



ANNUAL PROGRAM PLAN & REVIEW (INSTRUCTIONAL) ASGC ADOPTED SPRING 2011

The purpose of this document is to collect information to be used by the college planning bodies IPC (Instruction Planning Council), APC (Administrative Planning Council), SSPC (Student Services Planning Council), Budget Planning Committee, and CPC (College Planning Council) and may be used for Program Improvement and Viability (PIV). Through this process, faculty have the opportunity to review the mission and vision of their department/program. Then, using multiple measures and inquiry, faculty will reflect on and evaluate their work for the purposes of improving student learning and program effectiveness. This reflection will identify steps and resources necessary to work towards the program vision including personnel, professional development, facilities, and equipment. *Faculty should use their judgment in selecting the appropriate level of detail when completing this document.*

The deadline for submission of the Annual Program Plan to the IPC is March 31. Complete this document in consultation with your Dean who will then submit a copy to IPC. Members of the IPC review the document and return their comments to the author for use in the next annual program plan.

Cañada College

Mission Statement

It is the mission of Cañada College to ensure that students from diverse backgrounds have the opportunity to achieve their educational goals by providing quality instruction in general, transfer, career, and basic skills education, and activities that foster students' personal development and academic success. Cañada College places a high priority on supportive faculty/staff/student teaching and learning relationships, responsive support services, and a co-curricular environment that contributes to personal growth and success for students. The College is committed to the students and the community to fulfill this mission.

Vision

Cañada College ensures student success through personalized, flexible, and innovative instruction. The College infuses essential skills and competencies throughout the curriculum and assesses student learning and institutional effectiveness to make continuous improvement. Cañada responds to the changing needs of the people it serves by being involved in and responsive to the community, developing new programs and partnerships and incorporating new technologies and methodologies into its programs and services.



ANNUAL PROGRAM PLAN & REVIEW (INSTRUCTIONAL)
ASGC ADOPTED SPRING 2011

Document Map:

- 0) Key Findings
- 1) Planning group
- 2) Authors
- 3) Program
- 4) Responses to previous Annual Program Plan & Review (APP&R)
- 5) Curricular Offerings
- 6) Program Level Data
- 7) Action Plan
- 8) Resource Identification



ANNUAL PROGRAM PLAN & REVIEW (INSTRUCTIONAL)
ASGC ADOPTED SPRING 2011

Note: To complete this form, **SAVE** it on your computer, then send to your Division Dean as an **ATTACHMENT to an e-mail message.**

Department/Program Title: Art/Fine & Performing Arts

Date submitted:

0. Key Findings:

1. Planning Group (include PT& FT faculty, staff, stakeholders)

List of names and positions: William Morales, Professor of Art (Studio Art); Denise Erickson, Professor of Art (Art History).

2. Writing Team and Contact Person: William Morales, Professor of Art (Studio Art); Denise Erickson, Professor of Art (Art History).

3. Program Information

A. Program Personnel

Identify all personnel (faculty, classified, volunteers, and student workers) in the program:

FT Faculty: Denise Erickson, William Morales.

PT Faculty: Virginia Bowen, Studio Art; Gerald DeCamp, Photography; Elaine Ginsberg, Studio Art; John Hays, Drawing for Animation; Andrew Muonio, Studio Art.

Student Workers: Marissa Cisneros, Art & Gallery Assistant.

B. Program mission and vision

Include the purpose of the program, the ideals the program strives to attain, and whom the program serves. The program mission and vision must align with the college's mission and goals. (200 word limit)

The Art Department is committed to providing quality instruction in studio art and art history to the diverse population served by the college. The Art Department focuses on students' personal development and academic success in general, transfer, and career education. Student engagement with the arts is fostered in a supportive environment, which promotes critical thinking and communication skills.

C. Expected Program Student Learning Outcomes

Tool: **TracDAT folders in the SLOAC sharepoint.** Click on the link below to access your folder and log in with your complete smccd e-mail account, ex:smithj@smccd.edu and



ANNUAL PROGRAM PLAN & REVIEW (INSTRUCTIONAL)
ASGC ADOPTED SPRING 2011

password <http://sharepoint.smccd.edu/SiteDirectory/CANSLOAC>

List expected Program Student Learning Outcomes (PSLOs) (minimum of 3) and assessment tools for each.

Guideline: List knowledge, skills, abilities, or attitudes upon completion of program or significant discipline work and list assessment tools. Can be copied from Tracdat.

Program Student Learning Outcomes (PSLOs)

1. Demonstrate the creative process; apply critical thinking about the creative process
2. Describe the roles of creative expression in human cultures
3. Engage with the arts
4. Use critical thinking in evaluating works of art in intrinsic terms, expressive content and social context; use the language of the discipline; demonstrate command of critical vocabulary

Assessment

The student will assemble a portfolio derived from classwork that supports the following assessments. The portfolio can be discussed with the student in an exit interview or reviewed by an eportfolio assessment team.

Assessment 1 – a creative work, dramatic performance or research paper.

Assessment 2 – essays or research paper

Assessment 3 – event review or field trip report

Assessment 4 – essays, written or verbal critiques, or research paper

PSLO #1 aligns with Art 101, Art 102, Art 103 SLO #3; Art 104 SLOs #2, #4, #5; Art 201, 204, 205, 206, 207, 214, 229, 301, 306, 351, 352 SLO #1, #2;

PSLO #2 aligns with Art 101, Art 102, Art 103 SLO #3; Art 104 SLOs #2, #4, #5

PSLO #3 aligns with Art 104 SLOs #2, #4, #5

PSLO #4 aligns with Art 101, Art 102, Art 103 SLOs #1, #2, #3; Art 104 SLOs #2, #4, #5; Art 201, 206, 214, 221, 222, 306, 351, SLO #3; Art 205, SLO #4; Art 301, SLO #2; Art 304, SLO #1

A reflection component needs to be added to all of the above appropriate assignments, or be included as part of creating the student's e-portfolio.

4. Response to Previous Annual Program Plan & Review

Tool: <http://sharepoint.smccd.edu/SiteDirectory/canio/ipc>

(log in with your complete smccd e-mail account, ex: smithj@smccd.edu and password)

List any recommendations for the program and your responses to these recommendations based on previous Annual Program Plan and/or CTE Professional Accreditation report.

Guideline: Original documents can be linked or attached, as needed.



ANNUAL PROGRAM PLAN & REVIEW (INSTRUCTIONAL)
ASGC ADOPTED SPRING 2011

The recommendations from last years plan were that certain aspects of planning be spelled out better. Will try to do this in this plan.

5. Curricular Offerings (*current state of curriculum and SLOAC*)

All curriculum and SLOAC updates must be completed when planning documents are due.

SLOAC = Student Learning Outcomes Assessment Cycle

Tools: **TracDAT folders in SLOAC** sharepoint <http://sharepoint.smccd.edu/SiteDirectory/CANSLOAC>

Curriculum Committee <http://sharepoint.smccd.edu/SiteDirectory/cancurriculum/>

A. Attach the following TracDat and Curriculum data in the appendix:

- List courses, SLOs, assessment plans, and results and action plans (attach report from [TracDAT folders in SLOAC sharepoint](#)). **See attachment: ART Course Assessment Report 02_12_2013.pdf**
- List courses with COR's over 6 years old (attach documents from [Curriculum Committee](#))
All of our courses have been updated within the last six years.

B. Identify Patterns of Curriculum Offerings

Guidelines: What is the planning group's 2-year curriculum cycle of course offerings by certificates and degrees? What is the ideal curriculum cycle? Discuss any issues.

YEAR 1 FALL	YEAR 1 SPRING	YEAR 1 SUMMER
ART 101 Ancient, Classical, and Medieval Art History	ART 101 Ancient, Classical, and Medieval Art History	
ART 102 Late Medieval, Renaissance and Baroque Art History	ART 102 Late Medieval, Renaissance and Baroque Art History	
ART 103 18 th and 19 th Century Art History	ART 103 18 th and 19 th Century Art History	
ART 104 History of Modern Art	ART 104 History of Modern Art	Art 103
ART 201 Form & Composition		
ART 204 Drawing I (day & eve)	ART 204 Drawing I (day & eve)	ART 204 Drawing I
ART 207 Life Drawing	ART 206 Figure Drawing & Portraiture	
	ART 210 Drawing for Animation	
<i>ART 214 Color</i>	<i>ART 306 Three Dimensional Design</i>	
ART 221 Painting I ART 222 Painting II	ART 221 Painting I ART 222 Painting II	ART 229 Landscape Painting
	ART 304 Gallery Design & Management	
ART 351 Basic Black & White Photography ART 352 Intermediate Black & White Photograph	ART 351 Basic Black & White Photography ART 352 Intermediate Black & White Photograph	



ANNUAL PROGRAM PLAN & REVIEW (INSTRUCTIONAL)
ASGC ADOPTED SPRING 2011

ART 109 Arts Honors Seminar	ART 109 Arts Honors Seminar	
ART 200's Special Topics in Art History	ART 200's Special Topics in Art History	

Year 2 would be the same as above except for the following.

ART 214 Color, ART 306 Three Dimensional Design, and ART 301 Two Dimensional Design (*in italics above*) are being rotated on a three semester cycle, not including summer. So for **YEAR 2** we plan to offer **ART 301 2D Design** in the fall, and **ART 214 Color** in the spring.

The ideal curriculum cycle would have ART 301 in the fall, ART 214 & ART 306 in the spring each year. These three courses are important foundation level courses for the Studio Art major. Also, offering 304 Gallery Management in the Fall rather than the Spring would assist with getting the gallery exhibition program going throughout the year as former students could help out with the gallery in the Spring semester. Lack of enrollments keeps this from happening. These courses are often low enrolled so, this is our best solution at this point.

6. Program Level Data

A. Data Packets and Analysis from the Office of Planning, Research & Student Success and any other relevant data.

Tool: http://www.canadacollege.edu/inside/research/programreview/info_packet/info_packet.html

Guidelines: The data is prepared by the Office of Planning, Research & Student Success and is to be attached to this document. Include the following:

- Describe trends in the measured parameters.
- Reflect and analyze causes of trends.

Most of the data show similar trends in the Art Department as seen college wide. We do have a younger student body and this trend is continuing. The student performance and retention is generally higher than the average, as has been the case historically.

An area of concern is the recent drop of enrollments, FTES, and faculty load. Aside from these numbers dropping for the college as a whole, we cannot be sure why this drop is larger in art. Some likely contributing factors:

- Although ART 201 was dropped from Interior Design Certificate and major a few years ago, there were still students who had started that certificate when it was required, but at this point almost all have finished up, so the numbers there have been falling.
- The AA in ART with an Emphasis in Studio Art was not accepted by the state, which left us only with an AA in ART with an Emphasis in Art History.
- Two newer courses, ART 210 & ART 304, have not gotten the enrollments hoped for, though this semester that has greatly improved for ART 210.
- Enrollments in Art History survey courses continue to increase. We need to recruit more effectively for the Arts Honors class, where enrollments are not strong. We are creating a flyer, getting it on the screens



ANNUAL PROGRAM PLAN & REVIEW (INSTRUCTIONAL)
ASGC ADOPTED SPRING 2011

in the Library, Learning Center, and Computer labs, getting it on the monitor in Admissions and Records and in The Grove, meeting with the counselors, and promoting an Honors table at Majors Day

B. Analyze evidence of Program performance. Explain how other information may impact Program (examples are business and employment needs, new technology, new transfer requirements)

(this is where the tracking of majors comes in)

Tool: **TracDAT folders in SLOAC** sharepoint <http://sharepoint.smccd.edu/SiteDirectory/CANSLOAC>

Guidelines:

- Explain how the assessment plan for Program Student Learning Outcomes (listed on #3c) measures quality and success of each Program.
- Summarize assessment results of Program Student Learning Outcomes.
- Describe and summarize other data that reveals Program performance.
- Explain how changes in community needs, technology, and transfer requirements could affect the Program.

PSLO #1 aligns with Art 101, Art 102, Art 103 SLO #3; Art 104 SLOs #2, #4, #5

PSLO #2 aligns with Art 101, Art 102, Art 103 SLO #3; Art 104 SLOs #2, #4, #5

PSLO #3 aligns with Art 104 SLOs #2, #4, #5

PSLO #4 aligns with Art 101, Art 102, Art 103 SLOs #1, #2, #3; Art 104 SLOs #2, #4, #5

- Art History strengthens the liberal arts and social science programs by providing in introduction to many other disciplines such as history, philosophy, and anthropology.
- Art History honors students have an outstanding record of being accepted to present their research projects at the Bay Area Honors Symposium.
- The growth of museum collections in the area (the new Anderson Museum at Stanford and the new Fisher Wing at SFMOMA) offer increasing learning opportunities for students. Museum experiences will become a more integral part of outcomes assessment.
- To satisfy transfer requirements, courses in non-Western Art History will need to be added.

C. Other Considerations

The implementation of the Transfer Model Curriculum in Studio Arts will be bringing some changes. On the one hand, the creation of the AA-T in Studio Arts should help us attract students back to the Studio Art program, as the students can see that we have a viable degree that will get them into CSUs and UCs. However, it is a restrictive list of courses. This may unfavorably affect those courses which do not articulate as lower division preparation for the major because they cannot be part of the AA-T in Studio Arts.



ANNUAL PROGRAM PLAN & REVIEW (INSTRUCTIONAL)
ASGC ADOPTED SPRING 2011

7. Action Plan

Include details of planning as a result of reflection, analysis and interpretation of data.

Guidelines:

- Describe data and assessment results for Program Student Learning Outcomes. Analyze and reflect on assessment results for Program Student Learning Outcomes and other measures of Program performance.
- Analyze and reflect on other evidence described in previous sections. Identify the next steps, including any planned changes to curriculum or pedagogy.
- Identify questions that will serve as a focus of inquiry for next year.
 - > Determine the assessments; set the timeline for tabulating the data and analyzing results.
 - > Describe what you expect to learn from the assessment efforts.

PSLOs have not been in place long enough to accumulate meaningful data and full assessment awaits the full implementation of e-portfolios. However, the amount of work this entails for the instructors and even more for the students makes it highly improbable that they will be an accurate tool for assessing the program.

Another alternative, which we will be implementing in the fall is tracking individual students who are indentified as Art Majors. By identifying which of our students are in this category, which requires the cooperation of all faculty, we can see how long they take to get through the program, how many get their degree, and the grade point average of this group versus non-majors. Since the only Art major we have right now is in Art History, this awaits the approval of the AA and AA-T in Studio Arts.

-Studio Art

-The data show a recent drop in enrollments in Studio Arts. This is most likely because we do not offer an AA degree in Art (General), nor in Studio Art. The proposed AA in ART with an Emphasis in Studio Art was not accepted by the State. While the previous AA in Art was eliminated when the two AA's with distinct emphasis were created, we were left with only the AA in Art with Emphasis in Art History.

-Studio Art has just developed and submitted two new AA degrees to the Curriculum Committee; AA in Studio Arts and AA-T in Studio Arts.. In order to comply with the requests from Sacramento, most of the studio art CORs were revised. Those that were 4 units were changed to 3 units, and repeatability was eliminated from any course that was repeatable. Also of importance, a new studio art course, Three-Dimensional Design, has been developed that will be part of the core for the AA-T in Studio Arts. With the addition of this course we can comply with the TMC in Studio Arts.



ANNUAL PROGRAM PLAN & REVIEW (INSTRUCTIONAL)

ASGC ADOPTED SPRING 2011

- In order to offer the new course, ART 306 Three Dimensional Design, the art studio, 3-227, needs modifications. This consists mostly of creating more storage space for the materials, tools, and student projects. Shelving and cabinets will be requested as part of facilities request. Tools and some materials will be requested with Instruction Equipment requests.
- Art History will develop a new course in the Art of Latin America, Africa and Oceania
- Art History will continue to develop the tutoring program
- Recent work in Art History requiring note-taking review, development of study guides, and sessions on how to write an art history essay have had a positive impact on SLO's, so this will continue
- Art History 680's and 685's (stand alone courses) are being replaced by a series of Art 200 Courses. The first of these, Art 201 The Art History of Rome, will be offered for 3 units (instead of 2) in Fall 2013
- We are developing an Art History Certificate, to be proposed to the Curriculum Committee in Fall 2013. This will include the current survey courses, plus a selection of special topics in Art History with permanent numbers. This will offer students who aren't Art History majors the opportunity to earn a certificate indicating their proficiency in Art History (not unlike a minor). We expect this to be especially important for students in the Humanities and Social Sciences, but also for students across the college
- A focus of inquiry for next year will be to check on the success of our Art History majors, both while they are at Cañada, and after they graduate. This will require help from the Office of Planning, Research and Students Success (please see 8.D). This information will assist us in understanding whether or not our program is effective in helping students realize their objectives as Art History majors.

8. Resource Identification

A. Faculty and Staff hiring requests

Guidelines:

- Explain clearly and with supporting data showing how hiring requests will serve Department/Division/College needs.
 - Include information from the most recent Comprehensive Program Review or Annual Program Plan, whichever was last year's document.
- Continue the Art Dept./Gallery Student Assistant position, 10 - 12 hours per week. This position enables the Art Department to run the College Art Gallery located in Building 9. The Gallery Assistant sits in the gallery during all open hours, opens and closes the gallery, and assists with all aspects of running the gallery as well as assisting with other art exhibitions.



ANNUAL PROGRAM PLAN & REVIEW (INSTRUCTIONAL)
ASGC ADOPTED SPRING 2011

- Instructor for ART 306 Three-Dimensional Design. Virginia Bowen, one of our adjunct instructors in studio art, is presently teaching this course at Evergreen Valley College. She has assisted in developing the COR, developing the curriculum and equipment requests. She will be teaching the course for us, so there is no need to hire another instructor.

B. Professional Development needs

Guidelines:

- List faculty and staff professional development activities.
- Describe faculty and staff professional development plans for next year.
- Explain how professional development activities improved student learning outcomes.

- Professor Morales continues to work (painting and drawing) in his own studio, producing artwork and investigating concepts used in the teaching of his studio art courses. He also attends figure drawing sessions at the Palo Alto Art Center and the Mission Cultural Center for Latino Arts.
- The Studio Art instructors regularly create their own artwork in their private studios and exhibit their work when and where possible. Their involvement in the creative process of art translates directly to the creativity and constant new insights they bring to their teaching of art.
- Professor Erickson attended the Humanities West Program (with her students) and acquired new insights into the “Parisian Avant-Garde” and “Bernini’s Rome”
- Professor Erickson attended and Annual College Art Association Conference in New York, and gained new insights in the use of technology, pedagogy, the art of George Bellows, Matisse, the influence of African sculpture on modern art, European Abstraction from 1915-1925, the new American Wing of the Metropolitan Museum of Art, Spanish Art, German Expressionism and many other things
- Professor Erickson taught a course on “California Art” at the Cantor Art Center at Stanford University. Research and materials developed for this course will be incorporated into the American Art course she will be developing for the Art History Certificate
- Professor Erickson leads the Compass Initiative at Cañada College which includes the Art component of the Interdisciplinary course on Sustainability to be offered Fall 2013, and attended the Compass Conference at Cañada College, March 2013
- Professor Erickson plans on attending the Humanities West program, and the College Art Association Conference next year
- Professor Erickson plans on applying to the Trustees Fund for Program Improvement for funds to develop a new course in the Art of Latin America, Africa, and Oceania
- Professor Erickson has been asked to teach another course at Stanford next year
- all of these activities invest in the enrichment of the knowledge and experience Prof. Erickson brings to the content of the Art history classes



ANNUAL PROGRAM PLAN & REVIEW (INSTRUCTIONAL)
ASGC ADOPTED SPRING 2011

C. Classroom & Instructional Equipment requests

Guidelines:

- List classroom & instructional equipment requested, including item description, suggested vendor, number of items, and total cost.
- Explain how it will serve Department/Program/Division/College needs.
- List the requests (item description, suggested vendor, number of items, and total cost).
- List special facilities and equipment that you currently use and require.

1) The following equipment is for the new course, ART 306 Three-Dimensional Design. (Students will be purchasing tools and supplies in addition to what is listed here. Their costs will run between \$100 and \$200. In order to keep within their range we have listed some materials here).

-Self-Healing Cutting Mats, 20@\$15.90, Dick Blick Art Materials. Students will be using tools and materials that can destroy the table surfaces.

The following are needed for use with 3D wire sculptures:

-Needle-nose pliers, 22@\$4.00, Home Depot.

-Flat and other nose pliers, set of three, 4@\$8.00, Home Depot. For use with 3D wire sculptures.

-Sanded Fir Plywood, 15/32 in. x 4 ft. x 8 ft. 4-Ply, for sculpting boards, 4'x8' sheet, 2@\$35, Home Depot

-3M Tekk Protection Clear Eye Protector Safety Glasses, 20@\$4.00, Home Depot

-Gardening gloves, 5@

Clamp-on vise, 2@\$19.79, Dick Blick Art Materials

The following are use with 3D clay sculpture projects:

-Plasticine Clay, 2 lbs., 26@\$8.80, Dick Blick Art Materials

-Clay sculpting tools, set of 72, 1@\$44.75, Dick Blick Art Materials

-Clay ribbon tools, set of 5, 10@\$12.05, Dick Blick Art Materials

-18" Metal rulers, 12@\$2.22, Dick Blick Art Materials

- 12" 30/60 triangle, 12@2.35, Dick Blick Materials

The following are for use with 3D paper, board, and wood projects:

-Glue Guns, 10@\$10.08, Dick Blick Art Materials

-Glue gun sticks for mini-trigger guns, 10", 5lbs., \$35.35, Dick Blick Art Materials

-Duro Liquid Super Glue, (4-pak), 5@\$2.00, Home Depot

-2" Chip Brush 24-pack, 1@\$20, Home Depot

-Elmer's White glue 8oz., 4@\$4.00, University Art

-1 Liquid Nails, \$8.00, Home Depot

-Gallon white latex paint, 2@\$11.00, Home Depot

-Masking tape, 1" wide rolls, 60 yds, 6@\$1.60, Dick Blick Art Materials

- Acrylic paint mixing set, student grade, 2@\$26.50, Dick Blick Art Materials

-Matte Gel Medium, 1@\$8.39, Dick Blick Art Materials



ANNUAL PROGRAM PLAN & REVIEW (INSTRUCTIONAL)
ASGC ADOPTED SPRING 2011

2) For rooms 3-260 and 3-227:

-Elmo TT-12 Document Camera, B&H Photo, 2 @ \$684.16, total incl. shipping & tax \$1368.32.

A good quality document camera can be a great resource in our area. It can often replace the easel as a demonstration tool when drawing, and it allows instructors to draw on photographs and small drawings when lecturing. When we were loaned one of these document cameras, we found it to be very useful when demonstrating and lecturing and used it often. Students responded positively, saying they could understand and see what the professor was presenting much better than without it. It was returned and replaced with another loaner of lesser quality. This is not as useful and the image, lighting, and resolution are not up to the quality of the "Elmo". We are requesting two of these, one for each studio, so that is available to all of the studio art teachers when needed.

-Elmo 1307 CRA-1 Wireless Pen Tablet, B&H Photo, 1 @ \$314.95 incl. shipping & tax. This tablet is compatible with the Elmo document camera and allows the user to "draw" on the image being projected. This enhances the use of the camera and also works with images on a computer. Since many of the images we use now are digital, and it is not desirable to draw or mark in books, this could be a very valuable teaching tool. We are requesting one, as we haven't had the opportunity to test it.

D. Office of Planning, Research & Student Success requests

Guidelines:

- List data requests for the Office of Planning, Research & Student Success.
- Explain how the requests will serve the Department/Program/Division/College needs.

- It would be very helpful to separate out data for Art Studio and Art History. Although we are a combined program, our students aren't always the same, or have the same patterns. As we try to understand the needs of our majors, this information could be very important.

E. Facilities requests

Guidelines:

- List facilities requests.
- Explain how the requests will serve the Department/Program/Division/College needs.

1) 3-227 needs to be equipped to serve for the new 3D Design course. Without this course, we cannot offer an AA-T in Studio Arts. This requires open shelves for storage of student 3D projects, replacement of present cabinets with larger locking cabinets, floor and wall mounted, for storage of tools and supplies. This can be done in the area around where the sink is.



ANNUAL PROGRAM PLAN & REVIEW (INSTRUCTIONAL)
ASGC ADOPTED SPRING 2011

It should be noted that we are not sure this small studio will accommodate the needs of such a course. This is an experiment. The larger studio actually has less room for this course because of the furniture needs in that room. This in now way eliminates the need we have for a larger studio.

2) We desperately need a large art studio similar to 3-260. Ever since such a space was taken from us in order to accommodate Fashion Design (which was moved from its space) we have been hampered in our efforts to teach our basic classes in an adequate space. This has impacted all aspects of the studio art area. A larger space is needed in order to:

- provide a space adequate to teach 3D design, which is needed in order to comply with the TMC Guidelines. A Three-Dimensional Design course would also need a larger space due to the equipment, materials and the nature of the work. This is not work that can be done easlily in a small space, nor in a studio set up for painting.
- have adequate space (square footage) for students to work without feeling that they are falling on each other, and to allow the instructors to display still life setups so that all students can view them properly. This is especially important in the drawing and painting courses.
- better accommodate the photography courses so they can use a studio set up for the needs of that discipline.
- enlarge the photography darkroom and the storage area for photographic supplies and equipment.
At present the darkroom is so small and also use for storage, that the number of students able to work at one time is very limited.
- add storage for student artwork, primarily in the form of painting racks, which were removed when 3-255 was lost to us. More storage is also needed for instructors' supplies and equipment. *The one storage/work area we have is overcrowded and props and supplies are even piled on the floors, making it impossible to use as a work space. Students in the painting class cannot work larger than 18"x24" because they have no place to store the work.*

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3) Upgrade 3-260 to include a whiteboard, cleaning and painting of the studio and repair of the water damaged walls. The building has previously leaked. The roof was repaired but the damage in 3-260 was never repaired. This is very unsightly and reflects poorly on the program and the college. The chalkboard presently in the room is a relic and difficult for the students to see.

4) 20 metal folding chairs are needed in 3-260. These are to replace the dilapidated chairs we now use (missing parts, broken seats, unsafe and unsightly). Students use these to sit during lectures and demonstrations. They can be easily folded and stored so as to take up a minimum of space.



ANNUAL PROGRAM PLAN & REVIEW (INSTRUCTIONAL)
ASGC ADOPTED SPRING 2011

- 5) Two long folding tables are needed in 3-260. The tables we currently have are both damaged. A lightweight table, the type with the white plastic surface currently used for temporary events is ideal. These are usually used when the instructor is presenting and demonstrating and are not subjected to heavy use. The present tables are old and falling apart because they are so heavy and are constantly put up and taken down.