hired three-quarter time Gallery Coordinator, Emma Saperstein, who has dramatically increased the scope of our program with outreach, artist residences, and extra events. Please see the endnotes for a list of gallery exhibitions and events from 2014-19.

In Spring 2018, the Gallery, in conjunction with the Cultural and Performing Arts Center, received a 1.5-million-dollar endowment from the Harold J. Miossi Foundation that ensured gallery programming in perpetuity. The trustee for the foundation noted Emma Saperstein's leadership, the stellar gallery program, and the excellence of the academic Fine Arts division as major factors in gifting the endowment.

Graphics:

In 2015, we hired our current full-time faculty, Canguo Liu, and replaced 18 computers in the graphics classroom. In fall 2016, under Professor Liu's direction, we made significant changes to the digital lab classroom. We added four computers to increase our maximum enrollment from 18 to 22. A reconfiguration of the seating and replacement of the data projector and screen with two flat screen 82" monitors created a better viewer experience with truer colors and gave increased visibility to instructor demonstrations for students working on individual computers. Our graphics program became CTE eligible in 2016. Our Graphics advisory board meets regularly to discuss and offer advice on current trends in graphics, the local workforce, and various aspects of our graphics curriculum and program. A recent \$64,000 CTE grant will provide funding for a Virtual Reality lab including Unity software (Augmented Reality software for 30 computers) and headsets. Professor Liu will use these additions to create cross-disciplinary projects to explore what we can do with technology before revising or creating curriculum that includes this direction. Our graphics program relies heavily on the full-time leadership of Professor Liu to stay current with the ever-changing software and industry and to mentor adjunct faculty in best practices for teaching graphics.

Art History

Art historian, Dr. Michelle Craig, is in her third year of the tenure review process. She is our third full-time hire in the discipline in the history of our program and has brought new support and direction. Dr. Craig served on Academic Senate and currently represents the division on the Curriculum Committee. Under her leadership, we revived our art history club and our art history students participated in the Educaté events each Spring 2016-2018 seeking to increase underrepresented students enrolling in art and art history classes and to present a fun and welcoming campus environment. Dr. Craig maintains a high level of academic rigor and success in her courses by providing multiple ways for students to access and learn information. Her mentorship of three new adjunct faculty has strengthened awareness of correct and inclusive presentation of Non-Western content and assisted all the instructors with effective pedagogy.

A significant curriculum change occurred in 2015 when, based on the transfer model curriculum, we divided our one non-Western course (Art 206- now deactivated) into four new courses: Art 207: Mexican Art I (Pre-Columbian), Art 208: Mexican Art II (Colonial to Contemporary), Art 209: Art of Africa, Native America, and Oceania, and Art 210: Asian Art.

Significant changes in our other disciplines include:

Photography installed a major computer and printing upgrade for the digital classroom that included a re-design to accommodate 20 students thereby raising the enrollment maximum for face-to-face digital photography classes from 16 to 20.

The **2-D studio area** has rewritten current curriculum into “family of courses” for the intermediate levels in response to new repeatability regulations and to maintain higher enrollment rates through the cross-listing of courses. These upper level course revisions allow our students the opportunity to build a stronger portfolio of works needed to transfer successfully to a UC, CSU or private art programs. The printmaking area has seen several changes since our last CPPR, most significantly the hiring of Marcia Harvey in 2016 to replace retired printmaking instructor, Leslie Sutcliffe. Professor Harvey wrote successful grant requests to replace a Thermafax machine and an aging printmaking press. She has led several Cuesta Community Programs courses in our printmaking classroom. Lauren Rayburn, 2-D Design instructor, teaches multiple courses through community arts programs locally. Community art courses act as a bridge to build greater awareness of the art courses being offered at Cuesta and to increase our enrollment rates.

Sculpture has seen the successful implementation of vacuum casting into the foundry program and is current incorporating a donated glass kiln into the 3-D Design class for slumped and fused glass projects.

Ceramics made many classroom improvements under Jarred Pfeiffer’s leadership. He helped orchestrate several grants that replaced two large gas kilns, three electric kilns and a small test fire kiln. He leveraged one grant into two kilns by buying kits that he and the tech spent many months building. This year, new and stronger canvas covered tables were fabricated by ceramic tech, Cody Winkelpleck.

Fine Arts Events: Outreach and Accomplishments

Outreach events, faculty and student exhibitions and accomplishments have been documented each year in our APPWs. Please see the endnotes for a list of our many 2018-19 activities.

List Faculty

Full-time Faculty:

Margaret Korisheli (Sculpture)	1991 (part-time) 2002 (full-time)
David Prochaska (2-D)	1994 (part-time) 1997 (full-time)
Doug Highland (Photography)	2004
Jarred Pfeiffer (Ceramics)	2013 (resigned 2019)
Canguo Liu (Graphics)	2015
Michelle Craig (Art History)	2016

Part-time Faculty:

David Scott (2-D)	1987
Richard Phipps (2-D)	1990
Teri Sanders-Brown (Ceramics)	1998
Susan Sauders Shaw (2-D)	1998

Marcia Harvey (2-D, emphasis Printmaking)	2000 and 2015
Tony Hertz (Photography)	2001
Patricia Arnold (Graphics)	2006
Robin Corell (Sculpture)	2010
Stephanie Fikri (Art History)	2012
Guy Kinnear (2-D and Art 200)	2015
Inga Dorosz (2-D and Art 200)	2015
Michael Norton (Ceramics)	2016
Lauren Rayburn (2-D)	2016
Ariane Leiter (Ceramics)	2016
Nicholas Bockelman (Graphics)	2017
Yvonne Aubourg (Graphics)	2017
Syl Arena (Photography)	2017
Molly Pepe (Graphics)	2018
Hazel Antaramian Hofman (Art History)	2019

Instructors DE Certified since the last CPPR–

Digital Photography: Doug Highland, Syl Arena, and Tony Hertz

Graphics: Nicholas Bockelman

Art History: Michelle Craig, Hazel Antaramian Hofman (hired as DE certified)

Art 200: Guy Kinnear, Lauren Rayburn, and Inga Dorosz

How the Program Review was conducted and who was involved

Through assessment and analysis of Student Learning Outcomes all Fine Arts faculty participated in the evaluation of our courses and programs. Division chair, Margaret Korisheli, wrote the majority of the report after reviewing the program and course assessments as well as the Annual Program Planning Worksheets from the years since our last CPPR. Full-time faculty helped edit and submitted input for their disciplines. A list of program objectives for the next five years was created based on the assessment of institutional data on enrollment, retention, and course and degree completion and the needs of the local service area. Our work was then brought back to faculty for discussion and input.

II. PROGRAM SUPPORT OF DISTRICT’S MISSION STATEMENT, INSTITUTIONAL GAOLS, INSTITUTIONAL OBJECTIVES AND/OR INSTITUTIONAL LEARNING OUTCOMES

A. How our program addresses or helps to achieve the District’s Mission Statement

Fine Arts offers inclusive and diverse representation of artists and civilizations through our academic and gallery programs. Our curriculum supports students from foundational to transfer and workforce ready skills. Innovative and challenging learning opportunities are provided in the classroom and the Harold J. Miossi Art Gallery. The study of art and art history augments intellectual,

personal and professional growth, and prepares art majors and non-art majors to become culturally engaged world citizens.

**B. How our program addresses or helps to achieve the
District's Institutional Goals and Objectives**

Institutional Goal 1: Completion

Increase the rates of completion for degrees, certificates, and transfer-readiness overall for all students.

The Fine Arts department has established several traditions to promote our degrees and certificate: (1) A reminder to faculty on Opening Day to take our degree and certificate information to their first class session and make themselves available after class to talk to students. (2) Taping up posters with Cuesta's degree and certificate application dates and the department chair's email, so students can set up an appointment to talk about degrees and/or certificate and get directed to a counselor. (3) Participation in multiple outreach events and the Promise Day event each fall. 4) Our Portfolio Presentation class helps students refine their goals and create professional quality portfolios for transfer. 5) The breadth and depth of our program assists in transfer to UCs and private universities.

We have recently launched new studio art certificates in Ceramics, Photography, and Sculpture to help students who want to complete an area of emphasis for work-force entry, to demonstrate a concentration in a specific art discipline for transfer, or to augment an Associate Arts degree. Additional certificates in Fine Arts are being discussed.

Institutional Objective 1.2: Foster a college environment where students are Directed, Focused, Nurtured, Engaged, Connected, and Valued.

Fine Arts studio courses by their nature foster community and connection between students. After several weeks, students have learned many of each other's names, collaboratively helped each other, and participated in critiques that build trust and communication. Many years ago, a non-art major student in a sculpture class said he had been taking classes at Cuesta for over a year and that class was the first time he got to know other students well enough to get together outside of class time. This story of cohesiveness is common to all of the studio courses. Our Art History instructors engage students in group projects and discussions that also help build relationships and community.

Both studio and art history teachers engage students through the vast and shared diversity of human culture embodied in the making and viewing of art. The art gallery is a teaching tool to further nurture, engage and connect students with visiting artists, other students and faculty, and community members, as well as to focus on and demonstrate career opportunities within the arts.

Fine Arts instructors are dedicated to creating clear pathways for our students. In 2016, we created course-sequencing documents for our studio degrees that were later adapted to the pre-guided pathways template and will inform our discussions with the guided pathways coordinators. The chair has attended several meetings to discuss guided pathways and most full-time faculty heard the overview at the Spring 2019 Opening Day presentation. Guided Pathways coordinator, Heidi Webber, is scheduled to attend the April 26 division meeting. Dr. Michelle Craig was tapped to join the Guided Pathways Meta-Majors Task Force in Spring 2019 to represent the Humanities Cluster. Oversight and revision of curriculum as well as annual assessment of our studio program through evidence-based student portfolios ensures that our students are learning with intentional outcomes. With cuts in arts education at the K-12 level, students often come into the art department lacking the foundation skills needed to advance at the same level as students ten years ago. This has made it harder for students to acquire the practical skills needed to move through our program within a two-year academic calendar. Making a more assertive effort to inform students and the counseling / registration areas about the importance of course sequencing for achieving greater student success. In Fall 2019, we are excited to welcome an “embedded” academic counselor to our Fine Arts area by providing office space to allow the counselor to facilitate student contact for several hours each week. Collaboration with counseling, faculty to student discussions, and sequenced courses are a few of ways we seek to aid students in choosing a path and staying on the path to their goals toward transfer or more immediate work-force entry.

Institutional Objective 2.4: [Increase career pathways for local high school students.](#)

Our Fine Arts Graphics program has been increasing career pathways for local high school students through dual enrollment and with classrooms visit. We grew from having no dual enrollment students to having 226 in 2017-18. Our full-time lead in graphics, Canguo Liu, has visited several of the dual enrollment classes to talk about our graphics program and careers in graphic art and design. He plans to continue this practice. When acting as a juror and giving awards for the San Luis Obispo Art Museum High School Portfolio competition in Spring 2018, Margaret Korisheli talked about our Fine Art programs. Adjunct ceramics instructor, Michael Norton, also teaches at San Luis High School thereby acting as a liaison for the two programs.

Institutional Objective 3.2: [Increase the number of partnerships with local businesses in order to expand student work-based and experiential-based learning opportunities.](#)

Under the leadership of Matthew Green, Fine Arts added ART 250: Occupational Work Experience in Art, a variable 1-4 unit class that serves to connect art students to the business community and provide experimental and career-based

learning opportunities. We have incorporated the course into our three new studio certificates.

The Graphics Advisory Board connects students to work-force opportunities and helps shape curriculum through input on local needs in the graphic design community.

Institutional Goal 4: Facilities and Technology

Institutional Objective 4.1: [Improve facilities and technology in accordance with the District's Facilities Master Plan and Technology Plan.](#)

Current technology is vital for our graphics and photography programs. In Fall 2018, we added upgraded technology and replaced the computers in the photography lab to better serve our students and increase the maximum enrollment for the classroom space.

CTE grants have allowed us to extend the functioning of our older computers in the Graphics lab as well as keep pace with ever-changing technology. In 2016, we received direct support from MAXON, Inc, to get full lab licenses of Cinema 4D, the industrial standard and high-end 3-D modeling, rendering, and animation software. We also updated the mice to professional the three key version. In 2018, a \$8,500 CTE grant purchased for an Epson printer system, the new Epson SureColor P10000 printer with Adobe Postscripts 3 Hardware Module and Automatic Take-Up Reel system, plus three extra roll media adapter that now provides the speed and quality we need to support student portfolios. This year, we will make our lab VR/AR (Virtual Reality/Augmented Reality) education ready. It will enhance our student experience, make them more prepared for the workforce and help them to get more "WOW" moments to engage with contemporary graphic experience.

C. How our program helps students achieve the Institutional Learning Outcomes

ILO 1. Personal, Academic, and Professional Development

Fine Arts courses develop a student's personal and academic growth through the study of the physical, intellectual and emotional aspects of life. The written and practical skills learned in our Portfolio Presentation, Photographic Lighting, Graphic Design II, Art Gallery and Museum Practices courses specifically focus on professional development and career opportunities.

ILO 2. Critical Thinking and Communication

Art is about communication and visual literacy. Integrating the elements and principles of design with the conceptual and perceptual aspects of making art requires critical thinking. Students in our program learn to communicate through

their creative work produced in the different mediums represented in the Fine Arts and through written assignments to develop analytical thinking.

ILO 4. Social, Historical, and Global Knowledge and Engagement

The study of art and art history immerses students in the study of social, historical and global knowledge. Art studio courses use techniques developed worldwide and class examples pulled from a diverse range of cultures and time-periods. Art history requirements within our studio art degrees fully engage students through research, discussion and written assignments. Our gallery program gives our students the opportunity to directly interact with art and artists from around the world, representing a wide array of social, historical and global issues.

ILO 5. Artistic and Cultural Knowledge and Engagement

All of our courses teach artistic and cultural knowledge. The elements and principles of design and the conceptual and contextual aspects of art are fundamental. Group critiques in studio classes and the making of artwork engage students with diverse points of view and teach them to articulate their own artistic and cultural ideas. Media presentations by instructors, and exhibitions in our main gallery and student gallery, teach students about a wide range of art made by people of various cultural, socioeconomic, racial, and other diverse richness of experience.

ILO 6. Technical and Informational Fluency

Much contemporary art is rooted in time-based and technology-based approaches to art. Our gallery exhibits work by video and performance artists who use technological documentation and web-based viewing. Students in the graphics courses gain skills and knowledge in software from the Apple, Adobe Suites, and others to become discerning about appropriate software for projects. Art History engages students in web-based and traditional research that results in informational fluency appropriate for the twenty-first century. Seven of our courses have distance education modalities.

III. PROGRAM DATA ANALYSIS AND PROGRAM-SPECIFIC MEASUREMENTS

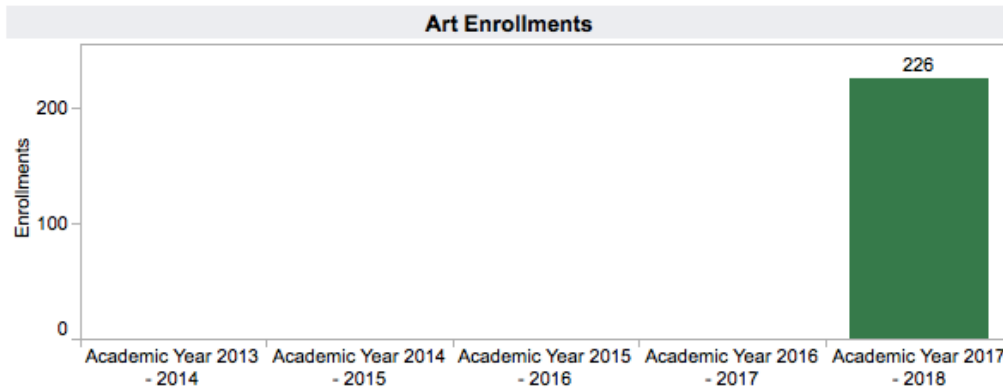
ENROLLMENTS



The number of traditional students taking Fine Arts courses has declined in the last five years along with the steady decline of enrollment numbers across the district. We have been consistently reducing course offerings in response to shrinking enrollments on the San Luis Obispo and North County campuses. Ten fewer sections were offered in 2018-19 compared to 2013-14 (cross-listed courses were counted as one section). The up-tick seen in enrollment for 2017-18 is due to 226 dual enrollment students.

SLOCCCD Program Review Data - Enrollment

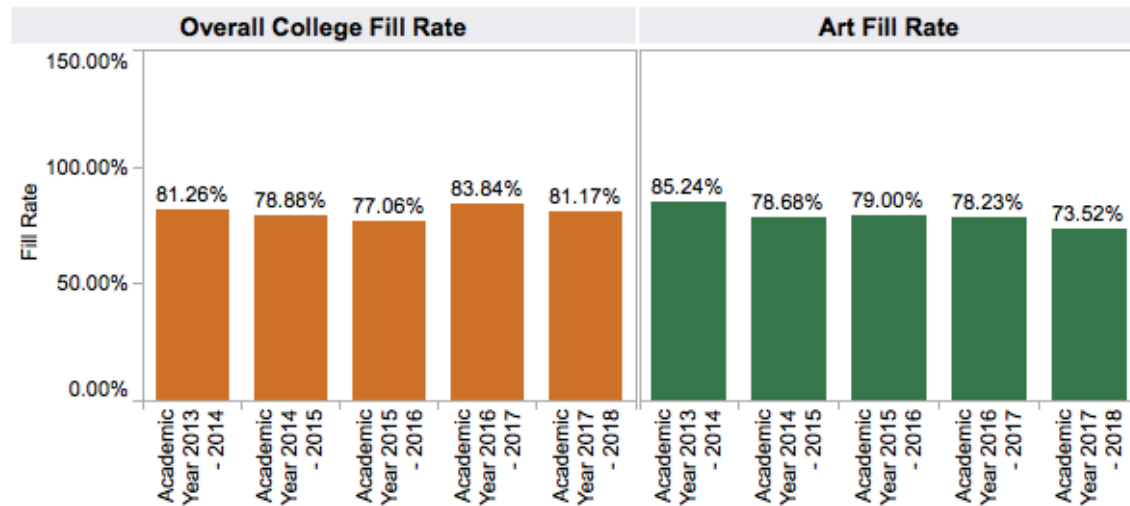
Department: Course: Dual Enrollment: Prison:



FILL RATE

SLOCCCD Program Review Data - Student Demand (Fill Rate)

Department: Course: Dual Enrollment: Prison:



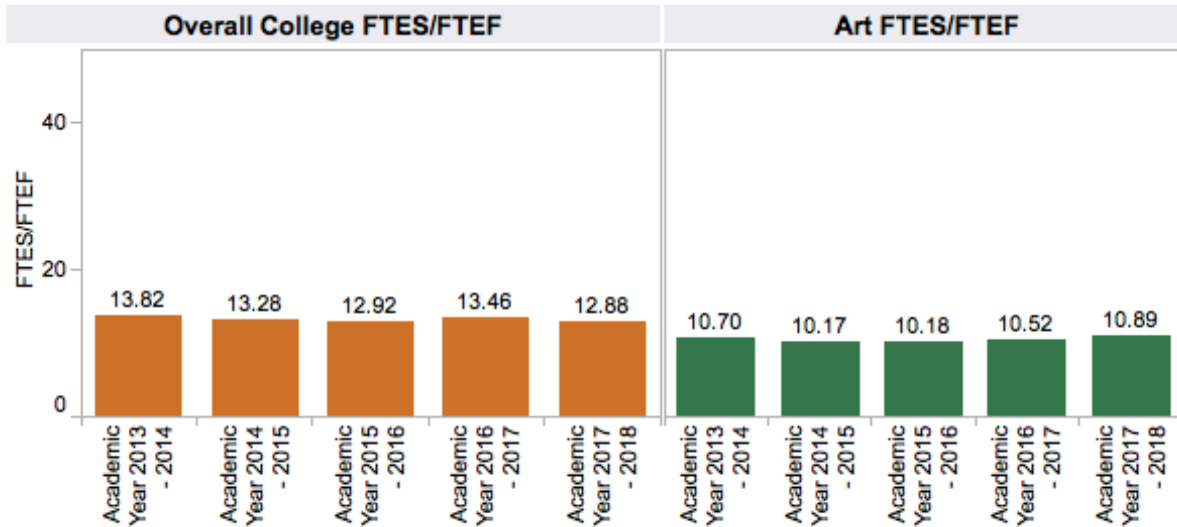
Fine Arts fill rates are significantly lower than the college from 2016-2018. One factor affecting fill rates are Art 200 (Art Appreciation) courses which we began offering in the Humanities forum with an enrollment maximum of 110 on the SLO campus. We slightly increase our efficiency by offering a course in the Humanities forum if it fills beyond 40, but it makes our enrollment number look worse. Historically, our NCC lecture courses do not fill.

Overall Fill-rates for 2017-18: NCC 71.74%, DE 82.29%, SLO 78.48%

EFFIECIENCY

SLOCCCD Program Review Data - Efficiency (FTES/FTEF)

Department: Course: Dual Enrollment: Prison:



Fine Arts has seen an increase in efficiency. We have raised enrollment maximums and caps in many courses and continue to assess ways to increase them further. Our efficiency of 12.0 in Fall 2018 was the highest since 2009-10.

Fine Arts was given the following directions and target from the Workload committee:

Any division with an FTES/FTEF less than 17.5 that has an 88% fill rate or greater is expected to maintain the same efficiency as Fall 2018 **and** submit an analysis of ways to increase the efficiency (for instance, by increasing course caps)

Division	Dept	Fall 2018				Fall 2017			2019 Minimum
		FTES	FTE F	EFF	Max EFF	FTES	FTE F	EFF	EFF Target
Fine Arts	ART	172.63	14.33	12.04	14.77	162.85	15.00	10.86	12.18

Our efforts to increase efficiency in 2019-20 include the following strategies:

Spring 2019

- Fine Arts strives for early cancellation of low-enrolled courses with multiple sections to allow students to enroll in other courses. A low enrolled Art 221 was cancelled on January 11th and our other sections of Art 221 filled.
- We will continue to offer a section of Art 249A: Digital Photography as a late start 15 week course, while evaluating how a short term course might appeal to certain student populations vs a full 18 week term course. This same course and term length was offered in Fall 2018 and had strong fill numbers.
- We offered Art 204: Renaissance Art History as a DE course; it filled quickly and had a waitlist.
- The sculpture discipline moved a traditionally low enrolled MW morning class to an afternoon time slot and it filled. We are hoping to get the same results for Fall 2019.
- Several instructors, who have maximum enrollments that are smaller than course caps due to classroom equipment, are experimenting with starting the semester with assignments that are not as space and equipment intensive, so they can over-enroll in anticipation that a couple students will drop.

Fall schedule 2019

- We have taken our late start DE Art 200 courses out of the schedule and will add them back in after 18-week courses have passed the census.
- Seven of our intermediate courses are cross-listed.
- Although enrollment in our large lecture section of Art 200: Art Appreciation has been much lower than capacity, we are continuing to offer it in 6304 to pick up enrollments beyond the 40 that our other classroom seats.

Other

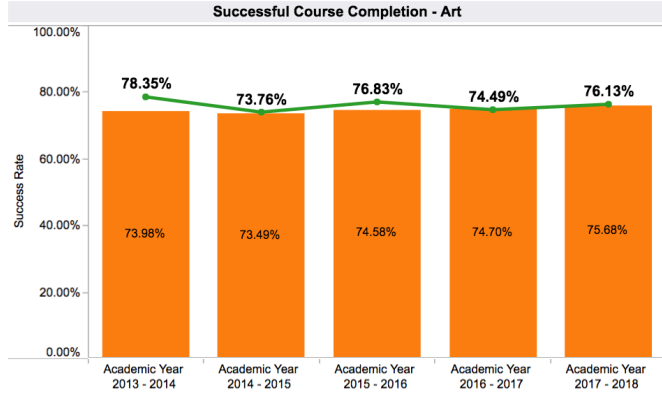
- Retention strategies have been discussed with faculty
- Fine Arts participated in Promise Day and Student Success Festivals on the SLO and NC campuses, and will participate again this coming year.
- Our full-time Graphics instructor has been visiting dual enrolment classes to discuss our graphics program. Enrollments in the graphics are higher than ever thanks to the leadership of our full-time instructor.
- We schedule courses on a rotation, especially low-cap courses like Museum Practices and Art Gallery, which are on a two-year rotation.

COURSE COMPLETION

Art completion rates

SLOCCCD Program Review Data: Successful Course Completion

Select Department: COURSE: Measure Names:
 Department Success Rate
 Overall College Success R...

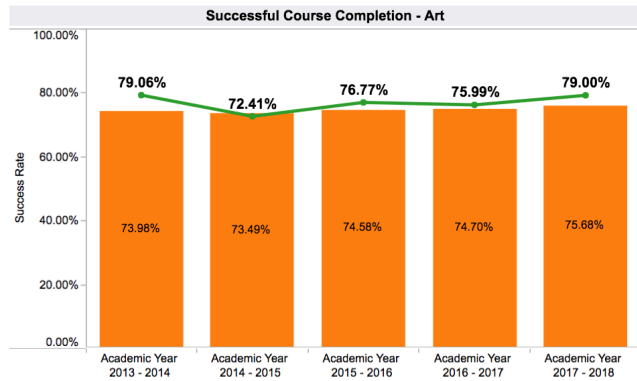


	Academic Year 2013 - 2014	Academic Year 2014 - 2015	Academic Year 2015 - 2016	Academic Year 2016 - 2017	Academic Year 2017 - 2018
Department Success..	73.98%	73.49%	74.58%	74.70%	75.68%
Total Enrollments	2,291	2,424	2,313	2,097	2,349

Success without Art 200

SLOCCCD Program Review Data: Successful Course Completion

Select Department: COURSE: Measure Names:
 Department Success Rate
 Overall College Success R...



	Academic Year 2013 - 2014	Academic Year 2014 - 2015	Academic Year 2015 - 2016	Academic Year 2016 - 2017	Academic Year 2017 - 2018
Department Success..	73.98%	73.49%	74.58%	74.70%	75.68%
Total Enrollments	1,719	1,754	1,722	1,458	1,698

Art completions rates are generally at or slightly above the College average. With an exception of the 2014-2015 academic year, our completion rates improve when Art 200, a GE course geared for non-art majors, is excluded.

SUCCESSFUL COURSE COMPLETION BY MODALITY

SLOCCCD Program Review Data: Successful Course Completion

Select Department:

Art

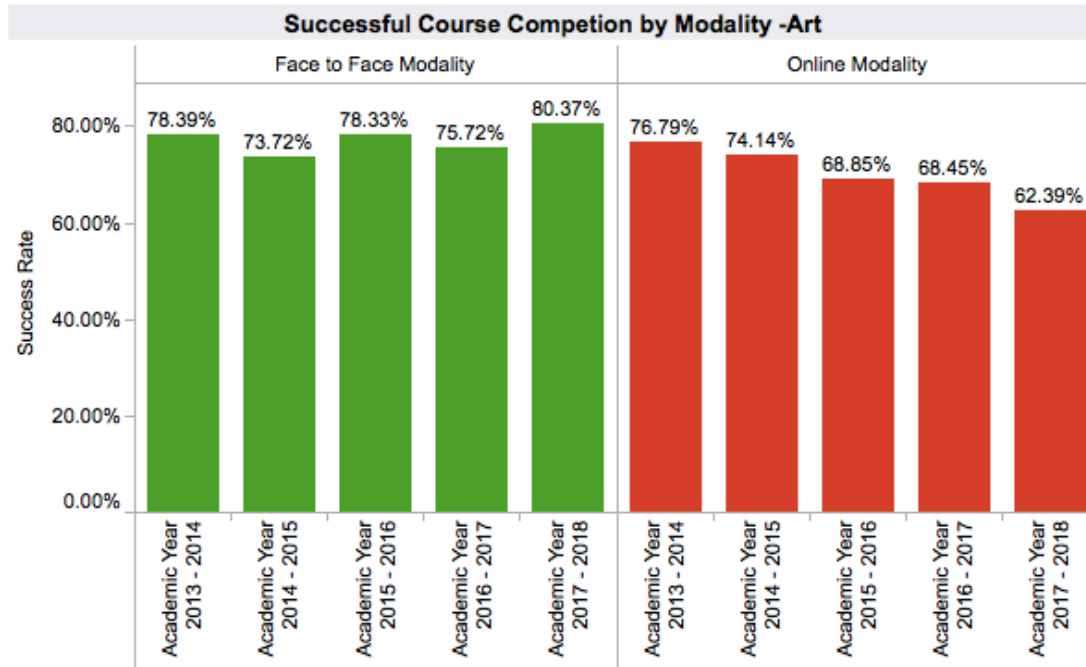
Course:

(All)

Legend:

Face to Face Modality

Online Modality



Successful Course Completion by Modality Table - Art

		Academic Year 2013 - 2014	Academic Year 2014 - 2015	Academic Year 2015 - 2016	Academic Year 2016 - 2017	Academic Year 2017 - 2018
Face to Face Modality	Department Success Rate	78.39%	73.72%	78.33%	75.72%	80.37%
	Total Department Enrollments	2,235	2,192	1,947	1,742	1,796
Online	Department Success Rate	76.79%	74.14%	68.85%	68.45%	62.39%
	Total Department Enrollments					

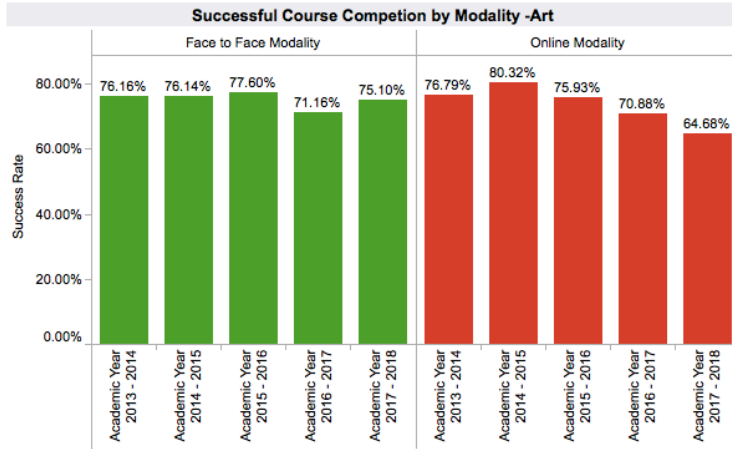
In 2017-18, Fine Arts success rates for face-to-face courses were slightly higher at 80.37% than for the college 76.79%. However, our 2017-18 online success rates are significantly lower: 62.39% Fine Arts – 71.37% College. Fine Arts instructors are encouraged to reach out to students who are struggling or have missed more than one class session. Students are asked to seek additional help in office hours and/or open studio times.

Fine Arts currently offers five courses online, one of which, (Art 204), is in its first semester and has no data:

Art 200

SLOCCCD Program Review Data: Successful Course Completion

Select Department: Course: Legend:
■ Face to Face Modality
■ Online Modality



		Academic Year 2013 - 2014	Academic Year 2014 - 2015	Academic Year 2015 - 2016	Academic Year 2016 - 2017	Academic Year 2017 - 2018
Face to Face Modality	Department Success Rate	78.39%	73.72%	78.33%	75.72%	80.37%
	Total Department Enrollments	2,235	2,192	1,947	1,742	1,796
Online Modality	Department Success Rate	76.79%	74.14%	68.85%	68.45%	62.39%
	Total Department Enrollments	56	232	366	355	553

More than half of our Art 200: Art Appreciation students take the course in the online modality. The online success rate has fallen significantly since 2014-15 and is significantly below the college in 2017-18 (64.68% FA – 71.37 College).

		2014-15	2015-16	2016-17	2017-18
Art 249A: Digital Photography	FTF				50.00%
	DE				56.00%
Art 255: Foundation of Digital Graphic Art	FTF	66.67%	71.43%	62.50%	71.05%
	DE	43.33%	54.35%	60.87%	53.70%
Art 256: Foundation of Digital Imaging Art	FTF	63.64%	79.63%	90.00%	88.18%
	DE	57.14%	60.58%	62.50%	62.00%

Success rates in online Art 249 and Art 255 are extremely low for 2017-18. The chair contacted the instructors to talk about student success in DE.

Summary of responses from DE instructors about student success in DE courses:

Dropping non-participating students

It was agreed by most instructors that being more attentive to dropping non-participating students would help our success rate numbers. Some issues to consider:

- Make sure your syllabus states something like “any time a student is completing less than 60% of the work they may be dropped”
- Students have a right to fail a course and may need to be reinstated if dropped without consent.
- Some students, particularly some community students, want to stay in the course even if they are failing. One instructor noted about a FTF course, but could still apply to DE, “...many older “community learners” in my class who literally said that they did not care about grades at all. So, they came to class on a regular basis, submitted work when they wanted, and did not submit when the assignments were not of interest.”
- Financial aid and sports keep some failing students in the course.
- Students fail for plagiarism. One Art 200 instructor said, “There are about two students I fail every class for plagiarism. I have embedded a plagiarism tutorial and give the students plenty of chances to revise their work, but it still seems to me to be a wider academic issue. I wish it was addressed at the college level more.”
- Actual time online is a nebulous statistic in Canvas because the program does not tally time when students are accessing the course via mobile apps (which many do).

Lack of Adequate Tech Help for Studio Graphics Courses:

There are some technical challenges in Art 255 and Art 256, as students have to maintain software and hardware. DE Instructors cannot designate enough time to troubleshooting student technical issues.

Without a Graphics lab tech, students who are sent to the SLO lab do not always get the help they need. Some students live too far away to get the SLO lab. As a partial help to students in the area, in the future, Canguo Liu

will let DE instructors know when he keeps his two hours of dedicated lab time. This semester it is Tuesday and Wednesday 2:30-3:30.

Online classes require a level of self-discipline and writing skills. Not everyone is ready for that responsibility or is prepared.

One instructor sent links (please see endnotes for the links) to three articles and commented, "I have taught online for another school and my classes are consistent with my experiences there and it was a 4-year college. Due to the fact that online classes are VERY different from studio classes (in fact 1/4 of my students this semester don't even live in this county and one is traveling in China) I feel you should compare success rates with **online classes to online classes** otherwise you are comparing apples and oranges. There are actually a number of studies and articles on this very issue. It is not just Cuesta, this is pretty typical."

Canvas is not well equipped to deal with visual learning

An Art 200 instructor commented, "Both Art Appreciation and photography are image and media heavy which can be cumbersome and challenging in Canvas. Canvas is not well equipped to deal with visual learning, which I wonder if it ultimately leads to disengagement for those that migrate towards the visual arts. I imagine that photography has yet another technical layer with editing software students have to learn. This week some of my students who are media savvy have been frustrated over not being able to rotate a picture in Canvas. I've emailed Cynthia, who is great in addressing these issues quickly, and she suggested we pilot an app to see if it can help. I'll forward you the email. There's also a number of apps that help students feel connected and are easy to use and integrate into assignments. I wonder whether those will help with success rates?"

"On a side note about Art 200: There has been a 20% decrease in FTF classes and 978% increase in DE classes!" Other departments at Cuesta have seen similar increases. Courses with both Face-to-Face and DE sections are struggling to retain enrollment in the FTF sections.

Questions:

Do 18-week DE courses have higher success rates than short-term courses? One instructor who teaches both sees a higher attrition rate in short-term courses.

Have all DE classes have seen a decline in 2016 since the caps were raised? (Our Art 200 caps were increased from 30 to 40)

Two instructors questioned the data by comparing their grade sheets to the data and figuring percentages. Is the Institutional data accurate? Is summer data included, and if so which summer?

Is our underlying assumption correct that the success data is calculated on students still on the roster at the end of the semester and not the number of students on the roster as of the first census date?

Would a roundtable conversation on the topic of student success among DE instructors, DE support improve our success rates?

Resources-Instructional Designer, Cythia Wilshusen, responded to the DE instructors with the following helpful suggestions:

I would agree that in your area the content is very challenging to deliver and providing specific support will be key. Being that the faculty member provides a great deal of instruction and support for the software in a face to face class, that should carry over to the online format. The instructor should be the first point of contact for support and guidance; which creates a connection in the course.

While we do have the open lab in the High Tech Center, we do not have individuals trained specifically for your courses and we may not have the specific applications you are using installed. It might be worth establishing tutors for your area that could be available during designated times or by appointment in the lab or even as embedded tutors in the online class environment. It would be important to connect with me and my counterpart Shannon Sutherland (Learning Management Specialist, and Open Lab Manager) to ensure the open lab is equipped with the software students might be requesting to use.

I also agree that retention and success rates vary depending on the length of the course. A short course has a great deal of content to deliver in a short amount of time and when you add the software and hardware components, the learning curve increases. It might be worth creating a resources site for your area that students can access prior to the course starting or during registration so they can help outline the technical requirements or prior knowledge they need to be successful. Additionally, ensuring that you have emphasized the complex environment, technical, software and hardware expectation in your course welcome letters.

I would also agree that your area does have limitations with regard to learning management systems. There are limits to file sizes as to not overload storage space, as well as how 3rd party applications display submission and file upload limitations.

Another element for retention is regular engagement in the learning environment, we already know that online instructors tend to spend more time online address students needs. Some ideas to consider if they are not already being done: Offering a synchronous review or tutorial where students are invited to participate live with the instructor at a designated date and time. In my online course, I offer a weekly live office hour using zoom and the best participation I get is when I am doing a review session with specific content to be discussed. Creating mini tutorials using video that highlight common trouble spots for students; we have a TechSmith Relay subscription to record and host your online videos that integrates directly with Canvas. Ask students to share tips for success that you can post at relevant points in the course.

I think it is valuable each semester you teach the course to evaluate what worked well and what didn't make necessary adjustments to improve on the delivery in this challenging modality. Please reach out if you want to brainstorm more or test new ideas.

PROGRAM AWARDS

Program Awards Table						
Award T.	Award	2013-2014	2014-2015	2015-2016	2016 - 2017	2017 - 2018
Associate in Arts	Art Studio (AA)	13	7	6	9	6
	Studio Arts (AAT)	3	3			
	Total	16	10	6	9	6
Associate in Arts Tr.	Studio Arts (AAT)		4	15	7	13
	Total		4	15	7	13

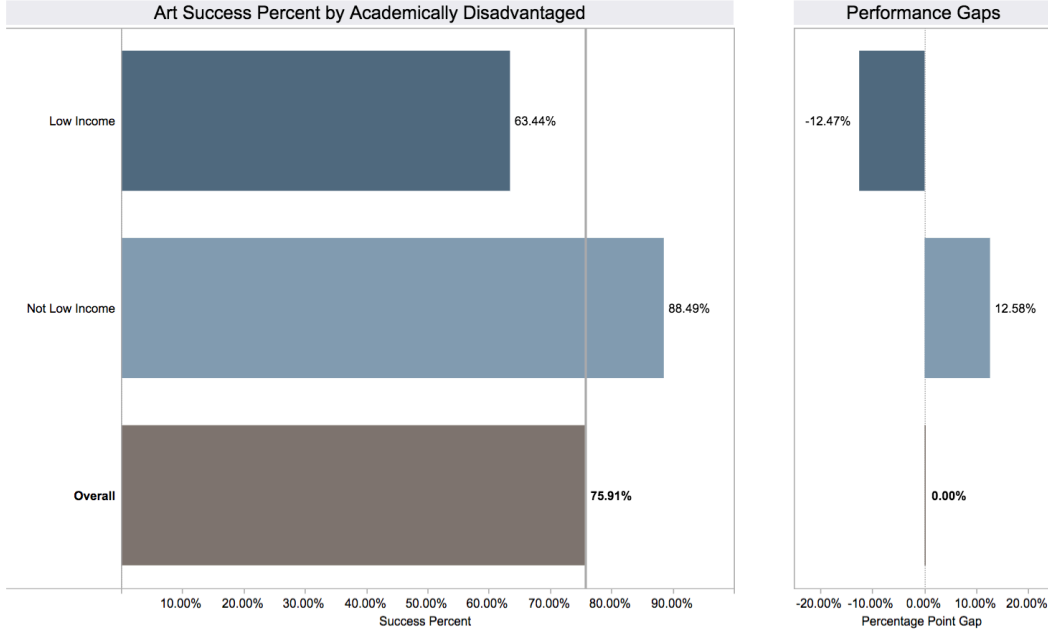
Fine Arts is seeing an increased interest in degree completion and transfer. Every Fall for the last four years approximately twenty students completed our Portfolio Presentation class. Most students take the class for transfer preparation and as a core course for our Art Studio AA. We expect to see completion of the AATs increase rapidly and completion of AA degrees to stay between 6-13 per year. In 2017, 65 students declared an intention to complete an AA Art Studio and 83 AA-T Studio Art. We informally track students who transfer to four-year institutions. Please see the endnotes for the list of 2018 students.

DISAGGREGATED DATA:

Student success Art



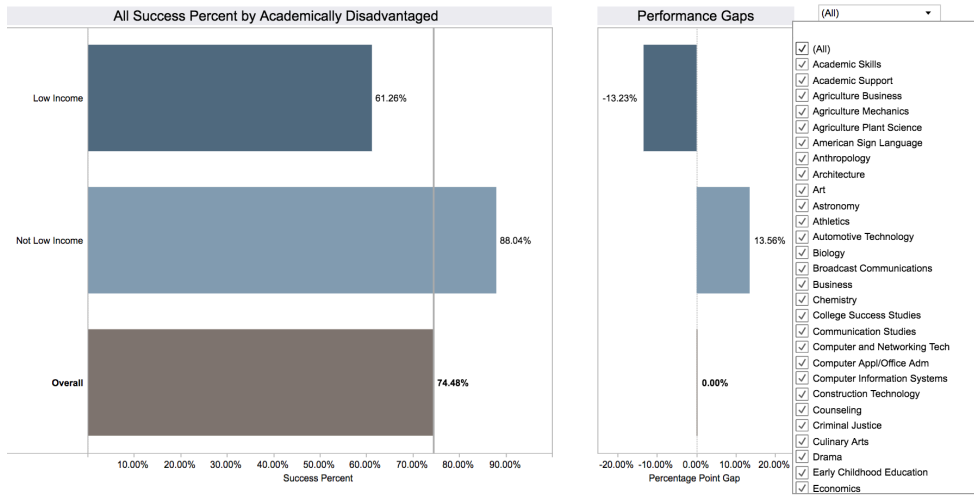
Successful Course Completion by Student Subpopulation



Cuesta College



Successful Course Completion by Student Subpopulation



Note: Successful Course Completion is the ratio of enrollments resulting in a final grade of A, A-, B+, B, B-, C+, C, CR or P to all valid grades.

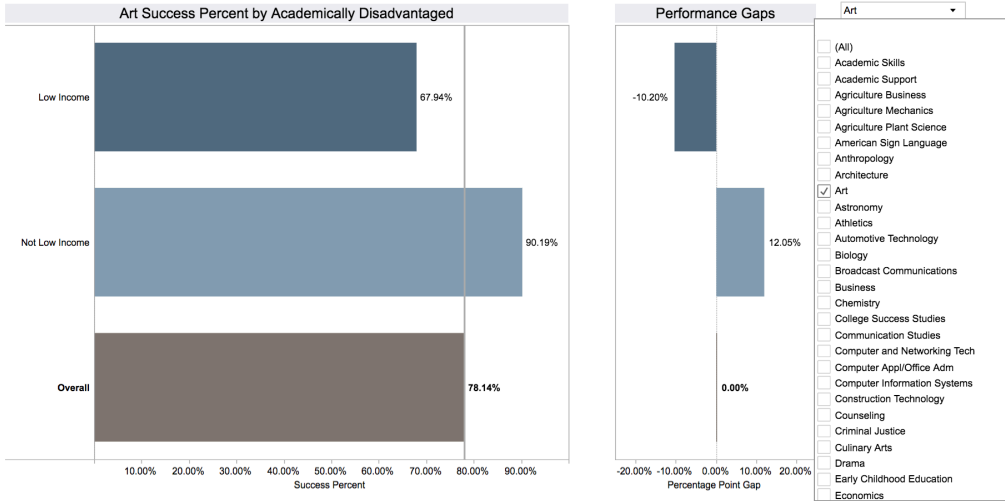
Art has a smaller successful course completion gap than the college overall as well as higher percentages of success for both subpopulations.

CONTINUING STUDENT SUCCESS

Art



Successful Course Completion by Student Subpopulation

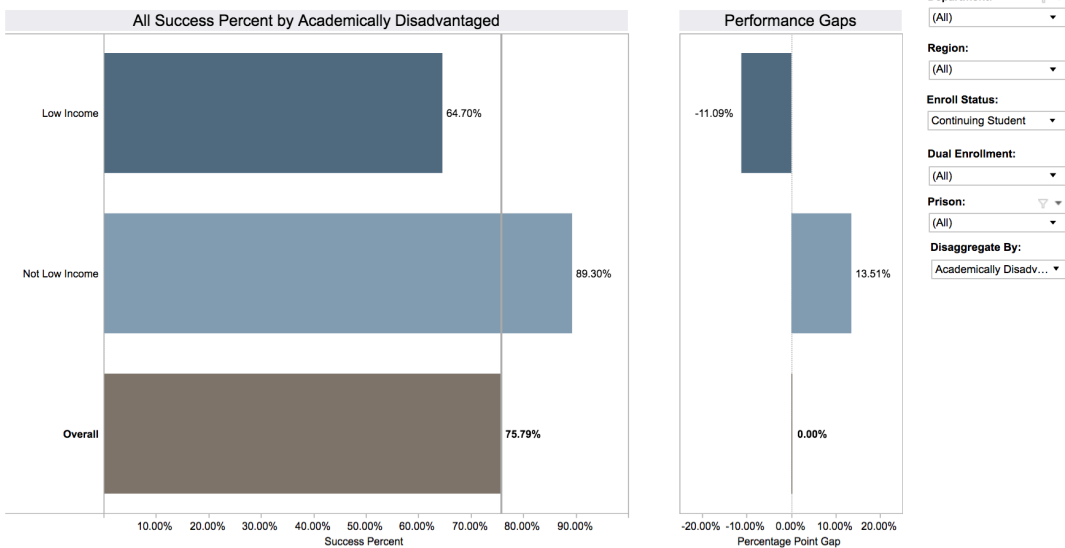


Note: Successful Course Completion is the ratio of enrollments resulting in a final grade of A, A-, B+, B, B-, C+, C, CR or P to all valid grades.

Cuesta College



Successful Course Completion by Student Subpopulation



Note: Successful Course Completion is the ratio of enrollments resulting in a final grade of A, A-, B+, B, B-, C+, C, CR or P to all valid grades.

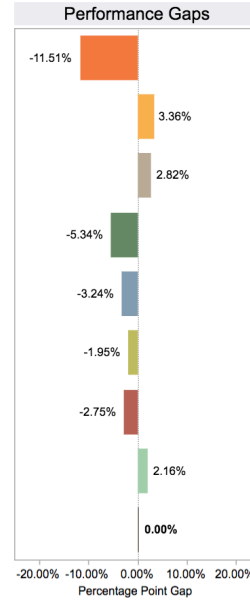
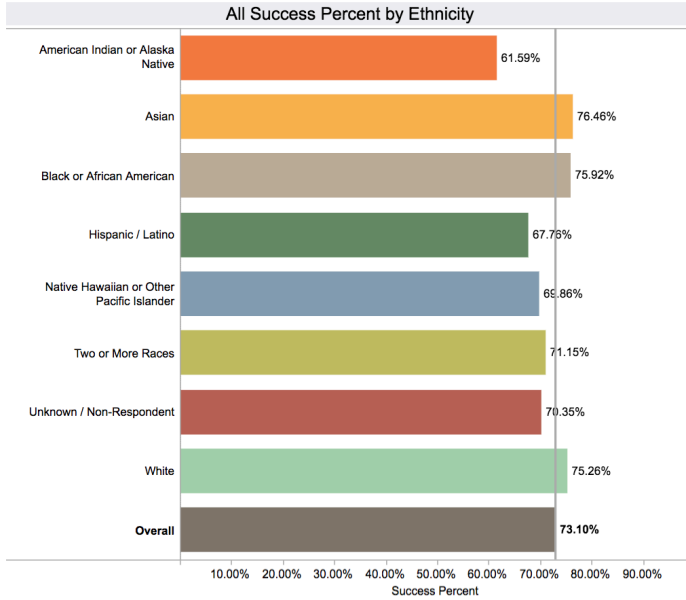
Our continuing students are the most successful. This suggests Cuesta instructors and class cohort help prepare students for success when they stay at Cuesta.

SUCCESSFUL COURSE COMPLETION BY ETHNICITY

Cuesta College



Successful Course Completion by Student Subpopulation



Academic Year: (All) ▾

Department: (All) ▾

Region: (All) ▾

Enroll Status: First-Time Transfer S... ▾

Dual Enrollment: (All) ▾

Prison: (All) ▾

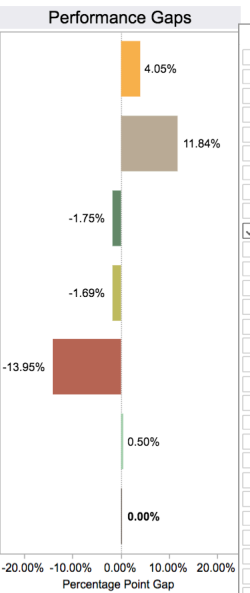
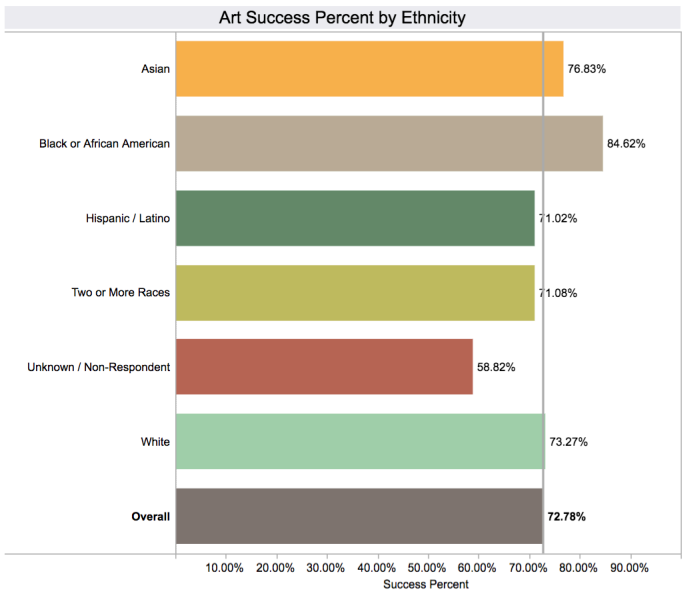
Disaggregate By: Ethnicity ▾

Note: Successful Course Completion is the ratio of enrollments resulting in a final grade of A, A-, B+, B, B-, C+, C, CR or P to all valid grades.

Art



Successful Course Completion by Student Subpopulation



Academic Year: (All) ▾

Department: Art ▾

- (All)
- Academic Skills
- Academic Support
- Agriculture Business
- Agriculture Mechanics
- Agriculture Plant Science
- American Sign Language
- Anthropology
- Architecture
- Art
- Astronomy
- Athletics
- Automotive Technology
- Biology
- Broadcast Communications
- Business
- Chemistry
- College Success Studies
- Communication Studies
- Computer and Networking Tech
- Computer Appl/Office Adm
- Computer Information Systems
- Construction Technology
- Counseling
- Criminal Justice
- Culinary Arts
- Drama
- Early Childhood Education
- Economics

Note: Successful Course Completion is the ratio of enrollments resulting in a final grade of A, A-, B+, B, B-, C+, C, CR or P to all valid grades.

Source: SAC reported data modified with final Degree data

Overall, Fine Arts shows a slightly higher successful course completion for non-white student.

Other Points of Interests:

Significant changes were seen in distance education, which rose from 10.22% in Fall 2016 to 22.53% in F 2017, and our out-of-state enrollment in Fall 2017 was up ten students from the last three years.

Retention rates in Fine Arts have been similar to the overall college from 2013-18.

Day sections in Fine Arts are slightly more efficient than evening sections. We have reduced several evening offerings over the years to maintain efficiency.

Success rates in Fine Arts for low income and Promise students mirror the lower success rates for the college. The past year, we have generated dialogue with our faculty about equity-minded syllabi and best practices for student success and are curious if we will see changes when data for 2018-19 becomes available. We will continue the dialogue.

IV. CURRICULUM REVIEW

CURRICULUM REVIEW GUIDE and WORKSHEET Courses and Programs Current Review Date: February 2019

Reviewers: M. Korisheli, J. Pfeiffer, D. Highland, D. Prochaska, M. Craig, C. Liu

1. Courses

Course (Prefix / Number)	Currently active	New course since last CPPR	Major modification since last CPPR	Minor modification since last CPPR (effective date)	Deactivated since last CPPR Notified impacted program(s)*
Art 200	yes	no	yes: F17	yes: S18	no
Art 202	yes	no	yes: F17	yes: S18	no
Art 203	yes	no	no	yes: S18	no
Art 204	yes	no	yes: S16	yes: S18	no
Art 205	yes	no	no	yes: S18	no
Art 206	no	no	no	no	yes: S17
Art 207	yes	yes: S16	NA	yes: S18	no
Art 208	yes	yes: S17	NA	yes: S18	no
Art 209	yes	yes: F17	NA	yes: S18	no
Art 210	yes	yes: S18	NA	yes: S18	no
Art220	yes	no	no	no	no
Art 221	yes	no	yes: F17	Yes: F19	no
Art 222	yes	no	no	Yes: F19	no
Art 223	yes	no	no	Yes: F19	no
Art 224	yes	no	no	Yes: F19	no

Art 229	yes	no	no	Yes: F16	no
Art 230A (Formerly Art 230)	yes	no	no	Yes: F19	no
Art 230B (Formerly Art 231)	yes	no	no	yes: S19	no
Art 230C	yes	yes: F18	NA	Yes: F19	no
Art 232	yes	no	yes: S16	no	no
Art 233	yes	no	yes: S16	no	no
Art 234	yes	no	yes: F16	Yes: F19	no
Art 235	yes	no	no	no	no
Art 240A	yes	no	yes: F17	no	no
Art 240B	yes	yes: F17	NA	no	no
Art 241A	yes	no	yes: S14	no	no
Art 241B	yes	yes: S14	NA	no	no
Art 241C	yes	yes: S14	NA	no	no
Art 243A	yes	no	yes: S18	no	no
Art 243B	yes	yes: S18	NA	no	no
Art 244	yes	no	yes: F16	Yes: F19	no
Art 245	yes	no		Yes: F19	no
Art 249A	yes	no	yes: F18	Yes: F19	no
Art 249B	yes	Yes: F18	NA	Yes: F19	no
Art 251	yes	no		Yes: F19	no
Art 252	yes	no		Yes: F19	no
Art 253	yes	no	no	no	no

Art 255	yes	no	yes: F16	yes	no
Art 256	yes	no	yes: F16	yes	no
Art 258	yes	no	yes: F16	yes	no
Art 259	yes	no	yes: F16	yes	no
Art 265	yes	no	yes: F17	yes	no
Art 266	yes	no	yes: F16	yes	no
Art 267	yes	no	yes: F16	yes	no
Art 268	yes	no	yes: F16	yes	no
Art 270	yes	no	no	yes: S19	no
Art 271	yes	no	no	yes: S19	no
Art 272	yes	no	no	yes: S19	no
Art 274A	yes	no	no	yes: S19	no
Art 274B	yes	no	no	yes: S19	no
Art 274C	yes	no	no	yes: S19	no
Art 280	yes	no	no	Yes: F19	
Art 281A	yes	no	no	Yes: F19	no
Art 281B	yes	no	Yes: F15	Yes: F19	no
Art 282	yes	no	no	Yes: F19	no
Art 283	yes	no	no	Yes: F19	no
Art 284	yes	no	yes: F16	Yes: F19	no
Art 293	yes	no	no	Yes: F16	no
Art 295	yes	no	no	Yes: S19	no

2. Course Review

2. Course Review

- Please review the current CurricUNET CORs for all active courses in your program for currency and accuracy and annotate the items below.
- If you find any mistakes in the CORs (e.g. non-content related items such as typos), contact the Curriculum Chair or Curriculum Specialist for correction.
- All other changes require either a minor or major modification. Your curriculum representative will assist you.
- Some modifications need to be processed in the current term (see annotations # 2 and #3 below).
- Some modifications can be done over the period of the next five years (see annotation #1 below).
- Indicate on the Five-Year Cycle Calendar below when a minor or major modification will be submitted.

Course Number	ART 200	ART 202	ART 203	ART 204
1. Effective term listed on COR	Date: Fall 2016	Date: Fall 2017	Date: Fall 2018	Date: Spring 2019
2. Catalog / schedule description is appropriate	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
3. Pre- / co-requisites / advisories (if applicable) are appropriate	(yes) / no ²	(yes) / no ²	(yes) / no ²	(yes) / no ²
4. "Approved as Distance Education" is accurate (and new addendum complete)	(yes) / no ⁴	yes / no ⁴ N/A	yes / no ⁴ N/A	(yes) / no ⁴
5. Grading Method is accurate	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
6. Repentability is zero	yes / (no)	yes / (no)	(yes) / no ⁴	yes / (no)
7. Class Size is accurate	(yes) / no ²	yes / (no) ¹⁵	(yes) / no ²	(yes) / no ²
8. Objectives are aligned with methods of evaluation	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
9. Topics / scope are aligned with objectives	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
10. Assignments are aligned with objectives	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
11. Methods of evaluation are appropriate	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
12. Texts, readings, materials are dated within last 5 years	yes / (no)	yes / (no)	yes / (no)	(yes) / no ²
13. CSU / IGETC transfer & AA GE information (if applicable) is correct	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴
14. Degree / Certificate information (if applicable) is correct	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴
15. Course Student Learning Outcomes are accurate	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴
16. Library materials are adequate and current *	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹

¹ If no, a major modification is needed within the next 5 years (see five-year cycle calendar).

² If no, a major modification is needed in the current term. (For increase in class size, see your curriculum representative for details.)

³ If no, a minor modification is needed in the current term.

⁴ If no, contact the Curriculum Chair or Curriculum Specialist.

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- Indicate on the Five-Year Cycle Calendar below when a minor or major modification will be submitted.

Course Number	ART 220	ART 221	ART 222	ART 223
1. Effective term listed on COR	Date: F 2013	Date: F 2019	Date: F 2019	Date: F 2019
2. Catalog / schedule description is appropriate	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
3. Pre-/ co-requisites / advisories (if applicable) are appropriate	(yes) / no ²	(yes) / no ²	(yes) / no ²	(yes) / no ²
4. "Approved as Distance Education" is accurate (and new addendum complete)	yes / no ³ NA	yes / no ³ NA	(yes) / no ³ NA	(yes) / no ³ NA
5. Grading Method is accurate	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
6. Repeatability is zero	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
7. Class Size is accurate	(yes) / no ²	(yes) / no ²	(yes) / no ²	(yes) / no ²
8. Objectives are aligned with methods of evaluation	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
9. Topics / scope are aligned with objectives	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
10. Assignments are aligned with objectives	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
11. Methods of evaluation are appropriate	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
12. Texts, readings, materials are dated within last 5 years	yes / no ³	(yes) / no ³	(yes) / no ³	(yes) / no ³
13. CSU / IGETC transfer & AA GE information (if applicable) is correct	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴
14. Degree / Certificate information (if applicable) is correct	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴
15. Course Student Learning Outcomes are accurate	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴
16. Library materials are adequate and current *	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹

¹ If no, a major modification is needed within the next 5 years (see five-year cycle calendar).

² If no, a major modification is needed in the current term. (For increase in class size, see your curriculum representative for details.)

³ If no, a minor modification is needed in the current term.

⁴ If no, contact the Curriculum Chair or Curriculum Specialist.

2. Course Review

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- Some modifications can be done over the period of the next five years (see annotation #1 below).
- Indicate on the Five-Year Cycle Calendar below when a minor or major modification will be submitted.

Course Number	ART 224	ART 229	ART 230 A	ART 230B
1. Effective term listed on COR	Date: F 2019	Date: S 2016	Date: F 2019	Date: F 2019
2. Catalog / schedule description is appropriate	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
3. Pre-/ co-requisites / advisories (if applicable) are appropriate	(yes) / no ²	(yes) / no ²	(yes) / no ²	(yes) / no ²
4. "Approved as Distance Education" is accurate (and new addendum complete)	yes / no ⁴ NA	yes / no ⁴ NA	yes / no ⁴ NA	(yes) / no ⁴ NA
5. Grading Method is accurate	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
6. Repeatability is zero	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
7. Class Size is accurate	(yes) / (no)	(yes) / no ²	(yes) / no ²	(yes) / no ²
8. Objectives are aligned with methods of evaluation	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
9. Topics / scope are aligned with objectives	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
10. Assignments are aligned with objectives	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
11. Methods of evaluation are appropriate	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
12. Texts, readings, materials are dated within last 5 years	(yes) / no ²	(yes) / no ²	(yes) / no ²	(yes) / no ²
13. CSU / IGETC transfer & AA GE information (if applicable) is correct	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴
14. Degree / Certificate information (if applicable) is correct	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴
15. Course Student Learning Outcomes are accurate	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴
16. Library materials are adequate and current *	(yes) / no ¹	(yes) / no ¹	yes / no ¹	yes / no ¹

¹ If no, a major modification is needed within the next 5 years (see five-year cycle calendar).

² If no, a major modification is needed in the current term. (For increase in class size, see your curriculum representative for details.)

³ If no, a minor modification is needed in the current term.

⁴ If no, contact the Curriculum Chair or Curriculum Specialist.

2. Course Review

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- Some modifications need to be processed in the current term (see annotations # 2 and #3 below).
- Some modifications can be done over the period of the next five years (see annotation #1 below).
- Indicate on the Five-Year Cycle Calendar below when a minor or major modification will be submitted.

Course Number	ART 230C	ART 232	ART 233	ART 234
1. Effective term listed on COR	Date: F 2019	Date: S 2016	Date: S 2016	Date: F 2019
2. Catalog / schedule description is appropriate	<input checked="" type="radio"/> yes / no ¹	<input checked="" type="radio"/> yes / no ¹	<input checked="" type="radio"/> yes / no ¹	<input checked="" type="radio"/> yes / no ¹
3. Pre-/co-requisites / advisories (if applicable) are appropriate	<input checked="" type="radio"/> yes / no ²	<input checked="" type="radio"/> yes / no ²	<input checked="" type="radio"/> yes / no ²	<input checked="" type="radio"/> yes / no ²
4. "Approved as Distance Education" is accurate (and new addendum complete)	yes / no ⁴ NA	yes / no ⁴ NA	yes / no ⁴ NA	yes / no ⁴ NA
5. Grading Method is accurate	<input checked="" type="radio"/> yes / no ¹	<input checked="" type="radio"/> yes / no ¹	<input checked="" type="radio"/> yes / no ¹	<input checked="" type="radio"/> yes / no ¹
6. Repeatability is zero	<input checked="" type="radio"/> yes / no ⁴	<input checked="" type="radio"/> yes / no ⁴	<input checked="" type="radio"/> yes / no ⁴	<input checked="" type="radio"/> yes / no ⁴
7. Class Size is accurate	<input checked="" type="radio"/> yes / no ²	<input checked="" type="radio"/> yes / no ²	<input checked="" type="radio"/> yes / no ²	<input checked="" type="radio"/> yes / no ²
8. Objectives are aligned with methods of evaluation	<input checked="" type="radio"/> yes / no ¹	<input checked="" type="radio"/> yes / no ¹	<input checked="" type="radio"/> yes / no ¹	<input checked="" type="radio"/> yes / no ¹
9. Topics / scope are aligned with objectives	<input checked="" type="radio"/> yes / no ¹	<input checked="" type="radio"/> yes / no ¹	<input checked="" type="radio"/> yes / no ¹	<input checked="" type="radio"/> yes / no ¹
10. Assignments are aligned with objectives	<input checked="" type="radio"/> yes / no ¹	<input checked="" type="radio"/> yes / no ¹	<input checked="" type="radio"/> yes / no ¹	<input checked="" type="radio"/> yes / no ¹
11. Methods of evaluation are appropriate	<input checked="" type="radio"/> yes / no ¹	<input checked="" type="radio"/> yes / no ¹	<input checked="" type="radio"/> yes / no ¹	<input checked="" type="radio"/> yes / no ¹
12. Texts, readings, materials are dated within last 5 years	<input checked="" type="radio"/> yes / no ³	<input checked="" type="radio"/> yes / no ³	<input checked="" type="radio"/> yes / no ³	<input checked="" type="radio"/> yes / no ³
13. CSU / IGETC transfer & AA GE information (if applicable) is correct	<input checked="" type="radio"/> yes / no ⁴	<input checked="" type="radio"/> yes / no ⁴	<input checked="" type="radio"/> yes / no ⁴	<input checked="" type="radio"/> yes / no ⁴
14. Degree / Certificate information (if applicable) is correct	<input checked="" type="radio"/> yes / no ⁴	<input checked="" type="radio"/> yes / no ⁴	<input checked="" type="radio"/> yes / no ⁴	<input checked="" type="radio"/> yes / no ⁴
15. Course Student Learning Outcomes are accurate	<input checked="" type="radio"/> yes / no ⁴	<input checked="" type="radio"/> yes / no ⁴	<input checked="" type="radio"/> yes / no ⁴	<input checked="" type="radio"/> yes / no ⁴
16. Library materials are adequate and current *	yes / no ¹	<input checked="" type="radio"/> yes / no ¹	yes / no ¹	yes / no ¹

¹ If no, a major modification is needed within the next 5 years (see five-year cycle calendar).

² If no, a major modification is needed in the current term. (For increase in class size, see your curriculum representative for details.)

³ If no, a minor modification is needed in the current term.

⁴ If no, contact the Curriculum Chair or Curriculum Specialist.

(over)

2. Course Review

- Please review the current CurricUNET CORs for all active courses in your program for currency and accuracy and annotate the items below.
- If you find any mistakes in the CORs (e.g. non-content related items such as typos), contact the Curriculum Chair or Curriculum Specialist for correction.
- All other changes require either a minor or major modification. Your curriculum representative will assist you.
- Some modifications need to be processed in the current term (see annotations # 2 and #3 below).
- Some modifications can be done over the period of the next five years (see annotation #1 below).
- Indicate on the Five-Year Cycle Calendar below when a minor or major modification will be submitted.

Course Number	ART 235	ART 240A	ART 240B	ART 241A
1. Effective term listed on COR	Date: F 2011	Date: F 2017	Date: F 2017	Date: S 2014
2. Catalog / schedule description is appropriate	yes / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
3. Pre-/ co-requisites / advisories (if applicable) are appropriate	yes / no ²	(yes) / no ²	(yes) / no ²	(yes) / no ²
4. "Approved as Distance Education" is accurate (and new addendum complete)	yes / no ⁴ NA	yes / no ⁴ NA	(yes) / no ⁴ NA	yes / no ⁴ NA
5. Grading Method is accurate	yes / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
6. Repentability is zero	yes / no ²	(yes) / no ²	(yes) / no ²	(yes) / no ²
7. Class Size is accurate	(yes) / no ²	(yes) / no ²	yes / no ²	(yes) / no ²
8. Objectives are aligned with methods of evaluation	yes / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
9. Topics / scope are aligned with objectives	yes / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
10. Assignments are aligned with objectives	yes / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
11. Methods of evaluation are appropriate	yes / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
12. Texts, readings, materials are dated within last 5 years	yes / no ³	(yes) / no ³	(yes) / no ³	yes / no ³
13. CSU / IGETC transfer & AA GE information (if applicable) is correct	yes / no ⁴	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴
14. Degree / Certificate information (if applicable) is correct	yes / no ⁴	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴
15. Course Student Learning Outcomes are accurate	yes / no ⁴	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴
16. Library materials are adequate and current *	yes / no ¹	yes / no ¹	yes / no ¹	yes / no ¹

¹ If no, a major modification is needed within the next 5 years (see five-year cycle calendar).

² If no, a major modification is needed in the current term. (For increase in class size, see your curriculum representative for details.)

³ If no, a minor modification is needed in the current term.

⁴ If no, contact the Curriculum Chair or Curriculum Specialist.

2. Course Review

- Please review the current CurricUNET CORs for all active courses in your program for currency and accuracy and annotate the items below.
- If you find any mistakes in the CORs (e.g. non-content related items such as typos), contact the Curriculum Chair or Curriculum Specialist for correction.
- All other changes require either a minor or major modification. Your curriculum representative will assist you.
- Some modifications need to be processed in the current term (see annotations # 2 and #3 below).
- Some modifications can be done over the period of the next-five years (see annotation #1 below).
- Indicate on the Five-Year Cycle Calendar below when a minor or major modification will be submitted.

Course Number	ART 241B	ART 241C	ART 243A	ART 243B
1. Effective term listed on COR	Date: S 2014	Date: S 2014	Date: S 2018	Date: F 2018
2. Catalog / schedule description is appropriate	yes / no ¹	yes / no ¹	yes / no ¹	yes / no ¹
3. Pre- / co-requisites / advisories (if applicable) are appropriate	yes / no ²	yes / no ²	yes / no ²	yes / no ²
4. "Approved as Distance Education" is accurate (and new addendum complete)	yes / no ³	yes / no ³	yes / no ³	yes / no ³
5. Grading Method is accurate	NA	NA	NA	NA
6. Repeatability is zero	yes / no ⁴	yes / no ⁴	yes / no ⁴	yes / no ⁴
7. Class Size is accurate	yes / no ⁴	yes / no ⁴	yes / no ⁴	yes / no ⁴
8. Objectives are aligned with methods of evaluation	yes / no ⁴	yes / no ⁴	yes / no ⁴	yes / no ⁴
9. Topics / scope are aligned with objectives	yes / no ¹	yes / no ¹	yes / no ¹	yes / no ¹
10. Assignments are aligned with objectives	yes / no ¹	yes / no ¹	yes / no ¹	yes / no ¹
11. Methods of evaluation are appropriate	yes / no ¹	yes / no ¹	yes / no ¹	yes / no ¹
12. Texts, readings; materials are dated within last 5 years	yes / no ³	yes / no ³	yes / no ³	yes / no ³
13. CSU / IGETC transfer & AA GE information (if applicable) is correct	yes / no ⁴	yes / no ⁴	yes / no ⁴	yes / no ⁴
14. Degree / Certificate information (if applicable) is correct	yes / no ⁴	yes / no ⁴	yes / no ⁴	yes / no ⁴
15. Course Student Learning Outcomes are accurate	yes / no ⁴	yes / no ⁴	yes / no ⁴	yes / no ⁴
16. Library materials are adequate and current *	yes / no ¹	yes / no ¹	yes / no ¹	yes / no ¹

¹ If no, a major modification is needed within the next 5 years (see five-year cycle calendar).

² If no, a major modification is needed in the current term. (For increase in class size, see your curriculum representative for details.)

³ If no, a minor modification is needed in the current term.

⁴ If no, contact the Curriculum Chair or Curriculum Specialist.

2. Course Review

- Please review the current CurricUNET CORs for all active courses in your program for currency and accuracy and annotate the items below.
- If you find any mistakes in the CORs (e.g. non-content related items such as typos), contact the Curriculum Chair or Curriculum Specialist for correction.
- All other changes require either a minor or major modification. Your curriculum representative will assist you.
- Some modifications need to be processed in the current term (see annotations # 2 and #3 below).
- Some modifications can be done over the period of the next five years (see annotation #1 below).
- Indicate on the Five-Year Cycle Calendar below when a minor or major modification will be submitted

Course Number	ART 244	ART 245	ART 249A	ART 249B
1. Effective term listed on COR	Date: F16/SP18 yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	Date: F17/SP18 yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	Date: F17/SP18 yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	Date: F17/SP18 yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no
2. Catalog / schedule description is appropriate	<input checked="" type="radio"/> yes <input type="radio"/> no ²	<input checked="" type="radio"/> yes <input type="radio"/> no ²	<input checked="" type="radio"/> yes <input type="radio"/> no ²	<input checked="" type="radio"/> yes <input type="radio"/> no ²
3. Pre / co-requisites / advisories (if applicable) are appropriate	<input checked="" type="radio"/> yes <input type="radio"/> no ²	<input checked="" type="radio"/> yes <input type="radio"/> no ²	<input checked="" type="radio"/> yes <input type="radio"/> no ²	<input checked="" type="radio"/> yes <input type="radio"/> no ²
4. "Approved as Distance Education" is accurate (and new addendum complete)	<input checked="" type="radio"/> yes <input type="radio"/> no ⁴ <input checked="" type="radio"/> NA <input type="radio"/>	<input checked="" type="radio"/> yes <input type="radio"/> no ⁴ <input checked="" type="radio"/> NA <input type="radio"/>	<input checked="" type="radio"/> yes <input type="radio"/> no ⁴ <input checked="" type="radio"/>	<input checked="" type="radio"/> yes <input type="radio"/> no ⁴ <input checked="" type="radio"/>
5. Grading Method is accurate	<input checked="" type="radio"/> yes <input type="radio"/> no ¹	<input checked="" type="radio"/> yes <input type="radio"/> no ¹	<input checked="" type="radio"/> yes <input type="radio"/> no ¹	<input checked="" type="radio"/> yes <input type="radio"/> no ¹
6. Repeatability is zero	<input checked="" type="radio"/> yes <input type="radio"/> no ¹	<input checked="" type="radio"/> yes <input type="radio"/> no ¹	<input checked="" type="radio"/> yes <input type="radio"/> no ¹	<input checked="" type="radio"/> yes <input type="radio"/> no ¹
7. Class Size is accurate	<input checked="" type="radio"/> yes <input type="radio"/> no ³ <input checked="" type="checkbox"/>	<input checked="" type="radio"/> yes <input type="radio"/> no ³ <input checked="" type="checkbox"/>	<input checked="" type="radio"/> yes <input type="radio"/> no ³ <input checked="" type="checkbox"/>	<input checked="" type="radio"/> yes <input type="radio"/> no ³ <input checked="" type="checkbox"/>
8. Objectives are aligned with methods of evaluation	<input checked="" type="radio"/> yes <input type="radio"/> no ³ <input checked="" type="radio"/> Current? <input checked="" type="checkbox"/>	<input checked="" type="radio"/> yes <input type="radio"/> no ³ <input checked="" type="radio"/> Current? <input checked="" type="checkbox"/>	<input checked="" type="radio"/> yes <input type="radio"/> no ³	<input checked="" type="radio"/> yes <input type="radio"/> no ³
9. Topics / scope are aligned with objectives	<input checked="" type="radio"/> yes <input type="radio"/> no ³	<input checked="" type="radio"/> yes <input type="radio"/> no ³	<input checked="" type="radio"/> yes <input type="radio"/> no ³	<input checked="" type="radio"/> yes <input type="radio"/> no ³
10. Assignments are aligned with objectives	<input checked="" type="radio"/> yes <input type="radio"/> no ³	<input checked="" type="radio"/> yes <input type="radio"/> no ³	<input checked="" type="radio"/> yes <input type="radio"/> no ³	<input checked="" type="radio"/> yes <input type="radio"/> no ³
11. Methods of evaluation are appropriate	<input checked="" type="radio"/> yes <input type="radio"/> no ³	<input checked="" type="radio"/> yes <input type="radio"/> no ³	<input checked="" type="radio"/> yes <input type="radio"/> no ³	<input checked="" type="radio"/> yes <input type="radio"/> no ³
12. Texts, readings, materials are dated within last 5 years	<input checked="" type="radio"/> yes <input type="radio"/> no ³	<input checked="" type="radio"/> yes <input type="radio"/> no ³	<input checked="" type="radio"/> yes <input type="radio"/> no ³	<input checked="" type="radio"/> yes <input type="radio"/> no ³
13. CSU / IGETC transfer & AA GE information (if applicable) is correct	<input checked="" type="radio"/> yes <input type="radio"/> no ³	<input checked="" type="radio"/> yes <input type="radio"/> no ³	<input checked="" type="radio"/> yes <input type="radio"/> no ³	<input checked="" type="radio"/> yes <input type="radio"/> no ³
14. Degree / Certificate information (if applicable) is correct	<input checked="" type="radio"/> yes <input type="radio"/> no ³	<input checked="" type="radio"/> yes <input type="radio"/> no ³	<input checked="" type="radio"/> yes <input type="radio"/> no ³	<input checked="" type="radio"/> yes <input type="radio"/> no ³
15. Course Student Learning Outcomes are accurate	<input checked="" type="radio"/> yes <input type="radio"/> no ³	<input checked="" type="radio"/> yes <input type="radio"/> no ³	<input checked="" type="radio"/> yes <input type="radio"/> no ³	<input checked="" type="radio"/> yes <input type="radio"/> no ³
16. Library materials are adequate and current *	<input checked="" type="radio"/> yes <input type="radio"/> no ³	<input checked="" type="radio"/> yes <input type="radio"/> no ³	<input checked="" type="radio"/> yes <input type="radio"/> no ³	<input checked="" type="radio"/> yes <input type="radio"/> no ³

¹ If no, a major modification is needed within the next 5 years (see five-year cycle calendar).

² If no, a major modification is needed in the current term. (For increase in class size, see your curriculum representative for details.)

³ If no, a minor modification is needed in the current term.

⁴ If no, contact the Curriculum Chair or Curriculum Specialist.

2. Course Review

- Please review the current CurricUNET CORs for all active courses in your program for currency and accuracy and annotate the items below.
- If you find any mistakes in the CORs (e.g. non-content related items such as typos), contact the Curriculum Chair or Curriculum Specialist for correction.
- All other changes require either a minor or major modification. Your curriculum representative will assist you.
- Some modifications need to be processed in the current term (see annotations # 2 and #3 below).
- Some modifications can be done over the period of the next five years (see annotation #1 below).
- Indicate on the Five-Year Cycle Calendar below when a minor or major modification will be submitted.

Course Number	ART251	ART252		
1. Effective term listed on COR	Date: <u>FY6/SF18</u>	Date: <u>SP11/SF18</u>	Date:	Date:
2. Catalog / schedule description is appropriate	yes / no ¹ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes / <input type="radio"/> no
3. Pre-/ co-requisites / advisories (if applicable) are appropriate	yes / no ² <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ² <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ² <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ² <input checked="" type="radio"/> yes / <input type="radio"/> no
4. "Approved as Distance Education" is accurate (and new addendum complete)	yes / no ³ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ³ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ³ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ³ <input checked="" type="radio"/> yes / <input type="radio"/> no
5. Grading Method is accurate	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no
6. Repeatability is zero	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no
7. Class Size is accurate	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no
8. Objectives are aligned with methods of evaluation	yes / no ⁴ <input checked="" type="radio"/> <u>Current?</u> / <input checked="" type="checkbox"/> <u>Current?</u>	yes / no ⁴ <input checked="" type="radio"/> <u>Current?</u> / <input checked="" type="checkbox"/> <u>Current?</u>	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="checkbox"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="checkbox"/> no
9. Topics / scope are aligned with objectives	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no
10. Assignments are aligned with objectives	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no
11. Methods of evaluation are appropriate	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no
12. Texts, readings, materials are dated within last 5 years	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no
13. CSU / IGETC transfer & AA GE information (if applicable) is correct	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no
14. Degree / Certificate information (if applicable) is correct	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no
15. Course Student Learning Outcomes are accurate	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no
16. Library materials are adequate and current*	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes / <input type="radio"/> no

¹ If no, a major modification is needed within the next 5 years (see five-year cycle calendar).

² If no, a major modification is needed in the current term. (For increase in class size, see your curriculum representative for details.)

³ If no, a minor modification is needed in the current term.

⁴ If no, contact the Curriculum Chair or Curriculum Specialist.

2. Course Review 1/3

- Please review the current CurricUNET CORs for all active courses in your program for currency and accuracy and annotate the items below.
- If you find any mistakes in the CORs (e.g. non-content related items such as typos), contact the Curriculum Chair or Curriculum Specialist for correction.
- All other changes require either a minor or major modification. Your curriculum representative will assist you.
- Some modifications need to be processed in the current term (see annotations # 2 and #3 below).
- Some modifications can be done over the period of the next five years (see annotation #1 below).
- Indicate on the Five-Year Cycle Calendar below when a minor or major modification will be submitted.

Course Number	ART 253	ART 255	ART 256	ART 258
1. Effective term listed on COR	Date: FALL 2013	Date: FALL 2016	Date: FALL 2016	Date: FALL 2016
2. Catalog / schedule description is appropriate	yes / no ¹ <input type="radio"/> <input type="checkbox"/>	yes / no ¹ <input type="radio"/> <input type="checkbox"/>	yes / no ¹ <input type="radio"/> <input type="checkbox"/>	yes / no ¹ <input type="radio"/> <input type="checkbox"/>
3. Pre-/ co-requisites / advisories (if applicable) are appropriate	yes / no ² <input type="radio"/> <input type="checkbox"/>	yes / no ² <input type="radio"/> <input type="checkbox"/>	yes / no ² <input type="radio"/> <input type="checkbox"/>	yes / no ² <input type="radio"/> <input type="checkbox"/>
4. "Approved as Distance Education" is accurate (and new addendum complete)	yes / no ⁴ <input type="radio"/> <input type="checkbox"/>	yes / no ⁴ <input type="radio"/> <input type="checkbox"/>	yes / no ⁴ <input type="radio"/> <input type="checkbox"/>	yes / no ⁴ <input type="radio"/> <input type="checkbox"/>
5. Grading Method is accurate	yes / no ¹ <input type="radio"/> <input type="checkbox"/>	yes / no ¹ <input type="radio"/> <input type="checkbox"/>	yes / no ¹ <input type="radio"/> <input type="checkbox"/>	yes / no ¹ <input type="radio"/> <input type="checkbox"/>
6. Repeatability is zero	yes / no ⁴ <input type="radio"/> <input type="checkbox"/>	yes / no ⁴ <input type="radio"/> <input type="checkbox"/>	yes / no ⁴ <input type="radio"/> <input type="checkbox"/>	yes / no ⁴ <input type="radio"/> <input type="checkbox"/>
7. Class Size is accurate	yes / no ³ <input type="radio"/> <input type="checkbox"/>	yes / no ² <input type="radio"/> <input type="checkbox"/>	yes / no ² <input type="radio"/> <input type="checkbox"/>	yes / no ² <input type="radio"/> <input type="checkbox"/>
8. Objectives are aligned with methods of evaluation	yes / no ¹ <input type="radio"/> <input type="checkbox"/>	yes / no ¹ <input type="radio"/> <input type="checkbox"/>	yes / no ¹ <input type="radio"/> <input type="checkbox"/>	yes / no ¹ <input type="radio"/> <input type="checkbox"/>
9. Topics / scope are aligned with objectives	yes / no ¹ <input type="radio"/> <input type="checkbox"/>	yes / no ¹ <input type="radio"/> <input type="checkbox"/>	yes / no ¹ <input type="radio"/> <input type="checkbox"/>	yes / no ¹ <input type="radio"/> <input type="checkbox"/>
10. Assignments are aligned with objectives	yes / no ¹ <input type="radio"/> <input type="checkbox"/>	yes / no ¹ <input type="radio"/> <input type="checkbox"/>	yes / no ¹ <input type="radio"/> <input type="checkbox"/>	yes / no ¹ <input type="radio"/> <input type="checkbox"/>
11. Methods of evaluation are appropriate	yes / no ¹ <input type="radio"/> <input type="checkbox"/>	yes / no ¹ <input type="radio"/> <input type="checkbox"/>	yes / no ¹ <input type="radio"/> <input type="checkbox"/>	yes / no ¹ <input type="radio"/> <input type="checkbox"/>
12. Texts, readings, materials are dated within last 5 years	yes / no ³ <input type="radio"/> <input checked="" type="checkbox"/>	yes / no ³ <input type="radio"/> <input type="checkbox"/>	yes / no ³ <input type="radio"/> <input type="checkbox"/>	yes / no ³ <input type="radio"/> <input type="checkbox"/>
13. CSU / IGETC transfer & AA GE information (if applicable) is correct	yes / no ⁴ <input type="radio"/> <input type="checkbox"/>	yes / no ⁴ <input type="radio"/> <input type="checkbox"/>	yes / no ⁴ <input type="radio"/> <input type="checkbox"/>	yes / no ⁴ <input type="radio"/> <input type="checkbox"/>
14. Degree / Certificate information (if applicable) is correct	yes / no ⁴ <input type="radio"/> <input type="checkbox"/>	yes / no ⁴ <input type="radio"/> <input type="checkbox"/>	yes / no ⁴ <input type="radio"/> <input type="checkbox"/>	yes / no ⁴ <input type="radio"/> <input type="checkbox"/>
15. Course Student Learning Outcomes are accurate	yes / no ⁴ <input type="radio"/> <input type="checkbox"/>	yes / no ⁴ <input type="radio"/> <input type="checkbox"/>	yes / no ⁴ <input type="radio"/> <input type="checkbox"/>	yes / no ⁴ <input type="radio"/> <input type="checkbox"/>
16. Library materials are adequate and current *	yes / no ¹ <input type="radio"/> <input type="checkbox"/>	yes / no ¹ <input type="radio"/> <input type="checkbox"/>	yes / no ¹ <input type="radio"/> <input type="checkbox"/>	yes / no ¹ <input type="radio"/> <input type="checkbox"/>

¹ If no, a major modification is needed within the next 5 years (see five-year cycle calendar).

² If no, a major modification is needed in the current term. (For increase in class size, see your curriculum representative for details.)

³ If no, a minor modification is needed in the current term.

⁴ If no, contact the Curriculum Chair or Curriculum Specialist.

2. Course Review

2/3

- Please review the current CurricUNET CORs for all active courses in your program for currency and accuracy and annotate the items below.
- If you find any mistakes in the CORs (e.g. non-content related items such as typos), contact the Curriculum Chair or Curriculum Specialist for correction.
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- Some modifications need to be processed in the current term (see annotations # 2 and #3 below).
- Some modifications can be done over the period of the next five years (see annotation #1 below).
- Indicate on the Five-Year Cycle Calendar below when a minor or major modification will be submitted.

Course Number	ART 259	ART 265	ART 266	ART 267
1. Effective term listed on COR	Date: FALL 2016 yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	Date: FALL 2017 yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	Date: FALL 2016 yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	Date: FALL 2016 yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no
2. Catalog / schedule description is appropriate	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no
3. Pre- / co-requisites / advisories (if applicable) are appropriate	yes / no ² <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ² <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ² <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ² <input checked="" type="radio"/> yes <input type="radio"/> no
4. "Approved as Distance Education" is accurate (and new addendum complete)	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no
5. Grading Method is accurate	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no
6. Repeatability is zero	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no
7. Class Size is accurate	yes / no ² <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ² <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ² <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ² <input checked="" type="radio"/> yes <input type="radio"/> no
8. Objectives are aligned with methods of evaluation	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no
9. Topics / scope are aligned with objectives	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no
10. Assignments are aligned with objectives	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no
11. Methods of evaluation are appropriate	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no
12. Texts, readings, materials are dated within last 5 years	yes / no ³ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ³ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ³ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ³ <input checked="" type="radio"/> yes <input type="radio"/> no
13. CSU / IGETC transfer & AA GE information (if applicable) is correct	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no
14. Degree / Certificate information (if applicable) is correct	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no
15. Course Student Learning Outcomes are accurate	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no
16. Library materials are adequate and current *	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no

¹If no, a major modification is needed within the next 5 years (see five-year cycle calendar).

²If no, a major modification is needed in the current term. (For increase in class size, see your curriculum representative for details.)

³If no, a minor modification is needed in the current term.

⁴If no, contact the Curriculum Chair or Curriculum Specialist.

2. Course Review

3/3

- Please review the current CurricUNET CORs for all active courses in your program for currency and accuracy and annotate the items below.
- If you find any mistakes in the CORs (e.g. non-content related items such as typos), contact the Curriculum Chair or Curriculum Specialist for correction.
- All other changes require either a minor or major modification. Your curriculum representative will assist you.
- Some modifications need to be processed in the current term (see annotations # 2 and #3 below).
- Some modifications can be done over the period of the next five years (see annotation #1 below).
- Indicate on the Five-Year Cycle Calendar below when a minor or major modification will be submitted.

Course Number	ART 268			
1. Effective term listed on COR	Date: FALL 2016	Date:	Date:	Date:
2. Catalog / schedule description is appropriate	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no
3. Pre-/ co-requisites / advisories (if applicable) are appropriate	yes / no ² <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ² <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ² <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ² <input checked="" type="radio"/> yes <input type="radio"/> no
4. "Approved as Distance Education" is accurate (and new addendum complete)	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no
5. Grading Method is accurate	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no
6. Repeatability is zero	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no
7. Class Size is accurate	yes / no ² <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ² <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ² <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ² <input checked="" type="radio"/> yes <input type="radio"/> no
8. Objectives are aligned with methods of evaluation	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no
9. Topics / scope are aligned with objectives	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no
10. Assignments are aligned with objectives	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no
11. Methods of evaluation are appropriate	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no
12. Texts, readings, materials are dated within last 5 years	yes / no ³ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ³ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ³ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ³ <input checked="" type="radio"/> yes <input type="radio"/> no
13. CSU / IGETC transfer & AA GE information (if applicable) is correct	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no
14. Degree / Certificate information (if applicable) is correct	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no
15. Course Student Learning Outcomes are accurate	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ⁴ <input checked="" type="radio"/> yes <input type="radio"/> no
16. Library materials are adequate and current *	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no	yes / no ¹ <input checked="" type="radio"/> yes <input type="radio"/> no

¹If no, a major modification is needed within the next 5 years (see five-year cycle calendar).

²If no, a major modification is needed in the current term. (For increase in class size, see your curriculum representative for details.)

³If no, a minor modification is needed in the current term.

⁴If no, contact the Curriculum Chair or Curriculum Specialist.

2. Course Review

- Please review the current CurricUNET CORs for all active courses in your program for currency and accuracy and annotate the items below.
- If you find any mistakes in the CORs (e.g. non-content related items such as typos), contact the Curriculum Chair or Curriculum Specialist for correction.
- All other changes require either a minor or major modification. Your curriculum representative will assist you.
- Some modifications need to be processed in the current term (see annotations # 2 and #3 below).
- Some modifications can be done over the period of the next five years (see annotation #1 below).
- Indicate on the Five-Year Cycle Calendar below when a minor or major modification will be submitted.

Course Number	Art 270	Art 271	Art 272	Art 274A
1. Effective term listed on COR	Date: F2019	Date: F2019	Date: F2019	Date: F2019
2. Catalog / schedule description is appropriate	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
3. Pre-/ co-requisites / advisories (if applicable) are appropriate	(yes) / no ²	(yes) / no ²	(yes) / no ²	(yes) / no ²
4. "Approved as Distance Education" is accurate (and new addendum complete)	yes / no ³ N/A	(yes) / no ³ N/A	(yes) / no ³ N/A	yes / no ³ N/A
5. Grading Method is accurate	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
6. Repeatability is zero	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴
7. Class Size is accurate	(yes) / no ²	(yes) / no ²	(yes) / no ²	(yes) / no ²
8. Objectives are aligned with methods of evaluation	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
9. Topics / scope are aligned with objectives	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
10. Assignments are aligned with objectives	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
11. Methods of evaluation are appropriate	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
12. Texts, readings, materials are dated within last 5 years	(yes) / no ²	(yes) / no ²	(yes) / no ²	yes (no) rationally given
13. CSU / IGETC transfer & AA GE information (if applicable) is correct	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴
14. Degree / Certificate information (if applicable) is correct	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴
15. Course Student Learning Outcomes are accurate	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴
16. Library materials are adequate and current *	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹

¹ If no, a major modification is needed within the next 5 years (see five-year cycle calendar).

² If no, a major modification is needed in the current term. (For increase in class size, see your curriculum representative for details.)

³ If no, a minor modification is needed in the current term.

⁴ If no, contact the Curriculum Chair or Curriculum Specialist.

2. Course Review

- Please review the current CurricUNET CORs for all active courses in your program for currency and accuracy and annotate the items below.
- If you find any mistakes in the CORs (e.g. non-content related items such as typos), contact the Curriculum Chair or Curriculum Specialist for correction.
- All other changes require either a minor or major modification. Your curriculum representative will assist you.
- Some modifications need to be processed in the current term (see annotations # 2 and #3 below).
- Some modifications can be done over the period of the next five years (see annotation #1 below).
- Indicate on the Five-Year Cycle Calendar below when a minor or major modification will be submitted.

Course Number	294B	274C		
1. Effective term listed on COR	Date: F 2019	Date: F 2019	Date:	Date:
2. Catalog / schedule description is appropriate	(yes) / no ¹	(yes) / no ¹	yes / no ¹	yes / no ¹
3. Pre-/ co-requisites / advisories (if applicable) are appropriate	(yes) / no ²	(yes) / no ²	yes / no ²	yes / no ²
4. "Approved as Distance Education" is accurate (and new addendum complete)	(yes) / no ⁴	(yes) / no ⁴	yes / no ⁴	yes / no ⁴
5. Grading Method is accurate	(yes) / no ¹	(yes) / no ¹	yes / no ¹	yes / no ¹
6. Repeatability is zero	(yes) / no ⁴	(yes) / no ⁴	yes / no ⁴	yes / no ⁴
7. Class Size is accurate	(yes) / no ²	(yes) / no ²	yes / no ²	yes / no ²
8. Objectives are aligned with methods of evaluation	(yes) / no ¹	(yes) / no ¹	yes / no ¹	yes / no ¹
9. Topics / scope are aligned with objectives	(yes) / no ¹	(yes) / no ¹	yes / no ¹	yes / no ¹
10. Assignments are aligned with objectives	(yes) / no ¹	(yes) / no ¹	yes / no ¹	yes / no ¹
11. Methods of evaluation are appropriate	(yes) / no ¹	(yes) / no ¹	yes / no ¹	yes / no ¹
12. Texts, readings, materials are dated within last 5 years	yes / no ³	yes / no ³	yes / no ³	yes / no ³
13. CSU / IGETC transfer & AA GE information (if applicable) is correct	yes / no ⁴ <i>rationale given</i>	yes / no ⁴ <i>rationale given</i>	yes / no ⁴	yes / no ⁴
14. Degree / Certificate information (if applicable) is correct	(yes) / no ⁴	(yes) / no ⁴	yes / no ⁴	yes / no ⁴
15. Course Student Learning Outcomes are accurate	(yes) / no ⁴	(yes) / no ⁴	yes / no ⁴	yes / no ⁴
16. Library materials are adequate and current *	(yes) / no ¹	(yes) / no ¹	yes / no ¹	yes / no ¹

¹ If no, a major modification is needed within the next 5 years (see five-year cycle calendar).

² If no, a major modification is needed in the current term. (For increase in class size, see your curriculum representative for details.)

³ If no, a minor modification is needed in the current term.

⁴ If no, contact the Curriculum Chair or Curriculum Specialist.

2. Course Review

- Please review the current CurricUNET CORs for all active courses in your program for currency and accuracy and annotate the items below.
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- All other changes require either a minor or major modification. Your curriculum representative will assist you.
- Some modifications need to be processed in the current term (see annotations # 2 and #3 below).
- Some modifications can be done over the period of the next five years (see annotation #1 below).
- Indicate on the Five-Year Cycle Calendar below when a minor or major modification will be submitted.

Course Number	290	291 a	291 b	292
1. Effective term listed on COR	Date: 10-12-18	Date: 10-12-18	Date: 10-12-18	Date: 10-12-18
2. Catalog / schedule description is appropriate	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
3. Pre-/ co-requisites / advisories (if applicable) are appropriate	(yes) / no ²	(yes) / no ²	(yes) / no ²	(yes) / no ²
4. "Approved as Distance Education" is accurate (and new addendum complete)	yes / no ⁴ N/A	yes / no ⁴ N/A	yes / no ⁴ N/A	yes / no ⁴ N/A
5. Grading Method is accurate	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
6. Repeatability is zero	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴
7. Class Size is accurate	(yes) / no ²	(yes) / no ²	(yes) / no ²	(yes) / no ²
8. Objectives are aligned with methods of evaluation	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
9. Topics / scope are aligned with objectives	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
10. Assignments are aligned with objectives	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
11. Methods of evaluation are appropriate	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹
12. Texts, readings, materials are dated within last 5 years	yes / (no) ³	(yes) / no ³	(yes) / no ³	(yes) / no ³
13. CSU / IGETC transfer & AA GE information (if applicable) is correct	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴	yes / no ⁴
14. Degree / Certificate information (if applicable) is correct	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴	yes / no ⁴
15. Course Student Learning Outcomes are accurate	(yes) / no ⁴	(yes) / no ⁴	(yes) / no ⁴	yes / no ⁴
16. Library materials are adequate and current *	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	yes / no ¹

¹ If no, a major modification is needed within the next 5 years (see five-year cycle calendar).

² If no, a major modification is needed in the current term. (For increase in class size, see your curriculum representative for details.)

³ If no, a minor modification is needed in the current term.

⁴ If no, contact the Curriculum Chair or Curriculum Specialist.

2. Course Review

- Please review the current CurricUNET CORs for all active courses in your program for currency and accuracy and annotate the items below.
- If you find any mistakes in the CORs (e.g. non-content related items such as typos), contact the Curriculum Chair or Curriculum Specialist for correction.
- All other changes require either a minor or major modification. Your curriculum representative will assist you.
- Some modifications need to be processed in the current term (see annotations # 2 and #3 below).
- Some modifications can be done over the period of the next five years (see annotation #1 below).
- Indicate on the Five-Year Cycle Calendar below when a minor or major modification will be submitted.

Course Number	253	284		
1. Effective term listed on COR	Date: 6-12-18	Date: 10-12-18	Date:	Date:
2. Catalog / schedule description is appropriate	(yes) / no ¹	yes / no ¹	yes / no ¹	yes / no ¹
3. Pre-/ co-requisites / advisories (if applicable) are appropriate	(yes) / no ²	(yes) / no ²	yes / no ²	yes / no ²
4. "Approved as Distance Education" is accurate (and new addendum complete)	yes / no ⁴ N/A	yes / no ⁴ N/A	yes / no ⁴	yes / no ⁴
5. Grading Method is accurate	(yes) / no ¹	(yes) / no ¹	(yes) / no ¹	yes / no ¹
6. Repeatability is zero	(yes) / no ²	(yes) / no ²	yes / no ²	yes / no ²
7. Class Size is accurate	(yes) / no ²	(yes) / no ²	yes / no ²	yes / no ²
8. Objectives are aligned with methods of evaluation	(yes) / no ¹	(yes) / no ¹	yes / no ¹	yes / no ¹
9. Topics / scope are aligned with objectives	(yes) / no ¹	(yes) / no ¹	yes / no ¹	yes / no ¹
10. Assignments are aligned with objectives	(yes) / no ¹	(yes) / no ¹	yes / no ¹	yes / no ¹
11. Methods of evaluation are appropriate	(yes) / no ¹	(yes) / no ¹	yes / no ¹	yes / no ¹
12. Texts, readings, materials are dated within last 5 years	yes / (no) ³	(yes) / no ³	yes / no ³	yes / no ³
13. CSU / IGETC transfer & AA GE information (if applicable) is correct	(yes) / no ⁴	(yes) / no ⁴	yes / no ⁴	yes / no ⁴
14. Degree / Certificate information (if applicable) is correct	(yes) / no ⁴	(yes) / no ⁴	yes / no ⁴	yes / no ⁴
15. Course Student Learning Outcomes are accurate	(yes) / no ⁴	(yes) / no ⁴	yes / no ⁴	yes / no ⁴
16. Library materials are adequate and current *	(yes) / no ¹	yes / no ¹	yes / no ¹	yes / no ¹

¹ If no, a major modification is needed within the next 5 years (see five-year cycle calendar).

² If no, a major modification is needed in the current term. (For increase in class size, see your curriculum representative for details.)

³ If no, a minor modification is needed in the current term.

⁴ If no, contact the Curriculum Chair or Curriculum Specialist.

3. Programs

Program / Certificate Title	Currently active	New program since last CPPR	Program modification since last CPPR	Deactivated since last CPPR
AA Art Studio	yes	no	yes: 2017	no
AA-T Studio Art	yes	no	yes: 2017	no

4. Program Review

Currently active Program / Certificate: Title	Required courses and electives, incl. course numbers, course titles, and course credits, are accurate	Program description is current	Program Learning Outcomes are accurate and include method of assessment
AA Art Studio	yes	yes	yes
AA-T Studio Art	yes	yes	yes

	minor	minor	minor	minor	minor	minor	minor	minor	minor	minor
Art 274C	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor
Art 280	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor
Art 281A	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor
Art 281B	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor
Art 282	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor
Art 283	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor
Art 284	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor
Art 293	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor
Art 295	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor

PROGRAMS / CERTIFICATES

Program/Certificate Title	Fall 2019	Spring 2020	Fall 2020	Spring 2021	Fall 2021	Spring 2022	Fall 2022	Spring 2023	Fall 2023	Spring 2024
AA Art Studio	modify*	modify	modify	modify	modify	modify	modify	modify	modify	modify
AA-T Studio Art	modify	modify	modify	modify	modify	modify	modify	modify	modify	modify

* add Art 243A and 243B

V. PROGRAM OUTCOMES, ASSESSMENT AND IMPROVEMENTS

A. Assessment Calendar for Next Program Cycle

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	AA	AB	AC		
1	"X" =assessment, analysis, and changes (if needed) completed																														
2	"A" = Assessment planned based on regular cycle																														
3	my docs/curriculum/course slos/assess_map.xlsx			SLO	pre F2014	F2014	S2014	SUM2014	F2015	S2015	F2016	S2016	F2017	S2017	F2018	S2018	F2019	S2019	F2020	S2020	F2021	S2021	F2022	S2022	F2023	S2023	F2024	S2024	F2025	S2025	
4	ART 193	ART SPECIAL TOPIC	01 X1995 Approved New																												
5	ART 200	ART APPRECIATION	03 F2005 F2012 Approved Change	x		X				X					X	X									A						
6	ART 202	MUSEUM PRACTICES	New effective S2014 Approved									X			X										A						
7	ART 203	ART HIST:STONE AGE	02 X2000 F2012 Approved Change	x		X				X					X									A					A		
8	ART 204	ART HIST:RENAISSA NC	02 X2000 F2012 Approved Change	x		X				X					X									A					A		
9	ART 205	MODERN ART SURVEY	03 F2005 F2012 Approved Change	x		X				X					X											A					
10	ART 206	ART HIST:NON-WESTER	02 X2000 F2012 Approved Change deactivated 2017	x		X					X																				
11	ART 207	ART HIST: MEXICAN I	New effective S2016	x											X																
12	ART 208	ART HIST: MEXICAN II	New effective S2016	x											X									A							
13	ART 209	ART HIST: AFRICA, OCEANIA ...	New effective F2016																							A					
14	ART 210	ART HIST: ASIAN	New effective F2016													X											A				
15	ART 220	FUND 2-D DSGN	03 S2004 S2013 Approved Change	x		X				X					X																
16	ART 221	DRAWING I	03 S2002 S2013 F2017 Approved Change	x		X				X					X	X										A					
17	ART 222	DRAWING II	02 F2000 S2013 Approved Change	x		X				X					X											A					
18	ART 223	FIGURE DRAWING I	02 F2000 S2013 Approved Change	x		X				X					X										A						
19	ART 224	FIGURE DRAWING II	02 X2000 S2013 Approved Change	x		X				X					X										A						
20	ART 229	COLOR	02 S2008 S2016 Approved Change	x		X				X					X										A						
21	ART 230	PAINTING I	02 X2000 S2013 S2016 Approved	x		X				X					X										A						
22	ART 230B	PAINTING II (formerly Art 231)	03 F2002 S2013 Approved Change	x		X				X					X										A						

44	ART T 253	DIGITAL ART	06 X2006 S2013 Approved Change	X	X					X						R			
45	ART T 255	DIG. GRAPHIC ART	07 X2007 F2016 Approved Change	x		X				X			X						A
46	ART T 256	DIG. IMAGING ART	07 X2007 F2016 Approved Change	x		X				X			X	X					A
47	ART T 258	DIG. LAYOUT	06 X2007 F2016 Approved Change	x		X							X						A
48	ART T 259	WEB & UX	F2010 F2016	x		X				X			X						A
49	ART T 265	FLASH:ART, DES, & ANIM	02 X2008 F17 Approved Change	x		X				X				X					A
50	ART T 266	GRAPHIC DESIGN I	04 X2003 F2016 Approved Change	x		X				X			X						A
51	ART T 267	GRAPHIC DESIGN II	03 S2003 F2016 Approved Change	x				X					X						A
52	ART T 268	TYPOGRAPHY	02 S2007 F2016 Approved Change	x		X			X				X						A
53	ART T 270	FUND 3-D DSGN	03 F2002 F2013 Approved Change	x		X			X				X						A
54	ART T 271	BEG SCULPTURE	03 S2004 F2013 Approved Change	x		X			X				X						A
55	ART T 272	SCULPTURE II	01 S2004 F2016 Approved	x	X				X				X						A
56	ART T 274 A	SCULPTURE FOUNDRY I	03 S2005 F2013 Approved Change	x		X				X			X						A
57	ART T 274 B	SCULPTURE FOUNDRY II	S2013 Approved as new course	x						X			X						A
58	ART T 274 C	SCULPTURE FOUNDRY III	S2013 Approved as new course	x						X			X						A
59	ART T 280	INTRODUCTION TO CERAMICS	04 F2007 S2013 Approved Change	x		X			X				X						A
60	ART T 281A	CERAMICS: WHEEL-THROWING I	02 F2007 S2013 Approved Change	x		X			X			X	X						A

			SLO	pre F2011	F2011	SUM2012	F2012	S2013	F2013	S2014	F2014	S2015	F2015	S2016	F2016	S2017	F2017	S2018	F2018	S2019	F2019	S2020	F2020	S2021	F2021	S2022	F2022
62	ART T 281B	CERAMICS: WHEEL-THROWING II	S2013 Approved as new course	x																							
63	ART T 282	CERAMICS: HAND-BUILDING	04 F2007 S2013 Approved Change	x	X		X			X					X												
64	ART T 283	CERAMIC SCULPTURE	03 F2007 S2013 Approved Change	x		X				X					X								A				
65	ART T 284	ALT. FIRING CERAMIC	02 F2007 F2016 Approved Change	x		X				X			X		X												
66	ART T 293	PORTFOLIO PRESENTA	02 F2000 F2016 Approved Change	x		X				X			X		X												A
67	ART T 295	ART GALLERY	03 X2000 F2012 Approved Change	x			X					X								A							
68	ART T 299	IS: ART	02 F2000 Approved Change	x		X														A							A
69																											
70																											
71																											
72																											
73																											
74																											

B. eLumen

All course Student Learning Outcomes are up to date and linked to Institutional Outcomes.

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AA-T Studio Art

▼ AA-T_Studio_Art_PLO_report

E.D.I.R. Summary Map by Course/Content

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Course/Content	E	D	I	R	S
AA-T 1101					
AA-T 1102					
AA-T 1103					
AA-T 1104					
AA-T 1105					
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AA-T 1111					
AA-T 1112					
AA-T 1113					
AA-T 1114					
AA-T 1115					
AA-T 1116					
AA-T 1117					
AA-T 1118					
AA-T 1119					
AA-T 1120					
AA-T 1121					
AA-T 1122					
AA-T 1123					
AA-T 1124					
AA-T 1125					
AA-T 1126					
AA-T 1127					
AA-T 1128					
AA-T 1129					
AA-T 1130					
AA-T 1131					
AA-T 1132					
AA-T 1133					
AA-T 1134					
AA-T 1135					
AA-T 1136					
AA-T 1137					
AA-T 1138					
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AA-T 1140					
AA-T 1141					
AA-T 1142					
AA-T 1143					
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AA-T 1199					
AA-T 1200					

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D. Highlight changes course and program level from SLOs

Program assessment:

Our studio program is assessed each year using students' portfolios and writing generated in the Portfolio Presentation course each Fall. Our group analysis of the assessments for 2018 yielded the following narrative:

Analysis of Program Assessment for AA Art Studio/ADT Studio Art Program Learning Outcomes February 22, 2019

All of the students in the Portfolio Presentation class from Fall 2018 met the Program Learning Outcomes for AA Studio Art and ADT Art Studio. There was disparity in how strongly they met the outcomes, but several students excelled in all outcomes. The portfolios of two students were comprised of artwork done outside of our program (one from Cuesta's Architecture Program and one from Allan Hancock's Art Department) so were not applicable to all of our outcomes.

Overall students are able to successfully apply the visual elements and principles of design to specific artwork and can integrate form and content at the appropriate college level. Our students particularly excel at demonstrating technical skill and creativity in manipulating basic 2-D and/or 3-D media.

The ability to articulate concepts and processes of art at the college level, including command of basic art vocabulary was stronger this year than past years. Our Portfolio Presentation instructor and our art historian collaborated to work on writing prompts for the class. Additionally, more studio instructors are incorporating writing assignments about our gallery exhibitions into their class curriculum.

The quality of the portfolios themselves were excellent. The student work is photographed in the Photography Area lighting studio. The students presented a concentration of work in a specific discipline, which is important for acceptance into many programs such as Cal Poly and Art Center School of Design in Pasadena. It was suggested that more instructors in intermediate courses could discuss the importance of creating a body of work for a portfolio. Significant numbers of our students are accepted to Cal Poly each year, which is a testament to our strong program.

The Portfolio Presentation course does a superb job of presenting opportunities for students to explore and learn about transfer and career opportunities. Some students are more realistic in their goals than others, but all learn the importance of narrowing a focus when presenting a portfolio and the accompanying documentation.

We also discussed the annual student exhibition as direct evidence of the excellence of our program. The exhibition includes additional works done in a

variety of courses across the multiple disciplines represented in the Fine Arts Division. Graphic Design instructor Canguo Liu mentioned the importance of seeing the high-quality of the student works in the exhibition when he interviewed for his position. He stated that this confirmed his desire to accept the position.

A theme that resurfaced from past analyses of our program was the importance of talking with counseling and students about degree/certificate completion and the optimal pathways in taking studio art classes, particularly prerequisites such as Drawing I, 2-D Design, and Portfolio Presentation.

Five-year Program Objectives:

When writing our last CPPR we set five objectives to guide the last five years. In looking back we have been successful with all the objectives: 1) the revitalization of our gallery program, 2) we developed and maintain tools to welcome, orient and supportive new full-time and part-time faculty into Fine Arts, 3) we revised a limited number of intermediate courses in response to the new regulations that ended repeatability for art courses, 4) we maintain a Fine Arts website, 5) we created a “flow chart” defining course progress for completion of AA Art Studio and AA-T Studio Art degrees within a 2 year period, 6) we have increased the number of degree earners.

Looking ahead to the next five years, we have created a new set of objectives:

1. Replace full-time Ceramic Instructor

The ceramics program plays a particularly unique role for our art and general education students, college, and community. A full-time instructor is needed to:

- Oversee equipment and the safe functioning of the lab
- Coordinate schedules and ordering of supplies
- Elevate and maintain the academic rigor of the discipline
- Lead and assist with divisional responsibilities including curriculum, assessment, and evaluations
- Facilitate outreach opportunities on and off campus
- Represent the division on college committees while contributing to the overall success of our college.

2. Visibility and Accessibility

Fine Arts plans to make our program more visible and for students on campus and those we meet in person or digitally through targeted outreach.

It is difficult to attract non-art students to our classes if they cannot identify our buildings as art related from the outside. Ideas include:

- a. Create artful signs for the doors telling people what classes are inside
- b. Create more temporary art in front of our building. If we build another scarecrow for the Cambria festival, build part of it by the walkway from the cafeteria to the Humanities forum
- c. Art teacher curated film series and offer free pizza
- d. Create a folder, both electronic and hardcopy, of gallery assignments to give our current students. Encourage them to bring family and friends to the gallery

Increasing visibility to draw future students to Cuesta and our courses. Ideas include:

- a. Division brochure – Canguo will design and submit to Marketing for approval.
- b. Seek approval and create a marketing video of our disciplines and program
- c. Sitting the Cuesta farmer's market table once or twice a year
- d. A Fine Arts open house on Cougar days 2020
- e. Investigate going to career fairs at local high schools. Perhaps host an event for High School Art clubs.
- f. Present at a lecture at Rotary club meeting
- g. Talk to Counseling and the Guided Pathway leaders about getting on more Guided Pathways for other disciplines. Art 200 is already on the Business pathway.

3. Increase efficiency:

Targeted plans discussed in section III. Program Data Analysis -Efficiency

4. Oversight and growth for the new North County art classroom

Fine Arts plans to grow the North County Campus art program, however lack of full-time leadership on the campus creates obstacles.

Ideas for NCC growth and outreach include:

- a. Test piloting various art courses. Suggestions include Watercolor and Drawing II.
- b. Enquiry if Fine Arts faculty or staff want to teach short community programs courses in the new classroom
- c. Seek funding for part-time faculty to participate in campus events and outreach

Oversight goals include:

- a. Orientation procedure for faculty who teach on the campus for the first time
- b. Designate those responsible for oversight for the classroom.
- c. Schedule the full-time art tech for routine maintenance and new projects.
- d. Share the classroom procedure document with new faculty and other academic campus disciplines to create a positive shared classroom experience.
- e. Showing student artwork in the new building

5. Fundraising:

We will continue to work with the Harold J. Miozzi Art Gallery Council to fundraise for special events and Artist residencies. The chance to interact with successful professional artists adds a rich dimension to our gallery program. We will also consider working with the council to endow the last quarter of the full-time gallery coordinator position.

D. Budget requests related to SLOs and PLOs

Budget requests are linked to course and program learning outcomes and are detailed within the Resource Plan. Our top ten needs are prioritized through a collaborative process. Our number one request is to replace our full-time ceramic instructor. Other top-ten requests include equipment, technology and staffing needs. We will submit Foundation grants and/or CTE grant requests for most of these items and may pursue fundraising for staffing needs as we acknowledge there will be no increases to staffing with general funds. We are extremely grateful for past Foundation grants and State grant funding that has been allotted by our dean.

VI. PROGRAM DEVELOPMENT

Indicate how the program supports efforts to achieve any of the following:

- Institutional Goals and Objectives
- Institutional Learning Outcomes
- Program outcomes

Section II of this report documents ways Fine Arts supports the institutional goals, outcomes and learning outcomes. Program outcomes are aligned with institutional goals and outcomes.

Indicate any anticipated changes in the following areas:

A. Curriculum and scheduling

At this point, we do not envision the addition of new courses to our program unless changes in graphics software and practice create a need for new course curriculum. We will continue to explore the need for certificates, particularly those 15 or more units.

Changes in scheduling will revolve around course fill rates. We hope to grow the schedule in the new NCC art classroom. We will continue to assess the benefit of adding late-start 9-week courses shortly after the semester begins. We are also experimenting with late-start 15 and 16-week courses, particularly in the Fall semesters when we may capture Cal Poly students and parents of school age children. Discussion of hybrid classes is ongoing, but no plans have been set.

B. Support services to promote success, persistence and retention

Fine Arts is engaged with various support services on campus. Three full-time art instructors have participated in two faculty retreats centered on success and retention. Jen Donaldson, Director of Disabled Student Programs and Services, spoke with art faculty at opening day meetings, Fall 2018 and Spring 2019. Best practices for success, persistence and retention are discussed on a regular basis and support services listed on syllabi are reviewed during the evaluation process.

C. Facilities needs

Facilities needs are documented in our annual Resource Plan and the Institutional Facilities Plan. There is much deferred maintenance needed on the older 7107 building, including fixing leaking roofs, additional and replacement lighting, and work on the HVAC system. Safety in the studio classrooms continues to be a high priority, but the complexity of funding and required work from Facilities or outside contractors have keep these projects

from being funded for years. Additional projects include lighting in the Ceramics courtyard, ventilation in the Painting classroom (7125), a fumigation hood for the Sculpture courtyard patina station. We wish to draw attention to these projects in the event major funding becomes available before the issuance of the last bond, which includes remodels for 7100 buildings and outside work areas.

D. Staffing needs/projections

The replacement of our full-time Ceramics instructor is our highest priority for staffing. The program cannot remain safe and robust without full-time oversight.

An area of growth that has yet to be reached in the 2-D area remains our commitment to the north county campus. Limited enrollment and lack of full-time oversight will continue to be obstacles that hold back course offerings. In the future, we will need to make a stronger commitment to pursuing a 2-D full-time replacement position for the north county campus. We have been down a full-time 2-D faculty since a 2014 retirement. This position would involve teaching both studio and lecture courses in the hope of building a stronger presence on campus and greater outreach in the north county community.

Lastly, address any changes in strategy in response to the predicted budget and FTES target for the next program review cycle.

To summarize, for this report we we focused on the following strategies:

Our response to the predicted budget is to focus on fundraising and grants to meet many of our needs. We are grateful for past Foundation, CTE, dean and State grant funding. The full-time ceramic replacement warrants a replacement position.

Various strategies for meeting FTES targets include strategic scheduling, outreach, encouraging persistence from semester to semester and creating a welcoming community for our students in our classes and division. We know our excellent program draws students from near and far. Two recent examples include a student who came from Pasadena this year to study with Jarred Pfeiffer due to the fabulous reputation of the program and next fall, a student from Chicago is coming to Cuesta based on the reputation of our theater stagecraft, sculpture and ceramics programs. We are dedicated to maintaining excellence in our programs and to engage in outreach to keep our programs viable.

VI. END NOTES

Fine Arts Student and Faculty Accomplishments

Spring 2018

Photography tech, Richard Fusillo, exhibitions at Appendage and Borough and at the Makeshift Makers Market at Bang the Drum Brewery, San Luis Obispo, February 2018

Syl Arena exhibited in group exhibitions in NC, MN, NM and South Korea over the course of the spring as well as presented on “Todd Walker and the Photo Silkscreen” to the Historic Photo Processes Forum at the Santa Cruz Museum of Art in April, 2018

David Scott’s Peace Project exhibition at The 4 Cats Cafe and Gallery, San Luis Obispo, March 2018

Dr. Michelle Craig presented at a symposium in Madison, Wisconsin, March 2018

Dr. Michelle Craig gave a faculty lecture titled *The view from the Mellah: Imagining the Former Jewish Quarter of Fez, Morocco*, April 2018

Rich Fusillo curated a show “Leave No Trace” at Studios on the Park in Paso Robles, April 2018

Annual Student Art Exhibition in the Harold J. Miozzi Art Gallery and third annual Fine Arts Open House April 19th. Jarred Pfeiffer lead raku firing in the ceramics yard. Robin Corell lead a cuttlefish casting workshop in the sculpture lab. Canguo Liu had a digital activity in the graphics lab. Doug Highland and Richard Fusillo lead a photogram workshop in the photo lab. David Prochaska kept the 2-D studios open and had students working. Faculty exhibited their art in the Student Gallery for the event.

Fine Arts division tours for two high schools from Santa Maria, April 2018

Magnolia Stork represented Cuesta College as a juror for the Central Coast region Congressional Art Competition for high school artists, May 2018. Winners traveled to DC and had their work hang in the halls of Congress for a year.

Dr. Michelle Craig presented at a symposium in Dallas, Texas, May 2018

Margaret Korisheli juried the Annual High School Portfolio show and awards at SLOMA, May 2018

David Prochaska worked on the fabrication of a Robert Irwin Installation for the Sprueth Magers Gallery in Los Angeles during the Spring of 2018.

David Prochaska participated in the Graduating Senior Reviews at Cal Poly in the Spring Term.

Summer/Fall 2018

Syl Arena presented at the Online Teaching Conference in Anaheim, CA in June 2018

Lauren Rayburn drawing exhibition at *Appendage + Bough*, San Luis Obispo, September 2018

Patty Arnold had work published at Renegade Visual Poetry
<https://visualpoetryrenegade.blogspot.com/search?updated-max=2018-09-19T12:02:00-07:00>

Robin Corell sculpture exhibition at Robert Hall Winery, Paso Robles,

Robin Corell juried the Phantom Pop-Up #16 (at the former Cal Poly store on upper Higuera as an offshoot of the SLOMA).

Marcia Harvey exhibited a couple of prints in the Santa Barbara Printmaking exhibition. The show will be up for a year.

Fine Arts students won best of show in the Cambria Scarecrow festival.

Clay Stomp - Wednesday, September 19th from 9am – 3pm on the grass between sculpture yard and cafeteria.

Jarred Pfeiffer exhibited ceramics in the new Secret SLO gallery in the Sauer Adobe, San Luis Obispo, October 2018

Jarred Pfeiffer taught a number of workshops out in the community – one on fermenting and one on teapots both at Anam Cre and one on functional slab building at SLOMA, October 2018.

Our graphic design program got CTEA funding for a Virtual Reality lab in the amount of \$64,000. We will be getting Unity software (Augmented Reality software for 30 computers) and headsets, November 2018

Syl Arena led a roundtable discussion at the Society for Photographic Education Southwest Region Conference in Albuquerque, NM in November 2018

A group show of student artwork at Studio2G Architects that was arranged by former Cuesta instructor, Adrienne Allebe and has work by Savannah Arroyo, Derick Edwards, Jiaqi Gallegos, Briar Hurd, and Rebecca Myers, November 2018

Cuesta photography students participated in a photo lighting workshop by Pro Photo and Phase One at the photography department at Cal Poly on October 18, 2018. This was great for those wanting to go into commercial photography.

Fine Art students and faculty, Jarred Pfeiffer, Michelle Craig, and Margaret Korisheli, participated in the Promise Day event on October 19. Jarred brought students and a potters wheel.

The Super Short, Something Something, Mumble Mumble Home Made Film Fest 2018
Oct. 26 12:00pm at the Palm Theatre, San Luis Obispo featuring shorts by Cuesta faculty and students.

Ceramics student, Amanda Forest, was commissioned to make all of the mugs for the Petite Paris Café, November 2018

Fine Arts student, Danielle Koch, had her ceramic meditation tiles purchased by the Cuesta Cultural Center, which will keep them permanently on display and available for student use.

Several of our students were included in exhibitions at Art After Dark Beau Kawaoka at the Photoshops, John Jones at Appendage and Bough, Noah Ehrenberg at SLOMA, Nov. 2018

Photo Tech Richard Fusillo organized a benefit in November called *Faces of Hope* at A Satellite of Love in San Luis Obispo, where he created special 4x5 black and white film portraits with film donated by The Photoshops, with all proceeds from the \$40 portrait sittings going directly to victims of California wildfires.

Dr. Michelle Craig and Magnolia Stork lead a student field trip with 54 participants to the Getty Museum, November 30, 2018

Gallery Coordinator Emma Saperstein traveled to Art Basel in Miami, December 2018

Student Ceramics sale on the San Luis campus made \$350 for the ceramic account. This money will be used to bring in an international known guest artist, December 2018

Ariane Leiter and Marta Peluso had exhibitions and artists talks at SLOMA, December 2018/January 2019

Syl Arena was included in the *LA Open 2019* exhibition at TAG Gallery in Los Angeles in January 2019.

Spring 2019

Dr. Michelle Craig's, Art 208: SURVEY OF MEXICAN ART HISTORY II: COLONIAL TO CONTEMPORARY lectured: "*Heroic Visions: Summoning Strength from Ancient and Colonial Mexico*" in conjunction with Book of the Year on Feb. 21, during the scheduled class time at 11:30 am, but will be opened to the public.

Syl Arena exhibited at the *Phantom Project 17* exhibition at the SLOMA and at the Sacramento Fine Arts Center in February and Clara Eagle Gallery in Murray, KY and the Rhode Island Center for Photography in Providence, RI in March 2019

Marcia Harvey was a co-juror for the 12th Annual Beacon art exhibition, San Luis Obispo

Canguo Liu is submitting an article to a Chinese Photography journal on Computational Photography (AI).

Student Beau Kawaoka exhibited photographs at A Satellite of Love, February 2019.

Doug Highland and Canguo Liu juried the Cal Poly SLO Art Dept. Student Show Spring 2019.

Dr. Michelle Craig's essay on Medieval manuscripts in West Africa is to be included in a volume published by the Getty in 2019.

Peter Callas, an internationally known ceramic artist, presented a two-day workshop for ceramic students and community members Feb. 28 and March 1:



Peter Callas Demo

Transfer Students 2018

Carolina Acosta - studio and fine art San Jose State Univ.

Emma Anselm - SFSU for Art History

Tyler Bleuher – art history University of Connecticut (transferred in Spring 2018 without degree)

Alfred Garcia - graphic design CSU East Bay

Britta Good - art and design UCSB

Mary Maclane - photo Cal Poly

Zac Merriken - SFSU for Industrial Design

Becky Myers - studio art, accepted to UCSB and UCD, but decided to stay at Cuesta one more year, looking to transfer to the University of Wisconsin-Madison for art history

Addison Neel - studio art, Univ. of Oregon

John Nygaard - graphic communication Cal Poly

Matt Ramos - art/design Cal Poly

Shanella Salgadoe - interior design SF State or Art Institute

Natalie Sardinia – art history, Loyola Marymount University

Mia Scibelli-Marez - graphic design Cal Poly

Abby Tate - graphics Cal Poly

Valeri To - art CSULA

Madeleine Whalen - UCLA for Art History

Casey Wieber - photo Cal Poly

Leilani Yanez - Interior art and architecture SDSU

Harold J. Miossi Cuesta Art Gallery Exhibitions 2019-2014

2018-19

June 21 - July 27, 2018, Emily Gui

Emily Gui is an experimental printmaker and mixed-media artist living in San Francisco. She works primarily in cyanotype, an early photographic process historically used to create architectural blue-prints. Her work often pushes the boundaries of traditional printmaking techniques by layering and combining materials and processes.



Printmaking Workshop with Emily Gui

August 23 - September 19, 2018, Tributaries

Tributaries is an exhibition of artists with diverse practices who share a common geography in a small coastal town in West Marin, Northern California. The exhibition was organized in the spirit of gathering, sharing, supporting and community building. The first iteration of the exhibition at the Bolinas Gallery featured visual work and the show expands to sites in and around town for its duration to include panel discussions, screenings, performance art happenings and music events.



Artist Talk

Residency: July 31-August 20, 2018, Industry of the Ordinary

Through sculpture, text, photography, video and performance, *Industry of the Ordinary* (IOTO) are dedicated to an exploration and celebration of the customary, the everyday, and the usual. Their emphasis is on challenging pejorative notions of the ordinary and, in doing so, moving beyond the quotidian.

In addition to a partial retrospective exhibition in October, IOTO lead a three week, intensive residency for 12 students culminating in a group exhibition.



November 8 - December 5, 2018, Brent Dickinson

Brent Everett Dickinson is a multi-disciplinary conceptual artist and writer based in Los Angeles. Both in the MMHTT materials and his solo projects, Dickinson's work explores properties and structures of meaning formation utilizing a radical entanglement of Christian theology, critical theory, and experimental comedy. The work utilizes these entangled elements, not as sources of content per se, but as a system of methodologies whose indeterminate interdynamics present the conditions within which novelty and charisma are potential emergent properties.



January 31 - February 27, 2019, Puerto Rico Group Exhibition

In the context of the post-Hurricane Maria apocalypse, contemporary art and practices are more relevant and necessary than ever. This exhibition attempts to document and celebrate the practices and happenings that have emerged in Puerto Rico.



Performance Art with the Gallery class

March 7 - April 5, 2019, Elizabeth Folk

Elizabeth Folk's creative practice is situated in interdisciplinary sculpture and time-based media with empathy and social justice as points of departure. She primarily explores issues of class, labor, gender, sexuality, communication, and revolution. Many of her works take the form of public interventions and guerrilla performances that invite audience participation, often using humor and play to stimulate discourse. Most recently, her research is focused on the resurgence of public shaming in social media and the resultant democratization of justice, Internet “takedown culture,” the discourse of controversy, as well as the Truth and Reconciliation movement and other modalities of conflict resolution applied to conflicts where much of the interface is social media. Folk is an Assistant Professor of Studio Art at Cal Poly, San Luis Obispo and teaches Time Based Media at UC Santa Barbara each summer.



April 25 - May 24, 2019, Annual Student Art Exhibition, Juried by Elizabeth Folk

This special event celebrates the hard work and talent of Cuesta College students.



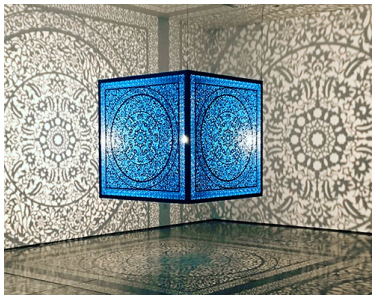
Student award winner 2018

2017-18

Anila Agha, All the Flowers Are For Me



Anila Agha talking to students



Inverse Performance Art Festival: Sept 28 – 30. B Ajay Sharma performs by the CPAC:



Jim Dessicino, Without Papers

Oliver Herring, Artist Residency



Oliver Herring working with students in the gallery. Photo by KSBY.

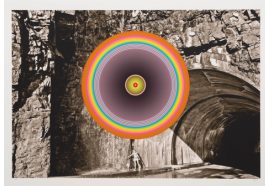
Organize Your Own: The Politics and Poetics of Self-Determination Movements

Portals: Connecting the World

Annual Student Exhibition

2016-17

Don Suggs: *Arguing the Landscape*



Eric Beltz: *Chromatose*

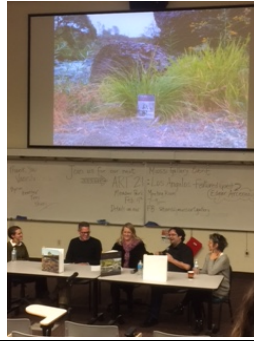


Juan D. Granados: *Pump Series: Parte Dos*



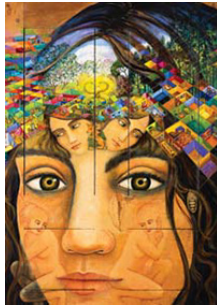
Juan talking with students from Paso and John Muir High Schools

Vanished



Vanished: Panel discussion

Irene Hardwicke Oliveiri



**Annual Juried Student Exhibition
Fine Arts Open House and “Small Works” faculty exhibition**

RIVET: an exploration of women in trade

Extra Gallery Events

Gallery Reception in conjunction with the Barbarian Nurseries “Book of the Year” event (March 2016)

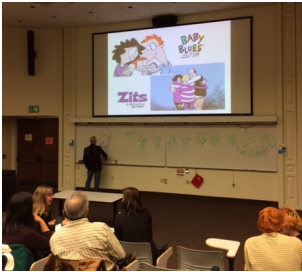
Asmat Drummers from the island of New Guinea in what is now West Papua, Indonesia (July 2016)



Art 21: *Art in the Twenty-First Century* The gallery host four pre-screenings:
Episode 1: Chicago (Humanities Forum - October)

Episode 2: Mexico City (Morro Bay Library and on campus –November)
Episode 4: Vancouver (Left Field gallery, San Luis Obispo and on campus – December)
Episode 3: Los Angeles (Meadow Park and on campus – January) Featured artist, Edgar Arceneaux spoke at the Meadow Park screening.)

Cartoonist Jerry Scott, a co-creator of the nationally syndicated comic strip “Baby Blues,” visited Cuesta College in November to discuss his career path, creative projects and answer questions from the audience.



Fund and Friend Raising event with Juan Granados: gallery talk and ceramic demo)



2015-16

Books Arts exhibition

Mineko Grimmer



Jorge Arreola Barraza



Sara Frantz

Robbie Conal

Camille Rose Garcia

Annual Juried Student Exhibition

2014-15

Christopher Miles

Biannual Faculty Exhibition

Still Moving: the Art of Video

Cuesta alumna and Pollock-Krasner award winner Holly Lane

Annual Juried Student Exhibition.

The links to articles on success rates for DE Courses with a few quotes pulled out:

https://www.chronicle.com/article/Can-a-Huge-Online-College/244054?cid=cc&utm_source=cc&utm_medium=en&elqTrackId=d6995011611f4b38857dbab80bbef332&elq=89e31709de154faa9cf8c68a519a06ab&elqaid=19940&elqat=1&elqCampaignId=9262

...studies consistently show that students -- low-income and first-generation students most especially -- do better in face-to-face or hybrid courses.

A half-dozen recent studies have all come to the same conclusion: Community-college students struggle with **online** learning. They are less likely to complete the **online**-only version of a course, receive a passing grade, or earn an A or B than are their counterparts taking in-person or hybrid courses. (Paradoxically, students who take some distance courses are actually more likely to graduate than those who don't take any.)

At Arizona State University, for instance, 30 instructional designers **work** with faculty members to create the optimal learning environment for their particular courses. For a photography course, that means finding a tool that makes it easy to upload and comment on student portfolios. A biology course uses a platform that simulates the experience of working in a lab.

The **Online** Education Initiative has been working to develop a set of best practices, like a diagnostic tool to help assess students' readiness for **online** learning and 24/7 tutoring -- including in languages other than English for non-native speakers -- by phone and chat. "We know our students may need support at 3 a.m. on Sunday and on holidays, too," says Jory Hadsell, the initiative's executive director.

There are signs the interventions are working. According to Laura Hope, executive vice chancellor for education services, the community-college system has narrowed the gap in success rates between **online** and face-to-face courses from the 10 percentage points identified by the Public Policy Institute of **California** to just 4 percentage points.

<http://www.aabri.com/manuscripts/11761.pdf>

This study reinforces the implication that intrusive academic advising or more personal contact with the instructor, whether that is face-to-face, or electronically through online chat, texting, or discussion boards, may be critical to the continued success of students with marginal cumulative GPAs, regardless of course delivery mode chosen.

<https://www.ppic.org/press-release/online-courses-in-community-colleges-see-major-growth-but-student-success-rates-lag/>

The report is titled *Online Learning and Student Outcomes in California's Community Colleges*. It is co-authored by Marisol Cuellar Mejia, PPIC research associate. The report is supported with funding from the Donald Bren Foundation

SAN FRANCISCO, May 14, 2014—Online course enrollment in California's Community Colleges (CCC) has grown remarkably in the last 10 years, with nearly 20 percent of the students who took courses for credit taking at least one online in 2012. However, students are less likely to complete an online course than a traditional

course, and they are less likely to complete an online course with a passing grade. These are among the key findings of a report released today by the Public Policy Institute of California (PPIC). It is based on longitudinal student and course level data from all 112 community colleges.

But overall online course success rates are lower than those for traditional courses. In 2012, 60.4 percent of all students enrolled in online courses completed them with a passing grade— 10 percentage points lower than the average success rate of 70.6 percent in traditional courses. After the researchers control for differences among students and other factors, they find that those in online courses are at least 11 percentage points and as much as 14 percentage points less likely to successfully complete an online course than students in similar traditional classes.