

## **2008 PCC Art Department Program/Discipline Review**

***I BELIEVE WE CAN TEACH THESE THINGS AND WE SHOULD BE TEACHING THESE THINGS. CREATIVITY. WE SHOULD BUILD CREATIVE PROCESS INTO OUR DAILY LIVING.*** Sir Ken Robinson, key-note address, Fall In-service, 2007

### **The Art Discipline**

The visual arts and art history play a vital role in a liberal arts education by exposing students to a wide variety of media, creative problem solving processes, and an overview of the history of human expression. Through the studio arts, students explore their artistic potential through a full array of courses, which include Design, Drawing, Painting, Printmaking, Sculpture, Ceramics, and Photography. Students develop technical skills and acquire an appreciation for the infinite variety of creative ideas. Art history examines the cultural, political, spiritual, and economic context in which artworks exist.

Art students are encouraged to take the risk involved in creativity and (whether only for one term or as the beginning of a life long pursuit) exercise and share their unique visual ideas. Students experience the empowerment of expression. Through visual representation they contribute their beliefs and sentiments to the larger continuum of art that helps define who we are individually and collectively.

### **Historical Perspectives**

The visual arts have been an integral part of human existence at least as early as prehistoric times. While the forms and materials used to express ideas, customs, beliefs, and traditions may have evolved from cave paintings to cross cultural, multidisciplinary collaborative installations, the essence of art remains unchanged. The visual arts provide the most direct form of expression. They record the ideas as well as the circumstances of human beings. A study of the history of the visual arts and learning the practice of the artist is invaluable to obtaining a greater understanding of the human condition.

### **Key Art Principles**

- build knowledge of past and present visual arts thus expanding an understanding of history and culture
- develop the ability to make interdisciplinary connections within the arts and in relationship to other disciplines
- investigate one's own relationship to the visual world
- build a strong sense of self-direction
- refine ways of seeing
- develop and enhance technical skills
- develop critical judgment
- refine personal goals
- introduction to visual arts as a potential major/profession
- question the role of the visual arts in the broader culture

### **Program Goals**

One of the goals of the Art Department is to contribute to the Associate of Arts Transfer degree (AAOT) and other degrees and certificates. Our courses fulfill components in the Humanities and also in the Arts and Letters portion of the degree requirements. Also certain Art courses are required and others are electives in the Graphic Design Program and Multimedia Programs. We involve our students in utilizing media resources such as the library and the internet for writing papers, project research, and classroom discussions. This creates a student who is curious and resourceful. Our courses also teach students analytical and critical thinking skills, which will serve them in other college courses and in life.

### **Art History**

We foster the student's awareness of the great works of Art and Architecture in a historical context and how art reflects and influences our culture. Art captures the thoughts, ideals, and realities of a civilization. Our Art History courses are another avenue for students to understand the importance of artifacts in piecing together the history and culture of past and present societies. The goal is for students to understand how art is a necessary and integral part of all civilizations.

### **Studio Art**

Through our Studio Art courses, we bridge the gap between society and the work of art. Allowing our students to work hands-on with artists' materials, we help them understand our physical world through visual expression. An understanding of the causal relationships in the use of materials is a necessary part of mastering any medium. We give students an opportunity to explore these materials in order to deepen the investigation in their own relationship to the materials and their visual ideas.

Our courses provide important art foundations skills for students seeking professional goals in the Fine and Applied Arts but also enrichment for life-long learners. Many four-year Art and Design Programs require their students to have over one year of art foundations courses such as Basic Design (2-D and 3-D) and Drawing. Our program provides our students with the art foundations and portfolio development necessary for successful college transfers. We also provide classes beyond foundations to further develop students' understanding of materials and their safe use, observational skills, visual composition, and the artistic content in their work.

Visual literacy is a significant part of what we teach through Art History and Studio Art. Symbology, metaphor, and narrative are all modes of visual communication, for both maker and viewer. As in Creative Writing, our courses involve opportunities to teach students articulate communication. Students are taught intuitive approaches to the creative process and analytical modes for interpretation.

### **Art Gallery and Art Events**

The Art Program supports the regional arts through lectures, demonstrations, panel discussions, workshops, gallery exhibitions, and our annual ArtBeat event. Portland Community College's ArtBeat is a weeklong celebration of the arts that is well known in

the Portland community. This event brings regional artists, writers, actors, musicians, dancers, etc. to our community to showcase their works. It gives the Art Department an opportunity to support professionals in their field but also educates and inspires our students and the greater community.

### **Course Offerings**

The Studio Art Program offers a variety of foundation courses in core discipline areas including Basic Design, Drawing, Painting, Photography, Ceramics, and Sculpture, which are accessible at the Cascade, Rock Creek, and Sylvania Campuses. More specialized courses include Watercolor, Printmaking, Lettering/Calligraphy, and Digital Photography. An artist's skills class is available for students of all arts disciplines to assist in the transition into the professional practice or into higher institutions for further study. Studio classes are offered during the daytime and evening hours and many are available on weekends. All-day Friday and Saturday classes are offered for students able to meet just once per week.

Art History courses include survey sequences on Western, Asian, and Modern Art, as well as an Introduction to Art sequence. Other offerings include courses on the History of Women in Art, History of Photography, and a survey of Comic Art. Recently, the Art SAC has added a course on the History of American Residential Architecture in support of the architectural drafting program at the Sylvania campus. Our courses directly support the Graphic Design and Interior Design Programs at PCC and satisfy general education and elective requirements for the Oregon transfer degree. Students seeking four-year Art degrees can satisfy all of their foundation requirements through our program (many Studio Art majors are dually enrolled in four-year programs in the area). Online Art History courses are now being offered and have been robustly enrolled. As we examine our relationship with the growth of the culture at large, our SAC would like to develop additional courses emphasizing the use of digital media in the Visual Arts.

### **College and Community Service**

In addition to the course offerings in Studio Art and Art History, the Art Department also contributes to the cultural richness of the school and the community through a variety of extracurricular activities.

#### College service:

- Annual district-wide ArtBeat festival
- Art placement in public spaces on campus
- Gallery exhibits, artist talks, and opening receptions for Sylvania, Cascade, and Rock Creek galleries
- Campus Art Club activities

#### Committee service:

- ArtBeat committee
- Faculty Search committees
- College Diversity Panel
- Arts and Lectures series committee

- Bond % for Art selection committees
- Curriculum committee

Community service:

- Portland Art Center, Board of Trustees
- Thesis committee panelists for area colleges
- Guest speaking engagements in area schools
- Urban Waterworks water garden program, Portland, OR
- Friends of Trees, Portland, OR
- Service learning in assisted living environments

**PCC Art Department Faculty and Staff**

**Full-time Faculty**

Mark Andres  
Richey Bellinger  
Elizabeth Bilyeu  
Benjamin Buswell  
Jacqueline Ehlis  
Gene Flores  
Jim Hicks  
Kim Manchester  
Sam Morgan  
Prudence Roberts  
Marie Sivak  
Mark Smith  
Mary Stupp Greer  
Charles Washburn

Mark Dungan  
Kowkie Durst  
Patricia Edmonds  
Smith Eliot  
Karen Esler  
Keri Fenton  
Patricia Giraud  
Kevin Greenwood  
Julia Grieve  
Ryan Healy  
Judy Hill  
Roxanne Jackson  
Chris Johnson  
Jim Johnstone  
Todd Johnson  
Una Kim

Maryann Plunkett  
Lance Pynes  
Mylan Rackich  
Marilyn Reaves  
Theresa Redinger  
Ben Rosenberg  
Petra Sairanen  
Diana Schutz  
David Selleck  
Sarah Sharp  
Rachel Siegel  
Micki Skudlarczyk  
Steve Soihl  
Michael Southern  
Marlene Stoddard Hayes  
Susanne Tringali  
Matthew Tyner  
Christine Weber  
Rebecca Wild  
Vicki Wilson

**Part-time Faculty**

Donna Avedisian  
John Barna  
Hillary Barsky  
Cristina Carver  
Alissa Clark  
Donna Cole  
Kate Copeland  
Rebecca Crall  
Michael Creger  
Inga Dubay  
Carol Dubosch

Christopher Knight  
Nancy LaPaglia  
Michelle Lapointe  
Laurie Mantecon  
Michelle Marusek  
Kristina Masthem  
Patrick McKinney  
Erik McNish  
William Mercer  
CE Minchin  
Tara Murinobrault  
Eugenia Pardue

**Support Staff**

Michael Challis  
Lori Hicke  
Michael Robinson  
Vicki Tanner  
Kaite Thompson

**ART SAC COMMITMENTS**

The Art SAC is a group of capable, committed, and enthusiastic instructors who have effectively integrated and addressed all of the principles set forth by the American Art

Association. They are all professionally trained with academic degrees (MA and MFA degrees) and teach a broad range of core and specialty courses. All of the courses have been developed using the Core Curriculum Outcome Guides (CCOG) and have been presented to the Curriculum Committee for approval (see Appendix 1 for a complete list of our course offerings in Art and Art History).

### **Professional Development**

The PCC Studio Art and Art History faculty are dedicated to maintaining teaching excellence and professional currency within their specific disciplines. Recently the PCC Art Department was honored with its selection as co-host, along with Pacific Northwest College of Art, of the 2009 Foundations in Art: Theory and Education (FATE) conference, which will take place in Portland, OR. FATE lists over fifty member institutions and is an international organization dedicated to the promotion of excellence in the development and teaching of college level foundation courses in both Studio and Art History. A biennial event, the 2009 FATE conference will be held in a west coast city for the first time in the organization's 30 year history.

Along with educators from institutions around the country, several of PCC's Art faculty will be delivering presentations at the conference, which in 2009, will be based on the theme of "confluence," in reference to the anticipated exchange of ideas and the meeting of Portland's two great rivers. Past FATE conferences have drawn around 250 educators from institutions around the country. In addition to the conference serving as an ideal source for the most current and topical teaching methods, by hosting this event we should dramatically raise our program's profile, both within and outside of this region.

In addition to teaching, our part-time and full-time instructors remain highly visible practitioners and have been consistently acknowledged by their professional peers. They continue to publish papers, catalogs, and critical reviews, as well as create and exhibit their own work. A selected list of faculty accomplishments will be found in Appendix 2.

### **Real World Applicability**

Many of our students discuss the impact of Art courses and Art History courses on their views of the world and their future plans. In response to a request for input about the learning experience of our former students in the PCC Art Department we received a number of thoughtful and insightful letters. *"As a community educational resource, the Art Department at PCC seems to be uniquely positioned to address the needs of Portland's diverse community, from its young creative class to its active baby boomers. I hope that the college chooses to continue to support its Art Department with additional programs, classes, teachers and facilities."* Patricia Krishnamurthy (The rest of this letter and a sampling of the others we received can be found in Appendix 7).

Our former students have gone on to achieve BA, BFA, MA, and MFA degrees at various regional and national institutions. We have had students continue their education at Lewis and Clark College, Pacific University, PNCA, Portland State University, Southern Oregon University, Oregon College of Art and Craft, and Marylhurst University. Other former students have gone to out-of-state schools such as the School of the Art Institute

of Chicago, School of Visual Arts (New York), Boston University, San Francisco Art Institute, Pratt (New York), and the Rhode Island School of Design. Some of these students have returned to exhibit their works in our college's art galleries. Many are now practicing professional painters, sculptors, ceramic artists, and photographers. Some are even members of the PCC faculty. See Appendix 3 for a brief list of some of our former students' accomplishments.

## **SERVING PORTLAND COMMUNITY COLLEGE**

In addition to the many strengths and successes noted in this document, the Art SAC also provides crucial services and resources to achieve the goals set forth in Portland Community College's mission statement, core outcomes, and Educational Master Plan.

### **The College Mission**

Given PCC's mission to "provide education in an atmosphere that encourages the full realization of each individual's potential" and "offer students of all ages, races, cultures, economic levels, and previous educational experience opportunities for personal growth and attainment of their goals" (Appendix 4), the Art SAC excels. We, as a discipline and SAC, are dedicated to the following:

- providing access to students from various walks of life
- developing rigorous curricula that develops academic and life skills, addressing issues of diversity, and examining various social stratification systems and international perspectives
- offering a variety of classes that meet lower-division transfer and general education requirements, receive diversity credits, and address core disciplines and college outcomes
- accommodating students with special needs, in collaboration with the Office for Students with Disabilities
- supporting students to be successful and increase retention through advising and mentoring
- being sensitive to the affordability of our courses by addressing textbook and classroom material costs
- guiding students in self-reflection and their self-definition in the social world

We provide lower-division, core, and specialty courses in Art and Art history to meet state requirements for transfer to four-year state colleges and universities, both within our discipline and as general education courses for other programs.

Through educating, advising, and mentoring students, we seek to promote retention and continued education, for a diverse body of new students, returning students, and first generation students, thereby opening doors for people who may not have had access to or opportunities for a collegiate education.

### **Core Outcomes**

We regularly assess our effectiveness in helping students achieve PCC's Core Outcomes: communication, community and environmental responsibility, critical-thinking and

problem solving, cultural awareness, professional competence, and self-reflection.

In completing the Core Outcomes Mapping exercise (see Appendix 5), we determined that each of our courses, at a minimum, helps students “demonstrate comprehension and an ability to apply essential knowledge and skills,” while many of our courses teach students to “demonstrate thorough, effective and/or sophisticated application of knowledge and skills.”

### **Educational Master Plan**

In addition to supporting the college’s mission, PCC Art instructors meet a variety of the Educational Master Plan’s initiatives. The following are a sample of our contributions to the college.

In order to offer high quality educational programs and services, we

- update and revise current courses and develop new courses
- engage in a large number of training and professional development courses, including attending and presenting at conferences and TLC workshops
- work closely with a variety of cross-disciplinary programs
- adopt college initiatives, such as service-learning, learning communities, hate-free campuses, internationalization, and sustainability

Recognizing fiscal concerns, we strive to maintain high enrollment in our classes and produce high FTE (See Appendix 6 for details).

To address technological innovations, we integrate a variety of technological formats into our courses with a number of faculty offering web-based or classroom-web classes and/or Smart classroom technologies. For example, our faculty uses Blackboard frames, eReserves, MyPCC Course Tools, departmental image databases, ARTstor, and other library databases.

To support student access and development, we

- support students in their academic success and retention
- serve students as advisors and mentors, especially through the Art Club and the Clay Club
- advise and write letters of recommendations for jobs, colleges, and scholarships, such as the PCC Foundation’s Service to Community Scholarships
- encourage students to access resources at the college, through the library, counseling and advising offices, Office for Students with Disabilities, Women’s Resource Centers, Multicultural Center, Cooperative Education, etc.
- to support the college’s faculty, staff, and administrators, we serve on a wide variety of college committees
- actively engage in our division and collaborate with our Division Deans
- participate in required tasks to meet college demands for discipline-specific requirements for CCOG, self studies, program reviews, credit conversions, accreditation, core outcomes, pre-requisites, etc.
- participate in bond planning

### **Addressing College Initiatives**

We have integrated a number of college initiatives into our program, which specifically pertain to the subject of Art and Art History. These include service-learning, internationalization, learning communities, and sustainability. The following categories detail efforts made to support student needs and enhance student learning.

#### Textbooks

Students at PCC have emphasized the importance of keeping the cost of textbooks as low as possible. Most of our Studio Art courses do not require textbooks. We do supply our students with optional recommended reading lists to augment course material, but these are not required books. Many of the Art instructors keep a collection of these important resource books on hand so that students may access the materials in class while they are working on projects.

The Art History Program has worked to minimize textbook costs by approving the use of one textbook to cover all of the main courses in the program. Students may also purchase books in parts if they are only planning to take certain, specific terms of Art History.

#### Diversity

All of the courses in the Art Program emphasize diversity. We show examples of art by people of different cultures from around the world and discuss the background and culture of the artists with the students. Many instructors have incorporated cultural components into their classroom projects. Students are encouraged to bring their personal and collective culture to their creative work.

We also offer a number of Art History courses, which specifically emphasize the richness of cultures including History of Western Art, Islamic Art, Native American Art, Women's Art, and Asian Art. The Summer Art Institute has been a great forum for special courses. For example, we offered a Basket Weaving course by celebrated Native American Weaver Pat Courtney Gold. ArtBeat has also been an excellent source for bringing diverse culture to the college. The ArtBeat committee strives for a balance of representatives from different backgrounds and makes an effort to bring performers and artists from a wide range of cultures to our campus' art event.

#### Service-learning

The Art Department has supported individual students in Cooperative Education. One example of a service-learning experience was when a student participated in a curatorial project and worked as a Teaching Assistantship at the Multnomah Art Center. We are working on setting up a cooperative education experience for another student to work at a local art gallery. The Artist Skills and Practical Issues course provides students with service-learning experience through their hands-on work with the Northview Gallery at the Sylvania Campus.

#### Internationalization

We are committed to internationalizing our curriculum and participating in programs that increase international awareness at PCC. We have had two faculty members attend the CIEE International Faculty Development Seminars in Brazil and Japan. Several of the

Art faculty teach in Italy during the summers and offer students an opportunity to study abroad for a shorter but more affordable period of time. Some faculty members even travel abroad to create projects or participate in artist residencies. Destinations have included Germany, Italy, and Wales. The Art faculty also travels to experience international art events such as the Venice Biennale in Italy and Documenta in Kassel, Germany. All of these experiences are then shared with the students as part of the studio experience. Our Art Historians have made a career long effort toward visiting the sites and works they discuss in their courses. In addition, we have faculty on the TLC committee who are a part of its internationalization initiatives.

### Sustainability

In terms of awareness of the environment, all of the Studio Art courses provide information about materials, processes, and their impact on the environment and health. We emphasize the tenet “reduce and reuse.” Students are encouraged to use recyclable materials for projects they might not keep. Leftover materials are donated for future students. Materials used in temporary processes, such as armatures for clay or wood, are recycled.

## **COURSE OUTCOMES**

The Art faculty at PCC helps students develop a number of discipline-specific skills, broadly transferable skills, and core outcomes set by PCC.

Students completing Art courses at PCC should have a working knowledge of foundation principles of visual literacy. Students are expected to be able to see and apply an understanding of the interactions of form and content within the various visual idioms pertaining to their discipline of study. These might include, but are not limited to, sculpture, painting, architecture, ceramics, photography, drawing, printmaking and other graphic arts, and new media such as video, film and installation. In Studio Art classes, a major component of this understanding is extensive studio time and the hands-on practice of the discipline to acquire proficiency in new skills and techniques.

Students completing Studio and Art History courses at PCC should gain transferable skills, such as the ability to understand art within historical, cultural, and social contexts. This applies to work of the historical record as well as contemporary works, including those produced in studio classes.

We contribute to the goals of PCC’s Educational Master Plan Core Outcomes (See Appendix 5 for Core Outcome Mapping information) in the following ways:

### **Communication**

Visual, verbal, and written communication is a cultural practice in which we all participate. The skills gained through our Art Curriculum contribute to basic skills of written and verbal communication, but more importantly to the understanding and demonstration of effective visual communication. Students in Art History as well as Studio Art classes are continually asked to examine the interaction of form and content

and assess works for effectiveness using critical thinking and visual analysis. Specific applications include:

- written assignments, papers, and quizzes (will occur more in art history than studio)
- in-class discussions
- small group dialogues
- presentations
- critiques of studio projects (will occur more in studio than art history)
- projects which challenge traditional assumptions of communication
- examine the means of communication in past and present art

### **Community and Environmental Responsibility**

Art studios are small communities and the students in them learn how to understand group dynamics and collaboration on communal projects. Through these groups, students can see themselves within the context of social interaction and structures. Service learning components take students into contact with other communities outside the college such as elementary and high schools, shelters, day care centers, and residences for the elderly. Art students also learn about responsible and sustainable practices in the choice, usage, and proper disposal of art materials, some of which contain toxic substances. Specific actions and resources include:

- discussing civic engagement and responsibility, as pertains to the artist's role in society, such as the example of works of public art or public service by artists
- service-learning components that connect community service to course-based learning objectives
- examining the relationship between art and social protest
- examining the relationship between artistic expression and patronage
- addressing the social structures available to artists to present and market their artwork
- encouraging more experienced students to serve as role models for our students by being actively engaged in the art community
- participating in Art Clubs, whose activities may include a community service component as well as attending local exhibits and lectures
- participating in bi-annual ceramics sales puts art students into communal structure of gallery presentation, meeting with the public, and handling sales
- participating in annual juried student art exhibitions gives students experience in acceptance, rejection and recognition awards by prominent members of the Portland Art community
- encouraging art students to use non-traditional, recyclable materials in their work promotes sustainable practices
- exhibition opportunities on campus

### **Critical-thinking and Problem Solving**

Artists are as much problem-seekers as they are problem-solvers. These skills are integral to studio practice as well as to many of the interpretive challenges of art history. Art students at PCC are continually asked to solve problems; in studio this will be addressed

by the nature of the creative project, which may combine newly-learned technical skills with limitations on materials, format and specific challenges of content. We believe in the power of limits and that necessity is the mother of invention. Student solutions to these problems are examined and assessed individually in conferences as well as through communal critiques where aesthetic and structural considerations are related to effectiveness of communication. In Art History, critical thinking and problem solving may be applied to issues of disputed interpretation or through understanding the engineering and aesthetic considerations involved in the development of innovations such as the arch, the flying buttress, or the cubist picture plane. Specific course contributions include:

- projects with specific limitations and creative constraints
- assessment of effective problem solving
- service-learning components in courses
- critiques of works in process with proactive suggestions for improvement

### **Cultural Awareness**

Students in Art courses are routinely exposed to other cultures and value systems through the study of works of various historical and cultural contexts. This conversation will include appreciation for the diversities of age, artistic vision, and ideology within any given community college class. The assessment of visual strategies and their effectiveness inevitably dovetails into a conversation about received ways of seeing versus more challenging forms of visualization and the validity of other points of view. Matisse said there are “prejudices of the eye,” which the artist needs to learn to grow beyond. Cultural awareness is core to this practice. This includes:

- to be aware of the culture we come from and the cultural diversity within our community
- to be open to different ways of seeing
- to integrate other ways of seeing into our own world view
- to use the ability of visual art to bridge language and cultural barriers
- to read the writings on art by great art historians and great artists
- to respect the elitist notion of artistic quality and separate it from the power structures of privilege

### **Professional Competence**

We recognize that the demographic of many of our art classes is unique at PCC, including students who have already achieved BFA and even MFA degrees but who are in search of becoming better artists or developing their careers as professional artists. We also understand that for our students who are taking Art classes as enrichment electives, the basic concepts of visual communication, visual literacy and creative problem solving serve the society’s broader needs for an innovative and engaged citizenry in all fields.

- Art courses offer our students a window into the ways we understand our visual world and how the ways of presenting this world visually may carry a political, ideological, aesthetic or economic agenda.
- Our students are often exhibiting artists with professional experience. Our art faculty routinely mentor students on these matters.

- The creative skills engendered by an art curriculum have been repeatedly cited in studies from the business world as those valuable to economic growth and innovation.

### **Self-Reflection**

Students must inevitably meet themselves in the works they make or in their acts of interpreting the works of others. Discovering how one sees, thinks, and visualizes is the path towards self-awareness and self-knowledge. This skill can be built through examining one's own self and beliefs but also through understanding the nature of the other.

- Creative projects lead students to address some aspect of who they are through various means: visual scrutiny, symbolic language, expressive language, etc.
- Papers of interpretation and research allow students to find affinities with the art and artists of the past and present.
- Journaling and maintaining sketchbooks.
- In-class discussions and presentations on work based on the self.
- Projects involving investigation and understanding of the *other*.

## **TEACHING, LEARNING, AND ASSESSMENT**

### **Diverse Teaching Techniques**

Both our Studio and Art History instructors employ a wide variety of methods to stimulate critical and creative thinking to satisfy students' varied learning needs. Those methods include in-class lectures, guest speakers, distance learning, service learning, web-based research, critical discussions, and frequent field trips to artist studios, galleries, and local arts institutions. Our program also offers an annual field research opportunity to study-abroad in Italy, combining an Art History curriculum with Studio Art practice.

The Art faculty collaborates with other departments on special projects such as the coordination of painting exhibits with theater productions and team-teaching efforts that have combined drawing with creative writing.

A typical three or six-hour Studio Art session will incorporate a brief lecture with slides, a power point, or film presentation followed by a live technical demonstration and finally, hands-on lab work by the students, with the instructor providing one-on-one feedback. Art projects are accompanied by assigned readings to provide historical or contemporary contexts for project-specific objectives. Individual assignments are followed-up with group discussions or critiques in which all participants are encouraged to articulate questions and responses regarding their own and others' works. Student-led discussions are a mainstay in Art History courses as well.

In addition to PCC's core outcomes, the Art SAC has developed its own curriculum outcomes, as outlined in our CCOG. The learning outcomes for specific Art courses include the basic core learning outcomes reflected in our general Art classes.

**Learning outcomes for students in all of our courses include the following core elements:**

- appreciate the art of the world in general, and enjoy a life enriched by exposure to, and the understanding of, personal and cultural achievement
- view the world "dynamically," that is, to appreciate simultaneously the uniqueness of a work, its origins and precedent, its potential as an inspiration and influence on later art, and its relationship to a particular cultural moment
- generalize course content to other art not covered in the course so that students can understand and value the art of the world in all-encompassing ways, in this country and abroad (Art History sequences)

### **Technological Innovations**

Art History has recently converted several of its sections into web-based courses and is now offering them online as well as in the traditional live lecture format. Within the last two years, the Sylvania campus has completed a new Art History lecture facility with state-of-the-art projection and sound equipment. While Art History instructors have adapted new digital technology into their lectures as it has become available, Studio Art instructors are taking advantage of the new "smart" classrooms to aid in demonstrations or presentations on specific artist's work.

Other recent technological improvements include:

- intaglio printmaking studio facility
- pneumatic sculpture tools and outbuilding at Sylvania
- use of ArtStor in studio facilities as well as Internet research
- digital printing and computer facility for photography
- new kiln and firing facilities in ceramics
- glass casting at Rock Creek

### **ASSESSMENT TECHNIQUES**

The Art SAC instructors assess student learning throughout the term by using various formative assessment tools, like worksheets, quizzes, group /individual critiques, and exams. In addition, the SAC encourages instructors to integrate the following kinds of tasks into courses to assess student achievement of course outcomes in a more comprehensive and holistic manner:

- short analytical or application papers on specific concepts, themes, and issues
- term or research papers, using a variety of research strategies
- oral presentations
- group analysis and presentation projects
- class participation in full-class critiques
- response papers, reflection exercises, or journals reflecting on life experiences, events, and social phenomena
- in-class evaluations and feedback cards on understanding course material
- service-learning projects integrating course objectives, service to community, and reflection, including application of the Art and Art History perspective and evaluations from sites
- student-instructor conferences

- portfolios
- peer reviews

Grades represent overall student performance, but a variety of assessment techniques provide direct feedback to instructors throughout the term. For example, homework assignments and papers allow us to determine how well students demonstrate their comprehension of course content, apply art concepts and theories to visual elements, make connections between causal relationships and trends in society, write and communicate in clear, organized, and effective manners, and think critically and systematically.

In-class discussions and critiques help faculty ascertain how well students comprehend the course material and determine their group interaction skills, including listening, brainstorming, communicating, or cooperating on shared tasks, as well as their ability to listen to and empathize with diverse perspectives and experiences.

Participation in service-learning projects allows students to develop active citizenship skills and become knowledgeable on current events and issues facing their communities. Reflection papers and projects are crucial to demonstrating an understanding of the learning objectives and how community service can be a powerful source for civic engagement.

Though we do not do any formal indirect assessments, such as job placement statistics, as we are not a vocational or certificate-granting program, we are aware of our enrollment records and try to stay abreast of changes and trends in the discipline and job market. We understand that these do not count as an accurate assessment tool.

We value student evaluations, as part of our own self-assessments and for course-specific feedback with several faculty using focused evaluations for students to identify what they learned during the term. We revise courses/assignments in response to evaluations when needed and when appropriate.

Finally, one of the most powerful forms of feedback comes from the self-reflection of students and how they develop their own artistic practice and visual literacy within social, cultural, and global contexts. Students often say that once they have become aware of the importance of visual literacy and the influence of art and its applications in the world around them, that they are never able to see the world in the same way again. Each course in Studio Art or Art History is a practice in divergent thinking and problem solving and an introduction to how visual culture impacts us all. Art is an integral component of our life experience, whether at home or abroad.

## **RESOURCES NEEDED FOR SUCCESS**

The Art Department SAC recognizes that many of the needs and requests described below are not unique to our SAC, but are representative of college-wide patterns which we hope can be identified and addressed. We appreciate the opportunity to request

resources we feel are needed for success, and realize that efforts continue to be made by administration to facilitate access to resources. While budget constraints remain an ongoing challenge, much can be accomplished through leadership and support from administration, and the efforts of the entire college community.

### **Administrative Support Services**

Support needs:

- liaison between larger college administration and department administration, in order that faculty are kept up to date on all college matters, particularly those affecting the art department
- assimilating the increasing number of adjunct professors into the operation of the college and department as smoothly as possible, including educating new part-time faculty on all important procedures, policies, available technology, and other support services available to faculty
- liaison between faculty and students in the case of illness, cancellations and emergencies, and other appropriate needs; and between faculty and campus support services; and between faculty and other support such as artists models
- assistance in streamlining non-instructional tasks, including events and guest speakers, allowing more faculty time for class preparation and student needs
- assuring adequate departmental and classroom supplies

### **Financial Support**

Needs:

- additional full-time Art History and Studio faculty positions and other support staff, particularly at Cascade and Rock Creek campuses
- funding for construction of additional studios in growth areas such as Digital Photography, Printmaking, Time-based Arts, Ceramics, Sculpture and other interdisciplinary curriculum (Math-Art, Art Psychology, etc.), and for "smart" classrooms at all campuses
- funding for visiting artists and lecturers
- Art History classroom at Cascade campus
- facility support staff in Photography at Sylvania
- consistent and accurate information on how and when funding is decided and what faculty needs to do to keep administration advised of needs on a regular basis

### **Full-time/Part-time Concerns**

- ratio of full-time to part-time faculty is disproportionate to college average
- adequate compensation for part-time faculty participation in SAC meetings, in-service functions and other involvement requiring a time commitment outside of teaching
- on-going support for part-time faculty.
- part-time and full-time faculty mentoring
- consistent interfacing of full-time and part-time faculty

- inclusion of part-time faculty as guest critiques and artist talks on campuses and at events
- formal orientation for part-time faculty
- provide appropriate training to all full-time and part-time faculty on college policies and practices, so no one feels isolated, uncertain, or left out of communication loops
- provide clear resource and contact lists for reference, if training is not available

### **Administrative Work**

Issues regarding work load:

- faculty generally responsible for running the facilities and dealing with issues regarding their specific disciplines, except for Rock Creek and Cascade, where more responsibilities fall on the department chair due to fewer numbers of full-time faculty
- even distribution among full-time faculty for administrative duties, such as SAC chair
- release time for SAC Chair
- Excessive administrative duties for departments with few or one full-time faculty
- CCOG preparation
- clear division between administrative duties of faculty and those of staff
- need for more full-time faculty to perform increasing administrative duties

Possible solutions:

- create more full-time positions
- assign some administrative duties to part-time faculty and pay an adequate hour rate for the work done

### **College Policies**

- develop inclusive and efficient systems to support the SAC in addressing issues of retention, policy changes, prerequisites, inequities and sustainability
- adjunct faculty are paid when absent due to professional conferences
- more access to funds and more administrative support for faculty professional development and teaching goals
- team-taught courses? larger commitment needed?
- subtle changes to policies regarding faculty work load to allow for course preparation and individual artistic projects
- dismantling of the sabbatical has created serious roadblocks to faculty research, growth and renewal
- class minimum limits too high
- increasing tasks required of adjuncts without increased compensation
- faculty input into college policy-making decisions

### **Professional Development**

- support professional development for all faculty and streamline access

- promote greater cultural and international knowledge, literacy, and efficacy in faculty and student body, through trainings, workshops, cultural events, diversity support, and representation in leadership
- increase institutional funding for research, travel and other forms of professional development
- FATE conferences fees funded for full-time and part-time faculty
- increase number of sabbatical leaves
- active institutional effort to require or encourage faculty continuing education and expansion of skill base, such as retreats or weekend workshops.
- institutional support for lecture series
- TIAA-CREFF account contributions?

## Appendixes

### Appendix 1

#### PCC Art Course Offerings

ART 101 Introduction to Art	ART 212 Modern Art History -Early 20th Century Art
ART 102 Introduction to Art	ART 213 Modern Art History -Art Since 1945
ART 103 Introduction to Art	ART 215 History of American Residential Architecture
ART 115 Basic Design	ART 217 Understanding Comic Art
ART 116 Basic Design	ART 218 Lettering Calligraphy I
ART 117 Basic Design	ART 220 Advanced Lettering and Seminar
ART 131 Introduction to Drawing	ART 231 Drawing
ART 140 Digital Photography	ART 237 Life Drawing
ART 141 Introduction to Photography (Non-darkroom)	ART 243 The Photographic Portfolio
ART 142 Introduction to Photography (Darkroom)	ART 253 Ceramics I
ART 143 Photography II	ART 256 Ceramics II
ART 181 Painting I	ART 270 Printmaking
ART 197 Artist's Skills/Practical Issues	ART 271 Printmaking II
ART 198 Special Topics in Art	ART 277 Life Painting
ART 199D The Digital Scrapbook	ART 279 Experimental Media
ART 204 History of Western Art	ART 281 Painting II
ART 205 History of Western Art	ART 284 Watercolor I
ART 206 History of Western Art	ART 287 Watercolor II
ART 207 History of Asian Art	ART 290 Sculpture: Plaster/Clay
ART 208 History of Asian Art	ART 291 Sculpture: Carving
ART 209 History of Asian Art	ART 292 Sculpture: Mixed Media
ART 210 Women in Art	ART 293 Figure Sculpture
ART 211 Modern Art History -19th Century Art in Europe	ART 294 Sculpture: Welding
	ART 299S Native American Art

## Appendix 2

### Faculty Activities and Accomplishments

#### Publications

Frank Boyden catalog, Hallie Ford Museum, Willamette University  
 Geraldine Ondrizek catalog, Reed and Whitman College  
 Multiple reviews for Artweek Magazine  
 Carl Morris catalog, The Art Gym, Marylhurst University  
 ZYZZYVA, Fall 1997  
 Making Marks on Ceramic Surfaces, Robin Hopper  
 500 Bowls, Lark Books  
 500 Teapots, Lark Books  
 Surface Decoration, Lark Books  
 Wheel Thrown Ceramics, Don Davies, Lark Books.  
 The Best of New Ceramic Art, Hand Books, Inc.  
 Ceramics Monthly, 1993, 1996, 1997, 2000  
 Bilyeu, Elizabeth Anne. Pressure Points: Challenges to Printmaking and Contemporary Culture. Marylhurst College, Portland, OR, 2001  
 The Concise History of World Glass. Tokyo: BijutSu Shuppa-Sha, 1999.  
 Wichert, Geoffrey. "Reveries." NEUES GLAS, 1997  
 Hopkins, Terri. JUDY HILL: SCULPTURE 1987-1996. Marylhurst College  
 Grabner, Michelle. "The Fragile Self: Glass Sculpture by Judy Hill."  
 GLASS MAGAZINE, Fall, 1995  
 Clark, Vicky. Cover & Feature Article, GLASS MAGAZINE, Fall, 1993  
 Clark, Vicky. Cover & Feature Article, GLASS MAGAZINE, Fall, 1992  
 Kangas, Matthew. "Exhibition Reviews: Judy Hill." GLASS MAGAZINE, Spring, 1992  
 "Clackamas Literary Review" (2 covers and 2 short stories)

#### Presentations

Hallie Ford Museum, Willamette University, Salem, OR  
 Portland Art Museum, Portland, OR  
 Jordan Schnitzer Museum, University of Oregon  
 Portland Center Stage, Portland, OR  
 Service Learning Conference National Level  
 Portland Open Studios, Portland, OR  
 Sitka Center for Art & Ecology  
 Portland State University, slide lecture, Portland, OR  
 Oregon School of Arts and Crafts, 1989-1990  
 Pilchuck Glass School, 1988  
 INSIDE OUT, Sun Valley Center for the Arts, Sun Valley, ID, 2005  
 National College of Art, Dublin, Ire., 2005  
 Visiting Artist, Western Washington University, Bellingham, WA 2007-2008  
 MAC3 Winter Conference, Miami, FL: Curriculum between bath and art, 2007  
 FATE Pacific Northwest Regional Conference, 2009  
 Hofstra University

Hamilton College & Northwestern University

Panels, Committees and Professional Organizations

Art on Alberta Board of Directors

Portland Development Commission

College Art Association

Foundations in Art: Theory and Practice

Regional Arts and Culture Council (RACC) Public Art Advisory Committee

Glass Artist Society

Oregon Korea Foundation, 2004-2006

Board Member of the Oregon Potters Association 2007, 2008

Oregon Women's Caucus for Art, President, 2002-2003

Art & Architecture reviewer, Chicago educational radio station.

Community College Humanities Assn.

Rock Creek Arts and Lectures Committee

Ceramics Faculty Search Committee, Rock Creek

Art History Faculty Search Committee, Rock Creek

RACC public art selection panels:

-Portable Works

-Project Grants

-Research and Development Grant

-Walk of Heroines Project, Portland State University

-Portland Building Installation Space

Art Purchases/Collections

Victoria and Albert Museum, London

American Embassy in Ghana

Oregon Health Sciences University

Portland Art Museum

Pacific University

Minneapolis Museum of Art

Peter Weir, Australian Film Director

Segiu Luca, Concert Violinist

Hans Rookmaker, Art Historian, Amsterdam

Edward Orton Jr. Ceramics Foundation

Portland Art Museum

Boise Art Museum. Boise, ID

Leonard & Adele Leight Collection, The Corning Museum of Glass, Corning, NY

J.B. Speed Art Museum, Louisville, KY

Monte Christo Collection, Everett, WA

Philbrook Museum, Tulsa, OK

Tacoma Art Museum, Tacoma, WA

PCC CS art collection, 2005

Hallie Ford Museum

Visual Chronicle of Portland

Oregon Health and Sciences University

Grants and Awards

Professional Development Grants, PCC  
 Classroom Enhancement Grants, PCC  
 Juror's Awards, Oregon Biennial—Portland Art Museum  
 RACC Project Grants  
 Milkwood Artist Residence, Cesky Krumlov, Czech Republic  
 Visiting Artist, Western Washington University  
 Gordon Galbraith Award, Rock Creek Campus  
 Caldera Residency, Blue Lake, OR  
 Year in Review Featured Artist, Public Art Network, Washington, DC  
 Visiting Artist, University of New York at Fredonia  
 New American Art Union Artist Stipend  
 Oregon Arts Commission, Fellowship in Sculpture  
 Artist of the Year Award, Portland Contemporary Craft Museum, Portland, OR  
 Bonnie Bronson Award  
 WESTAF/NEA Regional Fellowship  
 National Endowment for the Humanities Award, study of Greek vase painting at Ohio State University  
 National Endowment for the Humanities Award, study of Chinese landscape painting at the University of Chicago  
 National Endowment for the Humanities Award, study of women artists before 1900 at Northwestern University  
 Oregon Arts Commission, Fellowship in Sculpture  
 Oregon Literary Arts Grant  
 Massachusetts Artists Foundation Fellowship

Exhibitions/Representation

Portland Art Museum, Portland, OR  
 Hallie Ford of Art, Willamette University, Salem, OR  
 Jordan Schnitzer Museum of Art, University of Oregon  
 Northwest Prints Council Gallery, Portland, OR  
 Elizabeth Leach Gallery, Portland, OR  
 Laura Russo Gallery, Portland, OR  
 Augen Gallery, Portland, OR  
 The Living Art Museum, Reykjavk, Iceland  
 Portland Institute of Contemporary Art  
 Deitch Projects, New York  
 Drawing Center, New York  
 Artists Space, New York  
 A.I.R. Gallery, New York  
 Consolidated Works, Seattle  
 Las Vegas Art Museum  
 Mark Woolley Gallery, Portland, OR  
 Margo Jacobsen Gallery, Portland, OR  
 Museum of Contemporary Craft, Portland, OR

Teatime: The Art of the Teapot, Kalamazoo Institute of the Arts, Kalamazoo, MI  
 For the Table, national invitational show, Sante Fe Clay, Santa Fe, NM  
 Feats of Clay, Lincoln, CA  
 International Cone Box Show, Holt / Russel Gallery, Kansas City, MO  
 National Invitational Teapot Show, Cedar Creek Gallery, Creedmore, NC  
 Clay Cup VIII, University Museum, Southern Illinois University, Carbondale, IL  
 1998 Oregon Biennial, Portland Art Museum, Portland, OR  
 Strictly Functional Pottery National, Juror, Cynthia Bringle, Lancaster, PA  
 Particle Theories, International Pate de Verre and Other Cast Glass Granulations,  
 Museum of American Glass at Wheaton Village, Millville, NJ  
 Inside Out, Posture and Poses, Sun Valley Center for the Arts, Ketchum, ID  
 Natural Forces: Earth, Air, Fire, and Water, Boise Art Museum, Boise, ID  
 The Glass Body and its Metaphors, Turtle Bay Museum Art Gallery, Redding, CA  
 Beta Press - A Decade in the Northwest, Tacoma Art Museum, Tacoma, WA  
 Pressure Points, The Art Gym, Marylhurst College, Portland, OR, traveling to:  
 Hallie Ford Museum of Art; Willamette University, Salem, OR  
 Synergy, Sun Valley Center for the Arts, Ketchum, ID  
 A Gift of Light and Time, Bank of America Gallery, Seattle, WA  
 Wonderwoman, Marylhurst College, Portland, OR  
 Holding Light: Contemporary Glass Sculpture, Austin Museum of Art, Austin, TX  
 Hokkaido Museum of Modern Art, Hokkaido, Japan. Curators: Susanne  
 Frantz, Yoriko Mizuta, and Helmut Ricke. The Glass Skin, Exhibit travels to:  
 Kunstmuseum, Düsseldorf, Germany; The Corning Museum of Glass, Corning, NY  
 Recent Glass Sculpture: A Union of Ideas, Milwaukee Art Museum, Milwaukee, WI  
 Grover Thurston Gallery, Seattle, WA  
 Upcoming 2008 "you are the space that i need", Solo exhibition at Tilt Gallery  
 2008 Static/Flux (juried) Portland State University  
 2007 Open, Fivepoints Arthouse, San Francisco, CA  
 Tilt Export: In Season, Studio Gallery Linfield College, McMinnville, OR  
 Pool, Apt Space, Madison, WI  
 Pacific Northwest Sculpture Exhibition (invitational), Lane Community College  
 Palace (invitational, collaboration as Third Thing Projects), Alexander Gallery  
 2006 Oregon Biennial, Portland Art Museum, Portland, OR  
 Beijing, China 2008  
 Korea 2006  
 Japanese Garden, Behind the Shoji 2006, 2007, 2008  
 Glen and Viola Walters Creative Arts Center, Hillsboro, OR  
 Celebration of Creativity, Beaverton, OR

#### Articles, Catalogs and Reviews

Art in America  
 New American Painting  
 100 Artists of the West Coast, Schiffer Publishers  
 American Style Magazine  
 Artweek Magazine  
 The Oregonian

Portland Tribune  
 Willamette Week  
 Eugene Register-Guard  
 New York Arts Magazine  
 West Coast Art and Design  
 Boston Globe  
 Calyx Journal  
 Beefmaster Magazine, Issue #3, www.beefmastermagazine.com, Summer 2007  
 Jennifer Gately, "With Fresh Eyes," Oregon Biennial 2006, October 2006  
Public Art Commissions  
 Hospital Cancer TriMet—Downtown Portland Transit Mall  
 Providence Center  
 Lewis and Clark College  
 Mt. Scott Community College, Mural, 2003

### **Appendix 3**

#### **Student Accomplishments**

A few of our former students' activities in the arts are listed below.

Beau Chamberlain: Two years ago I bumped into one of our students in New York who went on to Pratt. He had just had a one man show in Copenhagen and established himself at a gallery in New York.

Kimberly Another student became a curator at the Portland State University Littman Gallery.

One student is currently teaching art at Clackamas Community College.

Sterling Lawrence BFA School of the Art Institute of Chicago

Laurel Kurtz BA in Sculpture Portland State University, Currently a graduate student at PSU

Keith toured the country giving book signings for his recently published graphic novel and has exhibited his work at local galleries.

Travis Pond Practicing Sculptor, participated in Lake Oswego Sculpture Show

Angie Fitzpatrick BA Sculpture Portland State University.

Josh Kahlberg played at the Kennedy Center with his band which toured the country. He also worked at the Guggenheim for one year. He was actually accepted at Goldsmith's college in London but did not attend for financial reasons. He is using his graphic skills and fine art background to help promote his work in music.

Brian went to the Rhode Island School of Design.

Larry Nelson is the current president of the Oregon Potters Association.

### **Appendix 4**

#### **The College Mission Statement**

##### **PCC Mission Statement**

Portland Community College provides education in an atmosphere that encourages the full realization of each individual's potential. The College offers students of all ages, races, cultures, economic levels, and previous educational experience opportunities for personal growth and attainment of their goals.

To achieve its mission, Portland Community College offers accessible and affordable education to the residents of its 1500 square mile district and to the residents of its service districts. As a public, comprehensive, post-secondary institution, this multi-campus college offers lower division college transfer programs, occupational and technical programs, basic skill education, and community education programs. Partnerships with business, industry, labor, educational institutions, and public sector agencies provide training opportunities for the local work forces and promote economic development. Through effective teaching and supportive student services, Portland Community College prepares students for success as individuals, members of a democratic society, and citizens of a rapidly changing world.

### **Values**

We believe that certain fundamental values characterize the institution in which we work and guide us in the accomplishment of our mission and goals. As a college community, we value: the dignity and worth of each individual, effective teaching, open and honest communication, teamwork and cooperation, an environment that encourages the expression of original ideas and creative solutions, and effective and ethical use of public funds.

### **Core Outcomes**

#### **Communication**

Graduates of Portland Community College should be able to communicate effectively by determining the purpose of communication, analyzing audience and context to use appropriate language and modality, and by responding to feedback to achieve clarity, coherence, and effectiveness.

#### **Community and Environmental Responsibility**

Graduates of Portland Community College should be able to apply scientific, cultural, and political perspectives in understanding the natural and social world and in addressing the consequences of human activity both globally and locally by demonstrating an understanding of social change and social action.

#### **Critical Thinking and Problem Solving**

Graduates of Portland Community College should be able to think critically and creatively solve problems by understanding and using various methods of reasoning and evaluating information.

#### **Cultural Awareness**

Graduates of Portland Community College should be able to demonstrate an understanding of the varieties of human cultures, perspectives, and forms of expressions as well as their own culture's complexities.

#### **Professional Competence**

Graduates of Portland Community College should demonstrate mastery in a discipline or profession at a level appropriate to program and transfer requirements through the application of concepts, skills, processes, and technology in the performance of authentic tasks that enhance community involvement and employability.

#### **Self-Reflection**

Graduates of Portland Community College should be self-appraising in applying the knowledge and skills they have learned, examining and evaluating personal beliefs, and comparing them with the beliefs of others.

## **Appendix 5**

### **Core Outcome Mapping**

ART: Art

**CORE OUTCOMES MAPPING****SAC ART: Art****Mapping Level Indicators:**

1. Not Applicable.
2. Limited demonstration or application of knowledge and skills.
3. Basic demonstration and application of knowledge and skills.
4. Demonstrated comprehension and is able to apply essential knowledge and skills.
5. Demonstrates thorough, effective and/or sophisticated application of knowledge and skills.

**Core Outcomes:**

1. Communication.
2. Community and Environmental Responsibility.
3. Critical Thinking and Problem Solving.
4. Cultural Awareness.
5. Professional Competence.
6. Self-Reflection.

Course #	Course Name	CO1	CO2	CO3	CO4	CO5	CO6
ART 101	Introduction to Art	2	2	2	3		3
ART 102	Introduction to Art	2	2	2	3		3
ART 103	Introduction to Art	2	2	2	3		3
ART 115	Basic Design	3	3	4	4	4	4
ART 116	Basic Design	3	4	4	4	4	4
ART 117	Basic Design	3	4	4	4	4	4
ART 131	Introduction to Drawing	4	2	4	3		4
ART 141	Introduction to Photography (Non-darkroom)	3	1	3	3		4
ART 181	Painting I	4	3	4	3		4
ART 197	Artist's Skills / Practical Issues	4	4	4	3	4	4
ART 198	Special Topics in Art	3	2	3	4		4
ART 204	History of Western Art	3	2	4	4		4
ART 205	History of Western Art	3	2	4	4		4
ART 206	History of Western Art	3	2	4	4		4
ART 210	Women in Art	3	3	3	4		4
ART 211	Modern Art History - 19th Century Art in Europe	3	2	3	4		4

ART 212 Modern Art History - Early 20th Century Art	3	2	3	4	4	4
ART 213 Modern Art History - Art Since 1945	3	2	3	4	4	4
ART 218 Lettering Calligraphy I	3	3	4	4	4	4
ART 220 Advanced Lettering and Seminar	3	3	4	4	4	4
ART 231 Drawing II	4	3	4	3	4	4
ART 237 Life Drawing	4	2	4	3	4	4
ART 253 Ceramics I	4	3	4	4	4	4
ART 256 Ceramics II	4	3	4	4	4	4
ART 270 Introduction to Printmaking	3	3	3	3	4	4
ART 277 Life Painting	4	2	4	3	4	4
ART 279 Experimental Media	4	4	4	3	4	4
ART 281 Painting II	4	3	4	3	4	4
ART 284 Watercolor I	4	3	4	3	4	4
ART 287 Watercolor II	4	3	4	3	4	4
ART 291 Sculpture: Plaster / Clay	4	3	4	4	4	4
ART 292 Sculpture: Welding	4	3	4	4	4	4
ART 293 Sculpture	4	3	4	4	4	4
ART 295 Sculpture: Welding II	4	3	4	4	4	4

## Appendix 6 Enrollment statistics

Art SAC Note - Declines in enrollment in 2005-06 academic year were a direct result of cuts in class sections due to budget issues.

### Program Discipline Collegewide Data on Enrollment and Student Characteristics

Discipline Area: Art

Updated: 2006-07

**Enrollment: Unduplicated Count of Number of Students**

Number of Students Enrolled in Discipline (Note: Each student counted only once)	2004-05	2005-06	2006-07
<b>Art</b>	<b>4,055</b>	<b>3,907</b>	<b>3,888</b>
All Credit Students	42,659	40,917	41,008
Career/Tech/Professional Students*	22,630	22,250	21,836
Lower Division Transfer Students	31,841	31,520	31,795
Annual Percent Change in the Number of Students Enrolled the Discipline Area	03-04 to 04-05	04-05 to 05-06	05-06 to 06-07
<b>Art</b>	<b>-3.6%</b>	<b>-3.6%</b>	<b>-0.5%</b>
All Credit Students	-0.7%	-4.1%	0.2%
Career/Tech/Professional Students*	0.4%	0.4%	-1.9%
Lower Division Transfer Students	-0.2%	-1.0%	0.9%

**Enrollment: Full-Time Equivalent (FTE) Enrollment of Students**

FTE Count of Students Enrolled in Discipline	2004-05	2005-06	2006-07
<b>Art</b>	<b>778.4</b>	<b>740.7</b>	<b>755.8</b>
All Credit Students	19,056. 2	18,661. 2	18,747. 3
Career/Tech/Professional Students*	7,084.4	6,951.5	6,924.5
Lower Division Transfer Students	10,629. 2	10,689. 1	10,936. 3
Annual Percent Change in the FTE Count of Students in Discipline Area	03-04 to 04-05	04-05 to 05-06	05-06 to 06-07
<b>Art</b>	<b>-2.9%</b>	<b>-4.8%</b>	<b>2.0%</b>
All Credit Students	-1.6%	-2.1%	0.5%
Career/Tech/Professional Students*	-2.6%	-1.9%	-0.4%
Lower Division Transfer Students	-0.6%	0.6%	2.3%

\*Excludes Professional/Technical CEU and Apprenticeships.

Note: Student FTE is a way of measuring enrollment that adjusts for whether a student is taking a full-time or part-time course load. (One student FTE is approximately equal to one student taking a full-time course load at PCC during the fall, winter, and spring terms).

**Distribution of Grades: 2006-07**

Within-Term Successful Completion*	A	B	C	D	PASS	F/No Pass	Withdraw	Other/ Incomp/ Audit
<b>Art</b>	<b>51.0 %</b>	<b>20.1 %</b>	<b>7.3%</b>	<b>1.9%</b>	<b>1.5%</b>	<b>5.4%</b>	<b>7.2%</b>	<b>5.5 %</b>
All Credit Courses	39.3%	23.7%	11.8%	3.2%	4.7%	6.5%	7.7%	3.2%
Career/Tech/Professional Courses	41.8%	21.3%	9.4%	2.6%	8.9%	6.4%	6.2%	3.5%
Lower Division Transfer Courses	39.0%	25.0%	13.0%	3.4%	2.3%	6.2%	8.1%	3.1%

\*These data could be used as one measure, among other indicators, of student success.

Note: Grades are awarded for students who remain enrolled after the 4th week of the term. Students who withdraw from a class prior to that time are not tracked or reported.

### Characteristics of Students in 2006-07 (Note: distributions based on known/nonmissing data)

Race/Ethnicity Distribution	African American	Asian/ Pacific Islander	American Ind/Alaska Native	Hispanic	White Non-Hispanic
<b>Art</b>	<b>2.9%</b>	<b>8.6%</b>	<b>1.5%</b>	<b>6.0%</b>	<b>80.9%</b>
All Credit Students	5.5%	10.3%	1.4%	7.7%	75.2%
Career/Tech/Professional Students	5.5%	8.8%	1.5%	7.2%	77.0%
Lower Division Transfer Students	5.6%	10.9%	1.3%	7.7%	74.5%

Gender Distribution	Female	Male
<b>Art</b>	<b>63.1 %</b>	<b>36.9 %</b>
All Credit Students	55.8%	44.2%
Career/Tech/Professional Students	53.1%	46.9%
Lower Division Transfer Students	58.6%	41.4%

Age Distribution	14-17	18-20	21-25	26-30	31-40	41-50	51-60	61+
<b>Art</b>	<b>1.7%</b>	<b>24.6 %</b>	<b>28.9%</b>	<b>17.3%</b>	<b>13.5%</b>	<b>7.0%</b>	<b>4.3%</b>	<b>2.8 %</b>
All Credit Students	5.1%	19.5%	26.3%	17.2%	17.2%	9.2%	4.3%	1.3%
Career/Tech/Professional Students	1.2%	15.8%	24.2%	17.7%	20.8%	13.5%	5.8%	1.0%
Lower Division Transfer Students	2.0%	20.6%	30.0%	18.4%	16.5%	7.9%	3.5%	1.1%

Enrolled Number of Credits at PCC (in all coursework)*	Full Time Student: 12+ credits	Half Time Student: 6-11 credits	Part Time Student: < 6 credits
<b>Art</b>	<b>50.3 %</b>	<b>31.9 %</b>	<b>17.8%</b>
All Credit Students	37.3%	34.6%	28.1%
Career/Tech/Professional Students	46.5%	31.2%	22.2%
Lower Division Transfer Students	44.5%	36.0%	19.5%

\*Fall term only.

Degree Seeking Status*	Degree Seeking Student	Non-Degree Seeking Student
<b>Art</b>	<b>87.0 %</b>	<b>13.0 %</b>
All Credit Students	77.2%	22.8%
Career/Tech/Professional Students	83.1%	16.9%
Lower Division Transfer Students	84.4%	15.6%

\*Self-declared on student application.

## Appendix 7 Former Student Letters

Art Department  
Portland Community College  
Re: Departmental Review

I attended Portland Community College for three years beginning September 2004 until March 2008. During that time I enrolled in art classes at the Rock Creek campus. My original intent in taking art classes at PCC was to accumulate the credits I needed to gain admission to Marylhurst's Masters Degree program in Art Therapy. During my three years at PCC, I changed my focus and decided, instead, to pursue an art degree. I am currently enrolled at Oregon College of Art and Craft and expect to complete a Post-Baccalaureate Certificate in Painting and Drawing by the fall of 2009.

My reason for pursuing an art degree is primarily one of personal growth; I do not expect or have a need to support myself financially with my art. After completing my degree, I would like to continue making, showing and selling my art. I would also like to teach on a part-time basis in a community facility such as a recreation center or retirement home. I have a particular interest in working with senior citizens.

My experience at PCC was a very positive one. I took classes from several of the instructors at the Rock Creek campus, including Mark Andres, Dick Helzer and Eugenia Pardue. The quality of the teaching far exceeded my original expectations. All of my instructors approached their jobs with passion and dedication. I felt that they weren't just teaching a class; they were instilling in their students an appreciation for life as viewed through the lens of art. I expect that I will continue to take art classes at PCC once I have completed my degree at OCAC.

The art department at Rock Creek was and hopefully still is, more than an art department. There was a strong sense of community created by the diverse student body and the efforts on the part of the faculty to offer opportunities to learn and discuss art outside of the classroom setting. The Friday afternoon lecture series and Art Beat week are two examples of such community building. These events were always well-attended.

However, I had the sense that there was an underlying tension between the faculty and the administration. Classes often seemed on the verge of cancellation. Full-time positions seemed in danger of being replaced by part-time positions. Money for improvements to art department facilities always seemed in short supply. I'm not sure the Rock Creek administration fully understood or appreciated the wonderful art community that had been created through the efforts of the art department.

I can't imagine the faculty working any harder than they already do, therefore it is difficult to suggest improvements. Perhaps though, in order to preserve a wonderful thing, the art department needs to be more adept at self-promotion, particularly in explaining what they do to the PCC administration. I'm sure students who take advantage of the art classes and art community would be willing to help with this effort.

I would also like to see more experimental course offerings. The current course offerings fall into the traditional categories: Painting, Figure Drawing, Ceramics, etc. While these classes will always be popular, experimental media classes could expand the "customer base" if they are heavily promoted. Classes in mixed media or experimental materials could pull in a non-traditional student clientele that would add to the vitality of the art department.

In order for these classes to succeed, though, there would need to be money allocated to advertise and promote the new offerings. In the past, when such classes were offered, word of mouth seemed to be the main method of advertising. This seems to be an inefficient way of spreading the word. The administration would also need to see these offerings as part of a larger effort to expand course offerings to appeal to non-traditional students. This would require patience and perseverance; not just a focus head count and the bottom line.

As a community educational resource, the art department at PCC seems to be uniquely positioned to address the needs of Portland's diverse community, from its young creative class to its active baby boomers. I hope that the college chooses to continue to support its art department with additional programs, classes, teachers and facilities.

Sincerely,

Patricia Krishnamurthy

---

My experience at PCC was a memorable one. Almost all of my studies were at Rock Creeck PCC under the current Art Department Chair, Mark Andres. Working with Mark gave me the formidable experience to take on the challenges in my later studies at Boston University and at the University of Chicago. Most outstanding was Mark's attention for each individual student and their unique aptitudes. My first encounter with Mark and PCC was when I was eleven years old. Obviously not being old enough to enroll college classes Mark took his personal time during the weekends to develop my skills as a painter. This helped prepare me for the future classes I took in the PCC art department. During enrollment I was able to find the much needed support to develop my portfolio for undergraduate application. PCC classes were able to not only cover all the necessary requirements that undergraduate programs required but they also installed a work ethic for successful completion of all my future a

If there is any recommendation that I can offer toward the art department is to have a larger potential in hosting more guest artist-lectures.

-Michal

---

Glad to contribute my experience in PCC.

I am attending PSU currently and hope to graduate by the end of summer. My major is BA in drawing and painting. Also, I am a docent in training in Portland Art Museum. I would like to work in art related field after graduating PSU. In the meantime, I am applying BFA (product design) in UO.

PCC has definitely given me the fundamental training in art discipline which motivates and allows me to further attain the higher level of art theory and application in PSU.

I have a great experience with the classes, art department staffs and professors in PCC. The professors are always there for me, they are very personal and reachable. Each of them have their own teaching styles and I am able to seek out their assistance and knowledge about art in general. I have taken five classes with Mark Smith and amaze how much I have learned from him. He is very positive and aspiring. On the other hand, I learn a lot about class critiques from Gene Flores, in order to evaluate my own work more sharply. Of course, Karen, you have a very warm and connected approach to bring to the class. No matter how much I hate to write in your class, it has equipped me to be able to turn in those "artist statement" confidently in the Intermediate Painting in PSU. By the way, I just finished the book you recommended - "The Art Spirit" by Henri Robert. Wonderful book.

Overall, it is the pleasant, encouraging and professional environment that the whole art department provided helps me endure, improve and implement my short term goal and motivates me for the future endeavors. The fact is that I started art class two years ago with no intention of getting a degree. It is the academic environment in PCC that inspires me to further challenge myself to attain a second degree (I have a BS in Accounting long time ago). I truly believe that the effort and commitment from PCC staffs and professors will continue to involve more students to discover what they are good at and then continue their education from AA to BA/BS.

Debbie Lee

---

I attended PCC for two years, enrolling only in the Ceramics class taught by Richey Bellinger. The classes can only be described as an enriching and rewarding experience. I learned a multitude of new techniques and established relationships that continue to this day. My goal at the beginning was just to re-connect with clay as a creative outlet after a 15 year hiatus. Since taking ceramics classes at PCC we have moved into a house we designed that includes a ceramics studio. It has grown to a part-time job for my husband and me that we envision becoming our retirement job after retirement from our day jobs.

Our last visit to the Rock Creek campus reveals improved studio organization and an additional kiln.

Today, both my husband and I are active in the Oregon Potter's Association, have been invited to display our work in several galleries and shows, and have written articles for ceramic trade magazines. This is in no short measure due to the inspirational leadership from Richey Bellinger that we feel privileged to be able to know.

Debi Nelson

---

PCC (and Friday's figure drawing class) is my getaway from my day job as an illustrator. Attending Karen Esler's class in figure drawing is not only a stimulating classroom experience, but an opportunity to focus on what I was trained to do and that is 'draw'. I am one of those individuals who is attending a class for personal enrichment and the environment is both instructive and enlightening. I received a BFA in drawing from the California College of Arts and Crafts (CCA).

She challenges the class with specific assignments: "draw with your opposite hand", "concentrate on the large value masses" and to "be aware of measuring the correct proportions of the figure".

She encourages the students to circulate during breaks and to observe other people's work. She gives each student individual critiques during each session and then takes the time to overview the student's work at the term's end. Each class member is recognized as a individual, as a unique student of this difficult subject. The overall environment is nurturing, supportive and enlightening.

The 6 hours away from my isolated studio, being surrounded by creative individuals and guided by an exceptional artist and instructor, is the high point of my work week. As a 'commercial' artist, who's job is to provide visual solutions to commercial assignments, the figure drawing class not only provides a welcome respite from the deadlines and pressure of illustrating, but it keeps me sharp and flexible with my fundamental skill; the ability to see and draw. Our class visits to the Portland Art Museum and Karen's insistence on looking at both historical and contemporary fine art, has helped me rethink where I want to go as an artist. PCC and their art department is a positive influence in my life.

Karl Edwards