ART HISTORY

Summary of Program Review:

A. Major Findings

1. Strengths:

Since the Art History program was developed 14 years ago at Napa Valley College, it has continued to grow and change with the needs of the students, the college, and the discipline. The following are some of the strengths identified in this review:

- Despite the dampening effect of Covid across the institution and decreasing enrollments from the NVUSD, enrollment in Art History has remained robust and continues to meet student needs in both online and in-person classes.
- Productivity and Fill-Rates have improved significantly since the last Program Review through thoughtful and effective scheduling practices.
- Retention and Success rates have continued to improve since last review cycle, particularly for African-Americans (retention from 60% to 85% and success from 40% to 71%) 3% increase for Hispanic students and for first generation students.

2. Areas for Improvement:

- Continue improvement in retention and success rates through updated facilities and opportunities for professional development.
- Update Curriculum specifically learning outcomes; add equity/social justice content and modify objectives to reflect changes in discipline pedagogy.
- Develop of materials/messaging for students and NVC Counselors regarding Art History degrees and future education/career paths. Foreground Program Mapper for Art History students.

3. Projected Program Growth, Stability, or Viability:

Stability

B. Program's Support of Institutional Mission and Goals

1. Description of Alignment between Program and Institutional Mission:

The Art History program-- its degrees and its individual General Education courses--provides students rigorous and culturally relevant instruction. All students benefit from Art History, from those seeking transfer to individuals looking to enrich their lives through learning.

There is a commitment to center student's experiences and stories in the classroom and to focus on visual culture from a range of traditions.

2. Assessment of Program's Recent Contributions to Institutional Mission:

- Good balance of course offerings, per delivery mode
- Continuously improved pedagogy, specifically for online instruction

- Effective assignments in in-person classes based on learning outcomes data

3. Recent Program Activities Promoting the Goals of the Institutional Strategic Plan and Other Institutional Plans/Initiatives:

From Educational Master Plan (in process of approval):
Data-informed enrollment-careful balancing of courses in different delivery modes to meet student need and pedagogical demands
Culture and Climate goals-sponsoring talk by NVC alum related to the intersection of identity and art
Improve student experience-Visual Arts working on a panel of NVC alums for Fall 2024

C. New Objectives/Goals:

- Meet or exceed institutional retention and successful completion rates
- Update curriculum and learning outcomes
- Explore ways to inform/support students interested in Art History AA/AA-T; work with Counseling

D. Description of Process Used to Ensure "Inclusive Program Review"

Draft of this document was shared with the PT faculty in ARTH, along with PT and FT faculty in ARTS, DART, PHOT and Classified colleagues in the Visual Arts.

This report covers the following program, degrees, certificates, area(s) of study, and courses (based on the Taxonomy of Programs on file with the Office of Academic Affairs):

Program	**Art History**
Degrees/Certificates	Art History: AA Art History: AA-T
Courses	ARTH 101
	ARTH 105
	ARTH 106
	ARTH 110
	ARTH 118
	ARTH 130
	ARTH 135

Taxonomy of Programs, July 2022

I. PROGRAM DATA

A. Demand

1. Headcount and Enrollment

	2020-2021	2021-2022	2022-2023	Change over 3-Year Period
Headcount				
Within the Program	**261**	**236**	**277**	**6.1%**
Across the Institution	**7,193**	**6,653**	**6,155**	**-14.4%**
ARTH-101	--	--	76	N/A
ARTH-105	106	81	80	-24.5%
ARTH-106	100	116	75	-25.0%
ARTH-110	29	32	38	31.0%
ARTH-118	32	16	37	15.6%
ARTH-130	27	39	31	14.8%
ARTH-135	--	--	--	N/A
Within the Program	**294**	**284**	**337**	**14.6%**
Across the Institution	**30,381**	**25,212**	**23,473**	**-22.7%**
Source: SQL Queries for Fall 2023 Program Review				

RPIE Analysis: The number of students enrolled (headcount) in the Art History Program increased by 6.1% over the past three years, while headcount across the institution decreased by 14.4%. Similarly, enrollment within the Art History Program increased by 14.6%, while enrollment across the institution decreased by 22.7%.

Enrollment in the following courses changed by more than 10% (±10%) between 2020-2021 and 2022-2023:

Courses with enrollment increases:
- *ARTH-110 (31.0%)*
- *ARTH-118 (15.6%)*
- *ARTH-130 (14.8%)*

Courses with enrollment decreases:
- *ARTH-106 (-25.0%)*
- *ARTH-105 (-24.5%)*

Program Reflection:

As in the last review, the Art History program's headcount increased over a three-year period, in contrast to the institution's decrease in enrollment over the same period. My guess is that the 2021-2022 dip in numbers reflects the bottoming out of enrollments due to Covid; Fall 2021 all ARTH courses were online, after attempting a synchronous course the previous semester (Spring 2021).
It is possible the rebound in 2022-2023 numbers (236-277) might be related to an overall trend in student behavior, but it also the year that **ARTH 101 Introduction to Visual Culture** became part of course offerings.

The three classes that have enjoyed enrollment increases—ARTH 110, ARTH 118, ARTH 130-- have been offered online since Fall 2020. Given that these are CSU/UC transferable and that they are appealing to the population

of students only wanting online courses, it makes sense to continue offering some of these in an online environment. That said, the popularity of the delivery method must be tempered by retention and success rates.

That the increase in enrollment in ARTH 110 is more than twice that of ARTH 118 and ARTH 130 might indicate the rise of students majoring in DART(ARTH 110 is a required course). In a survey distributed by the Visual Arts Department last academic year, the number of students interested in Digital Art/Animation/Multi-media had far exceeded those wanting to pursue Studio Arts.

The decrease in enrollment in ARTH 105/106 is attributed to the offering of ARTH 101, which takes up the space of the second section of either ARTH 105 or ARTH 106.

With institution-wide shrinkage in course offerings, careful attention will be paid to balance the offerings of courses, per modality.

2. Average Class Size

	2020-2021		2021-2022		2022-2023		Three-Year	
	Sections	**Average Size**	**Sections**	**Average Size**	**Sections**	**Average Size**	**Average Section Size**	**Trend**
ARTH-101	--	--	--	--	2	38.0	38.0	--
ARTH-105	3	35.3	3	27.0	2	40.0	33.4	13.2%
ARTH-106	4	25.0	4	29.0	2	37.5	29.1	50.0%
ARTH-110	1	29.0	1	32.0	1	38.0	33.0	31.0%
ARTH-118	1	32.0	1	16.0	1	37.0	28.3	15.6%
ARTH-130	1	27.0	1	39.0	1	31.0	32.3	14.8%
Program Average*	**10**	**29.4**	**10**	**28.4**	**9**	**37.4**	**31.6**	**27.4%**
Institutional Average*	**1,199**	**25.3**	**1,112**	**22.7**	**1,009**	**23.3**	**23.8**	**-8.2%**

Sources: SQL Queries for Fall 2023 Program Review for enrollment data, Enrollment Management Division Reports and Concurrent Courses Reports for course-section data.

Average Section Size across the three-year period for courses, and both within academic years and across the three-year period for the program and institutional levels is calculated as:

$$\frac{\text{Total \# Enrollments}}{\text{Total \# Sections}}$$

It is not the average of the three annual averages.

RPIE Analysis: Over the past three years, the Art History Program has claimed an average of 31.6 students per section. The average class size in the program is higher than the average class size of 23.8 students per section across the institution during this period. Average class size in the program increased by 27.4% between 2020-2021 and 2022-2023. Average class size at the institutional level decreased by 8.2% over the same period.

Average class size in the following courses changed by more than 10% (±10%) between 2020-2021 and 2022-2023:

Courses with increases in average class size:

- *ARTH-106 (50.0%)*
- *ARTH-110 (31.0%)*
- *ARTH-118 (15.6%)*
- *ARTH-130 (14.8%)*
- *ARTH-105 (13.2%)*

No Art History courses experienced a decrease in average class size over the past three years.

Program Reflection:

Since the last Program Review, the Art History program has seen a jump in average class size, from 25.2% to 31.6%, indicating that there is continuous improvement in scheduling courses, even with the impact of Covid. By offering courses on a regular Fall/Spring schedule, and balancing course offerings by modality, the program average is also improved, from 21.2 % to the current 27.4%.

I think this indicates the good fit of the subject to an online delivery method. This is likely due to ongoing professional development in online pedagogy (Summer 2020 and Fall 2023) and the regular assessment and improvement made to online courses.

Additionally, Art History returned to in-person instruction earlier than many other programs on campus, offering one section of ARTH 105 or ARTH 106 each semester--Spring 2022, Fall 2022, Spring 2023. Beginning in Fall 2023, one section of ARTH 105 and ARTH 106 have been offered with enrollments reaching into 30+ per section.

Enrollments in online courses remain strong.

3. Fill Rate and Productivity

Fill Rate			
	Enrollments	**Capacity**	**Fill Rate**
2020-2021	294	400	73.5%
2021-2022	284	400	71.0%
2022-2023	337	360	93.6%
Three-Year Program Total	**915**	**1,160**	**78.9%**
Productivity			
	FTES	**FTEF**	**Productivity**
2020-2021	29.8	2.0	14.9
2021-2022	28.8	2.0	14.4
2022-2023	35.2	1.8	19.6
Three-Year Program Total	**93.8**	**5.8**	**16.2**
Sources: SQL Queries for Spring 2024 Program Review; SQL Server Reporting Services – Term to Term Enrollment FTES Load Comparison Report (by Credit Course)			

RPIE Analysis: Between 2020-2021 and 2022-2023, the fill rate within the Art History Program ranged from 71.0% to 93.6%. (The fill rate has not been calculated at the institutional level.) The rate across the three years was 78.9%. Between 2020-2021 and 2021-2022, enrollment decreased while capacity remained stable, resulting in a decrease in fill rate. Between 2021-2022 and 2022-2023, enrollment increased while capacity decreased, resulting in an increase in fill rate.

Productivity within the Art History Program ranged from 14.4 to 19.6 over the three-year period. (Productivity has not been calculated at the institutional level.) The three-year program productivity of 16.2 is lower than the target level of 17.5, which reflects 1 FTEF (full-time equivalent faculty) accounting for 17.5 FTES (full-time equivalent students) across the academic year. (This target reflects 525 weekly student contact hours for one full-time student across the academic year.)

Program Reflection:

One of the **Opportunities for Growth** in the last Program Review was to **improve Fill Rate and Productivity Rate**; this goal was **met** based on the data here. There is a 14.7% improvement in Program level fill-rate from the last Program Review.
While Productivity at 16.2 falls below the target of 17.5, it represents a significant rise from 12.9, reported in the previous Program Review.

This data suggests to me that the scheduling of courses in Art History is at the scale needed to meet student demand. Since the last Program Review, course offerings have decreased from 6-7 classes per semester to 5. With diminishing K-12 enrollments in Napa County, it appears for the present that the Art History program is in alignment with possible enrollments.

Additionally, with online offerings now built into every schedule, we are meeting the needs of those seeking alternatively to in-person instruction.
To maintain and improve these rates, even closer scrutiny of scheduling practices is required.

4. Labor Market Demand

This section does not apply to the Art History Program, as it is not within the Career Technical Education Division.

B. Momentum

1. Retention and Successful Course Completion Rates

	Retention Rates (Across Three Years)			Successful Course Completion Rates (Across Three Years)		
Course	Rate	Course Rate vs. Program Rate		Rate	Course Rate vs. Program Rate	
		Above	Below		Above	Below
ARTH-101	90.8%	X		76.3%		--
ARTH-105	88.4%		--	79.8%	X	
ARTH-106	89.3%	--		77.9%	--	
ARTH-110	88.9%	--		74.7%		X
ARTH-118	84.7%		X	70.6%		X
ARTH-130	87.5%		--	78.1%	--	
Program Level	88.5%			77.3%		
Institutional Level	90.0%			**72.7%**		

Source: SQL Queries for Fall 2023 Program Review
-- Indicates a value that is within 1% of the program-level rate.
Bold italics denote a statistically significant difference between the course-level rate and the program-level rate.
Bold denotes a statistically significant difference between the program-level rate and the institutional rate. The lower of the two rates is highlighted in bold.
Note: Grades of EW (Excused Withdrawal) for spring 2020 and beyond are not included in the calculations of the three-year retention and successful course completion rates reported above. This approach reflects the standard recommended research practice of not including EWs in either the numerator or the denominator for these rates.

RPIE Analysis: Over the past three years, the retention rate for the Art History Program reflected the retention rate at the institutional level. No courses within the Art History Program claimed a retention rate that differed significantly from the program-level rate. The retention rate for the Art History Program falls within the first quartile (Q1) among program-level retention rates (across 58 instructional programs, over the past three years). The retention rate for Art History is among the lowest 25% of retention rates among NVC programs.

Over the past three years, the successful course completion rate for the Art History Program was significantly higher than the rate at the institutional level. No courses within the Art History Program claimed a successful course completion rate that differed significantly from the program-level rate. The successful course completion rate for Art History falls within the third quartile (Q3) among program-level successful course completion rates (across 58 instructional programs, over the past three years). The successful course completion rate for Art History is among the top 50% of successful course completion rates among NVC programs.

Over the past three years, the difference between retention and successful course completion at the program level (11.2%) was significantly lower than the difference at the institutional level (17.3%). This figure represents the proportion of non-passing grades assigned to students at the end of the semester (i.e., grades of D, F, I, NP).

The following Art History courses claimed a difference (between retention and successful course completion) that exceeded the 11.2% difference at the program level:

- *ARTH-101 (14.5%)*
- *ARTH-110 (14.2%)*
- *ARTH-118 (14.1%)*
- *ARTH-106 (11.4%)*

Program Reflection:

An Opportunity for growth cited in the last Program Review was to improve Retention and Successful Course Completion rates. While retention rates have dipped, likely due to online courses, the Success rates have remained pretty consistent since the last Program Review, which is encouraging, given the impact of Covid.

RETENTION:
The program's retention rate falls below the institutional average (88.5% compared to 90.0%). It is worth noting that in the previous Program Review, retention rates were comparable to those of the institution.

Since the last Program Review, much of the Art History program shifted to online delivery, with Spring 2024 the first semester in 3.5 years that a majority of ARTH classes were offered in person (3 of 5). Retention is more

challenging in a fully asynchronous format, the preferred delivery method of a population of students. **Possible exploration of HYBRID formats**

At the course level, it appears that student retention in Art History is fairly aligned with that of the program. That said, retention rates per course were overall higher in the last Program Review cycle, when these classes were offered face-to-face. Notable is the decrease in the retention rate of ARTH 110 94.9 % last PR and here 88.9%; ARTH 118 90.9% last PR and here 84.7%; ARTH 130 98.1% last PR and here 87.5%.
ARTH 101, the newest course to be offered and one that veers from the traditional Art History content, has a marginally higher retention rate. As this course continues to develop, its more expansive content (tattoo, graffiti, video games) might encourage even higher rates.

Ongoing Strategies to support retention in Online Classes (ARTH 130, ARTH 118, ARTH 110 offered online during this period):

- Periodic check-ins are sent to those students who haven't been "visible" for a week or two.
- Use of Starfish early alert system
- Utilize methods gleaned from AS CEETL Humanizing Pedagogy PD to enhance student engagement
- Continue to refine and articulate the "Why" of the course—tie to possible jobs, quality of life, critical thinking, etc.

SUCCESSFUL COMPLETION:
The Successful Completion rate in Art History exceeds slightly that of the Institution; the data would indicate that the success rate of individual courses remains aligned with that of the program. Success rates, though, are lower than they were in the last Program Review, particularly in ARTH 110 History of Graphic Design and ARTH 118 Survey of Modern Art.

Ongoing Strategies to support Success in Online Classes:

- More formative assignments with assessment scores immediately available
- Assignments that draw on students' own stories
- Thematic organization of content over chronological organization
- More opportunities for students to interact with each other
- Check-ins if students "disappear"
- Options for Course Final
- Adjustment of Learning Outcomes to align more closely with content
- Continued PL to engage students

Ongoing Strategies to support Success in In-person Classes:

- Homework reviews to ensure students come prepared
- In-class activities for individuals/small groups
- Thematic organization of content over chronological
- Options for Course Final
- Adjustment of Learning Outcomes to align more closely with content
- **Improvement to classroom –dimmable lights and higher resolution/lumens projectors, accessible white boards**

<u>ARTH 110 /ARTH 118 —Thoughts on Scheduling</u>
As enrollments settle post-pandemic, some adjustments should be made regarding scheduling. It may be useful to schedule ARTH 110 in person again, particularly as there are many opportunities using the library's resources to show students the evolution book design, using actual books.

The rates related retention and successful completion in ARTH 118 Modern Art are lower than the Program Rate, likely due to the complex nature of the content. This too, should be offered next Spring in-person.

The dilemma, of course, is if all Art History courses revert to in-person delivery, an entire population of students who, for work or personal reasons prefer online classes, would not be served. And as a result, enrollment, fill-rate, and productivity would likely decline. **This requires a balanced approach to scheduling that both supports pedagogy and student need.**

2. Student Equity

	Retention Rates (Across Three Years)		Successful Course Completion Rates (Across Three Years)	
	Program Level	**Institution Level**	**Program Level**	**Institution Level**
African American/Black	85.7%	87.7%	71.4%	65.9%
Pacific Islander	*	86.7%		
Latinx/Hispanic			76.2%	***69.0%***
19 or Younger			77.3%	***71.0%***
First-Generation			77.3%	***69.7%***
Not Disabled/Not Reported			77.6%	***72.5%***

Source: SQL Queries for Fall 2023 Program Review

Bold italics denote a statistically significant difference between rates at the program and institutional levels, with the lower of the two rates in ***bold italics***.

*Data suppressed due to low N (<10 students in cohort).

Notes:

Grades of EW (Excused Withdrawal) for spring 2020 and beyond are not included in the calculations of the three-year retention and successful course completion rates reported above. This approach reflects the standard recommended research practice of not including EWs in either the numerator or the denominator for these rates.

The age groupings are based on the student's age of August 15 of each academic year.

The shaded cells in the table do not have data reported because evidence of disproportionate impact was not found at the institutional level (for those demographic group – metric combinations).

RPIE Analysis: This analysis of student equity focuses on the six demographic groups with significantly lower retention and/or successful course completion rates found at the institutional level (vs. the corresponding rates among all other demographic groups, combined) over the past three years. Tests of statistical significance were conducted to compare program-level and institution-level rates among the six groups listed above.

Within the Art History Program, the retention rate among African American/Black students was lower than the rate at the institutional level. (The difference was not statistically significant.) [Due to the low number of Pacific Islanders enrolled in the Art History Program, this analysis does not include comparison of program-level and institution-level retention rates.]

Within the Art History Program, the successful course completion rate among African American/Black students was higher than the rate at the institutional level. (The difference was not statistically

significant.) The program-level successful course completion rates among Latinx/Hispanic students, students 19 or younger, first-generation students, and students without a disability reported were significantly higher than the corresponding rates at the institutional level.

These findings regarding equity groups reflect the findings that emerged from the comparison of retention and successful course completion at the program vs. institutional level, where the program-level retention rate reflected the institution-level rate and the program-level successful course completion rate was significantly higher than the institution-level rate. (See Section I.B.1 above.)

Program Reflection:

An Opportunity for growth cited in the last Program Review was to improve retention and success rates among African-American males. This was **met,** in that retention rate at program level increased from 60% to 85.7%, while the Success rate increased from 40% to 71%. While these rates are not statistically significant relative to the Institution, they represent a substantive increase from previous review cycle.

Per other populations--specifically Hispanic populations and first-generation--there was a 3% rise in successful course completions from the previous Program Review.

Ongoing Strategies to improve retention and success rates among Equity Groups

- Further refining online pedagogy to engage students and their particular perspectives/stories
- Continue shifting content from canonical white artists to more diverse representation across different ethnicities
- Offer assignments that draw from biography, identity, notions of self/nation/ethnicity
- Offer ARTH 145 Art of Ancient Americas in regular rotation of courses
- **Incorporate into the CORs** content related to issues of equity and social justice

3. Retention and Successful Course Completion Rates by Delivery Mode (of Courses Taught through Multiple Delivery Modes, i.e., In-Person, Hybrid, and Online)

	Retention Rates (Across Three Years)			Successful Course Completion Rates (Across Three Years)		
	In-Person	Online	Hybrid	In-Person	Online	Hybrid
In-Person vs. Online	92.8%	92.9%		84.1%	84.9%	
ARTH-105	91.9%	90.7%		78.4%	88.4%	
ARTH-106	93.8%	93.0%		90.6%	81.4%	
Online vs. Hybrid		***84.2%***	100%		***77.2%***	95.8%

Source: SQL Queries for Fall 2023 Program Review
This table compares student performance in courses offered through multiple delivery modes within the same academic year.
Bold italics denote a significantly lower rate within that delivery mode.
Note: The analysis of retention and successful course completion by delivery mode does not include spring 2020 – spring 2021 because most courses shifted to an online/hybrid delivery mode beginning in spring 2020 due to the COVID-19 pandemic (thereby blurring the distinction between delivery modes).

RPIE Analysis: Over the past three years, two courses within the Art History Program have been offered through at least two delivery modes within the same academic year. In 2021-2022, ARTH-105 was offered through online and hybrid formats. In 2022-2023, ARTH-105 and ARTH-106 were offered through in-person and online formats. This analysis focuses on program-level rates. Details for the course level are reported in the table above.

Within the Art History Program:

- *In courses that were offered in in-person and online formats, the retention rate in online sections reflected the retention rate in in-person sections. (The difference was not statistically significant.)*
- *In courses that were offered in in-person and online formats, the successful course completion rate in online sections reflected the successful course completion rate in in-person sections. (The difference was not statistically significant.)*

Within the Art History Program:

- *In courses that were offered in online and hybrid formats, the retention rate in online sections was significantly lower than the retention rate in hybrid sections.*
- *In courses that were offered in online and hybrid formats, the successful course completion rate in online sections was significantly lower than the successful course completion rate in hybrid sections.*

Program Reflection:

It's useful to know that the European surveys, whether in-person or online, show consistent rates of retention and success, regardless of delivery mode.
What is working in these courses that might translate to the other online offerings needs to be explored. In the case of ARTH 110 and ARTH 118, some fine tuning—focusing on later graphic design in ARTH 110, providing more of a style-based structure for ARTH 118, might be in order.

As the Art History program continues to refine scheduling, particularly as related to delivery mode, one option might be hybrid. For example, in Fall 2023 and Spring 2024 a section of the European survey (ARTH 105/ARTH 106) was offered in person one evening a week. This was intended to capture HS students, as well as non-traditional/ working students, who have been a consistent presence in art history classes over the years. It is likely that if the evening class persists, the format for success is hybrid. A three-hour class once a week will likely be less successful than a hybrid format, in which one hour is online.

C. Student Achievement

1. Program Completion

	2020-2021	2021-2022	2022-2023
Degrees			
Art History AA Degrees	0	3	2
Art History AA-T Degrees	3	1	3
Institutional: AA Degrees	**73**	**83**	**82**
Institutional: AA-T Degrees	**145**	**132**	**95**
Source: SQL Queries for Spring 2024 Program Review			

<u>RPIE Analysis</u>: The Art History Program conferred five AA degrees between 2021-2022 and 2022-2023. The Art History Program accounted for 3.0% of AA degrees conferred in those two years (combined). The Art History Program conferred seven AA-T degrees over the past two years. The program accounted for 2% of the AA-Ts awarded by the institution in 2020-2021 and 3% of the AA-Ts awarded by the institution in 2022-2023.

Program Reflection:

The Art History program continues to see a regular stream of graduates earning AAs and AA-Ts.

The following measures could **increase the number of degrees:**
Hardcopies of the Art History program map AND program information flyers are available to students in the 3700 Building. Additionally, improvements to the college website and individual Department pages as well as Program Mapper all clarify for students the path to the AA-T in Art History and beyond to transfer and a career.

In the past few years, a number of students getting AAs in Studio Arts or Digital Art are also earning AAs in Art History. While these specific students might not pursue art history, their foundation in history and practice will support them in their pursuit of a Bachelor's and beyond school.

The Visual Arts program is currently planning for Fall 2024 a panel of NVC alums who have transferred and/or are in the workforce to speak with current students.

I look forward to the appointment of faculty to spearhead **Guided Pathways** initiatives on campus, specifically linking degrees to future careers.

2. Program-Set Standards: Job Placement and Licensure Exam Pass Rates

This section does not apply to the Art History Program, as the discipline is not included in the Perkins IV/Career Technical Education data provided by the California Community Colleges Chancellor's Office, and licensure exams are not required for jobs associated with the discipline.

II. CURRICULUM

A. Courses

Subject	**Course Number**	**Date of Last Review & Approval by Curriculum Committee** *(Courses with last review dates of 6 years or more must be scheduled for immediate review)*	**Has Prerequisite/ Corequisite*** *Yes/No* **& Date of Last Review**	**In Need of Revision** *Indicate Non-Substantive (NS) or Substantive (S)* **& Academic Year Anticipated**	**To Be Archived** *(as Obsolete, Outdated, or Irrelevant)* **& Academic Year Anticipated**	**No Change**
ARTH	101	3/6/2020	No	NS 2024-25		
ARTH	105	3/6/2020	No	NS 2024-25		
ARTH	106	3/6/2020	No	NS 2024-25		
ARTH	110	3/6/2020	No	NS 2024-25		
ARTH	118	3/6/2020	No	NS 2024-25		
ARTH	130	3/6/2020	No	NS 2024-25		
ARTH	145	3/4/2022	No	NS 2024-25		
ARTH	180	3/6/2020	No	NS 2024-25		

*Note: Prerequisites need to be validated (in subsequent process) through Curriculum Committee.

Program Reflection:

The slate of classes feels solid at this point. No additions needed.
ARTH 101 may need some tweaking now that it has been taught over three semesters.

Within CORs, the following changes should be made

- Update Learning Outcomes, away from notions of identifying individual works
- Freshen up catalogue descriptions per **Guided Pathways**
- Non-substantive changes to content/ objectives (less than 50%)
- Update textbooks
- Include information regarding equity/social justice in each COR

B. Degrees and Certificates[+]

Degree or Certificate & Title	Implementation Date	Has Documentation *Yes/No*	In Need of Revision+ *and/or Missing Documentation* & Academic Year Anticipated	To Be Archived* *(as Obsolete, Outdated, or Irrelevant)* & Academic Year Anticipated	No Change
Art History (AA)	5/12/2009	Yes	No	Art History (AA)	5/12/2009
Art History (AA-T)	12/12/2012	Yes	No	Art History (AA-T)	12/12/2012

*Note: Discontinuance or archival of degrees or certificates must go through the Program Discontinuance process or the Program Archival Task Force.

+Degrees and Certificates cannot be implemented until the required courses in them are approved and active.

Program Reflection:

I am in favor of retaining both the AA and AA-T and if possible, both should be part of Program Mapper. The distinction between the two can be clarified both in the course of conversations with students and through visuals in the department (and on the department website).

Better visuals and communication can also be shared with Counselors.

Also should begin promoting Program Mapper among students, particularly those interested in Art History.

III. LEARNING OUTCOMES ASSESSMENT

A. Status of Learning Outcomes Assessment

Learning Outcomes Assessment at the Course Level

	Number of Courses with Outcomes Assessed		Proportion of Courses with Outcomes Assessed	
Number of Courses	Over Last 4 Years	Over Last 6 Years	Over Last 4 Years	Over Last 6 Years
8	6	8	75%	100%

Learning Outcomes Assessment at the Program/Degree/Certificate Level

Degree/Certificate	Number of Outcomes*	Number of Outcomes Assessed		Proportion of Outcomes Assessed	
		Over Last 4 Years	Over Last 6 Years	Over Last 4 Years	Over Last 6 Years
ART HISTORY AA/AA-T	3	2	3	67%	100%

Program Reflection:

The Art History program continues a consistent and thorough assessment of Course Level and Program Level Learning Outcomes.
Outcomes, both PLOs and CLOs, are assessed on a 3-year basis (the lapse reflected above relates to Spring 2022 when we were assessing GELOs)

B. Summary of Learning Outcomes Assessment Findings and Actions

Action Jan 2021
In online format, no longer doing slide identification, but rather asking students to apply what we've learned to other works we have studied. Will research best way to craft questions on objective test to ensure that they are having to do the critical thinking
Implemented

Action Jan 2023
Regular activities using printed imagery and having them place objects/painting inc chronological order helps with developing an ability to recognize style, etc.
Doing this in-class rather than having timed identification on quizzes works more effectively for all students.
Implemented

Action June 2023
While the assignment (Student creates work and connects to an artist we've studied) is good and does require critical thinking on their parts, the instructions need to be clearer and emphasize the student work's connection to an artist we studied.

To be done

Action June 2023
I need to rewrite this PLO (and corresponding CLOs) since the emphasis on rote memorization and identification of artists is now less important.
To be done

Program Reflection:

Individual assessments—Homework Reviews and in-class activities-- as a way of monitoring student learning and a tool for keeping students on track with homework continue to be a focus, particularly in the in-person classes.

While most of the quizzes in the online classes have undergone one round of editing/amending, this needs to be a continuous process given websites like Chegg. Additionally, AI has become a persistent challenge, which might be mitigated by structuring assignments differently. These specific questions are addressing the concerns above, in that they are asking students in ways that veer from rote memorization.

IV. PROGRAM HIGHLIGHTS

The program-level plan that emerged from the last review (spring 2021) included the following initiatives:

Program: Art History
Plan Years: 2021-2024

Strategic Initiatives Emerging from Program Review	Relevant Section(s) of Report	Implementation Timeline: Activity/Activities & Date(s)	Measure(s) of Progress or Effectiveness
Improve retention and successful completion rates through equity lens	I.B.2	Professional Development **Summer 2021**	Re-measure after one year and reassess strategy. **2022-2023**
Improve fill rate and productivity to align with or surpass that of the institution	I.A.1, I.A.2, I.A.3	Marketing through new NVC website Balance offerings between online and face-to face **Spring 2022** Outreach to local HS/ Collaborate with NHS **2021-2022**	Mark any rises in enrollments, beginning **Fall 2023**
Revise curriculum to reflect changes in discipline with equity emphasis	I.B.2, II.A	Explore possible impacts of substantive shifts in scope of survey classes on articulation. Submit ARTH 145 to curriculum approval process. **2022-2023**	Measure enrollments, headcount Retention and successful course completion **2023-24**
Increase Adjunct Pool to include specialists in non-European material	I. A 1-3, I.B and I.C	Connect directly with SFSU, UCD, Sac State to recruit adjuncts	Find new instructors for ARTH 130, 135 **Fall 2021**
Improve fill rate and productivity to align with or surpass that of the institution	I.A.1, I.A.2, I.A.3	Add online courses (fully online and hybrid) to expand student choice in what classes are offered	Measure enrollments/ headcount end of **2022-2023**

A. Accomplishments/Achievements Associated with Most Recent Three-Year Program-Level Plan

Retention and Success Rates: remain strong and close to those of the institution, despite impacts of Covid. These rates related to equity have substantially improved, retention rate from 60%-85% and success rate has increased from 40%-71%.
Fill-rate and Productivity: Robust increase since last Program Review. Online classes now a permanent part of Art History program. Unclear institution is interested in growing enrollments (additional sections), outreach to HS not a priority right now.
Revise Curriculum ARTH 145 now approved and will be offered **Fall 2024.**
Increase adjunct pool-with reduction of ARTH sections, diminished need for adjuncts; but hiring a part-time specialist in Ancient American Art

B. Recent Improvements

Enrollments have continued to improve since 2020-2021, with the gradual offering of more in-person classes.
Course content continues to incorporate more voices, more traditions, more opportunities for students to understand the Eurocentric nature of the discipline.

C. Effective Practices

- Low stakes assignments in online and in-person classes allow for students to track their understanding of content.
- In-class group activities every week, again to keep students from falling behind in course content.
- Regular check-ins for those students who have “disappeared” in online classes.
- Scaffolding in a deliberate fashion the projects for Final, so students don’t wait to the last moment.
- Participation in regular Professional Development, particularly related to culturally responsive pedagogy and best practices in online instruction.
- The Art History program is continuing to monitor best practices in scheduling to anticipate student need, related to online and in-person delivery.

V. PROGRAM PLAN

Based on the information included in this document, the program is described as being in a state of:

- ○ Viability
- ◉ Stability
- ○ Growth

*Please select ONE of the above.

This evaluation of the state of the program is supported by the following parts of this report:

IA Sections 1-3 IB Sections 1-3 III A and III B

VI. RESOURCES NEEDED TO IMPLEMENT PROGRAM PLAN

A. Describe the current state of program resources relative to the plan outlined above. (Resources include: personnel, technology, equipment, facilities, operating budget, training, and library/learning materials.) Identify any anticipated resource needs (beyond the current levels) necessary to implement the plan outlined above.

Description of Current Program Resources Relative to Plan:

Room 3706 is the dedicated space for Art History instruction. Currently **projectors and screens** are 10+ years old and images are lacking in clarity and brightness. This makes image-based teaching challenging. The **lighting** in the room with blackout curtains needs to be dimmable. There is now no way to dim lights effectively, either casting the room in total darkness or making the images less visible because of ambient light. This requires ensuring the bulbs/lights can be dimmable (as they once were). Ongoing **Professional Development** opportunities needed to improve further online instruction and improve retention/success rates in both online and in-person classes.

PROGRAM:	***Art History***				
PLANNING YEARS:	**2024-2025 through 2026-2027**				
Program/Service	**Unit-Level Initiative**	**Anticipated Year of Implementation**	**Anticipated Outcome of Initiative**	**Description of Resource Need**	**Type of Resource Need**
ARTH	Revise and update Curriculum/Learning Outcomes and Refine Learning Outcomes and adjust Course Objectives	2025-2026	All courses reflect equity and social justice content; Course learning outcomes align more closely with how content is taught	None	
ARTH	Improve retention and course success rates in both online and in-person courses	2025-2026	Retention and Course Success rates meet or exceed those of the institution	Refresh of projectors, screen, console	Technology
ARTH				Repair of lighting so that lights can be dimmed as originally designed	Facilities
ARTH	Improve retention and course success rates in both online and in-person courses	2026-2027	Continue professional development to improve student engagement and success in online and in-person classes	CEETL and other trainings	Other
ARTH	Develop materials/opportunities for student to learn more about pursuing Art History; improved communication with Counseling re: degrees	2024-2025	Increase number of AAs or AA-Ts	flyers	Supplies

ART HISTORY **SPRING 2024**

Completed by Supervising Administrator:

Robert Harris, Dean

Date:

April 19, 2024

Strengths and successes of the program, as evidenced by analysis of data, outcomes assessment, and curriculum:

- Productivity and Fill Rates have increased, as planned, since the last Program Review.
- Overall enrollments have increased slightly since last Program Review.
- Class size has increased slightly and is steady.
- Program faculty and Program Coordinator are keenly cognizant of the use of varying modalities to offer courses and are nimble in applying changes to adapt to student need while maintaining appropriate balance between modalities.
- Attention to detail and thoughtful analysis of course offerings, course assessment, and course delivery show full engagement in student needs and, most importantly, student success.

Areas of concern, if any:

Primary area of concern for Art History remains appropriate maintenance and updating of classroom environmental challenges that are primarily beyond the control of the faculty and personnel associated with Art History and the Visual Arts.

Proper technological refresh so that faculty can provide appropriate instruction relative to colors and fine nuances associated with periods or genres is not requested, it is required. Therefore, proper update of projectors, monitors, and other technological devices utilized to instruct students must be maintained and updated. Strides have been made in recent months but must be continued to provide the students enrolled in Art History courses the proper visual perspectives of the material on which they are being instructed.

Recommendations for improvement:

Specific recommendations are limited to facility quality and maintenance. The faculty have been responsive and willing to alter courses, as needed and appropriate, to best accommodate student and programmatic needs. This includes flexibility in course scheduling and offerings to reflect the post-COVID educational demands.

Additional information regarding resources:

Resource requests and concerns are noted above, in the body of the review, and in the resource/initiative review that is attached to the Program Review.

Most significant resource requests are facility-related (lighting, technology updates, HVAC controls, etc.)