# Program Review Summary Page

For Instructional Programs

**Program or Area(s) of Study under Review: Art History**

**Term/Year of Review: Spring 2021**

**Summary of Program Review:**

**A. Major Findings**

**1. Strengths:**

The Art History program at Napa Valley College plays a significant role in preparing students for an image-bound world, with opportunities to hone skills in critical thinking and visual literacy. Offering a number of lower-division classes, from traditional European surveys to courses focusing on graphic design, photography, and the arts of Asia, Africa, the Pacific, and Native North America, the Art History program provides a far richer curriculum than comparably sized community colleges in the state.
Art History courses support related programs as requirements (or electives) in the Studio Arts, Digital Art, and Photography degrees.

2.

**3. Areas for Improvement:**

Opportunities for growth:

- Improve Fill Rate and Productivity Rate
- Improve Retention and Successful Course Completion for all students, especially African-American males
- Expand outreach to High Schools
- Expand adjunct pool for expertise in non-European material through outreach (SF State, Sac State, UC Davis)

4.

**5. Projected Program Growth, Stability, or Viability:**

The Art History program is stable, in terms of rising enrollments/headcount, average class size and robust numbers in AA and AA-T degrees completed. The program's curriculum has been continually reviewed and revised to reflect current changes in the discipline. Data regarding Learning Outcomes assessment is continually collected and analyzed to discern gaps in student learning as well as any misalignment with PLOs.

## B. Program's Support of Institutional Mission and Goals

**1. Description of Alignment between Program and Institutional Mission:**

The Art History program consists of rigorous classes and degrees that prepare students for both transfer and pursuit of careers where critical visual analysis is necessary.

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

- Completion of Art History AA and AA-T has increased 100% and 400% respectively, in the last three years and exceeds the Institution program completion rate.
- Curriculum is regularly reviewed and revised (most recently August 2020) to ensure currency and to reflect changes in the larger discipline of Art History.
- All CLOs and PLOs are assessed in an ongoing basis to ensure that student learning is taking place and being refined regularly.

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

*Engage NVC students and assist in their progress towards educational and job training goals*

The Art History program continues to refine scheduling of courses, which fulfill GE requirements and articulate with CSUs and UCs.

*Increase NVC student achievement and completion of educational and job training goals.*

As outlined in detail below, strategies are underway to improve stable (per the institution) retention and successful completion rates with emphasis on reducing the gap between those two rates. Through the use of online education resources rather than costly textbooks, the re-examination of formative and summative assessments of student learning within classes, and the expansion of course content with the approval of ARTH 101 Introduction to Visual Culture.

*Achieve equity in student outcomes and promote equity-mindedness as a means to evaluate all District practices*

Through ongoing professional development activities, the Art History program is exploring different pedagogical strategies for reaching all students, particularly African-American males. Additionally, testing students' comprehension will shift from traditional identification quizzes/tests to more creative, holistic assessments.

4.

**C. New Objectives/Goals:**

- Improve fill rate and productivity to align with or surpass that of the institution through marketing at local high schools and scheduling a balance of face-to-face and online course offerings
- Revise curriculum to reflect changes in discipline with equity emphasis
- Expand adjunct pool to include specialists in non-European material

**Program Review Report** Spring 2021

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** |
|---|---|
| **Degree(s)/Certificate(s)** | Art History: AA<br>Art History: AA-T |
| **Courses** | ARTH-101 |
| | ARTH-105 |
| | ARTH-106 |
| | ARTH-110 |
| | ARTH-118 |
| | ARTH-130 |
| | ARTH-135 |
| | ARTH-180 |

*Taxonomy of Programs, July 2020*

## I. PROGRAM DATA

### A. Demand

1. **Headcount and Enrollment**

| | 2017-2018 | 2018-2019 | 2019-2020 | Change over 3-Year Period |
|---|---|---|---|---|
| **Headcount** | | | | |
| **Within the Program** | 269 | 218 | 295 | 9.7% |
| **Across the Institution** | 8,843 | 8,176 | 8,181 | -7.5% |
| **Enrollments** | | | | |
| ARTH-105 | 125 | 67 | 108 | -13.6% |
| ARTH-106 | 124 | 86 | 140 | 12.9% |
| ARTH-110 | -- | 21 | 38 | -- |
| ARTH-118 | 27 | 32 | 25 | -7.4% |
| ARTH-130 | 18 | 34 | -- | -100% |
| ARTH-135 | -- | 19 | 18 | -- |
| **Within the Program** | 294 | 259 | 329 | 11.9% |
| **Across the Institution** | 36,115 | 32,545 | 33,102 | -8.3% |
| *Source: SQL Enrollment Files* | | | | |

*<u>RPIE Analysis</u>: The number of students enrolled (headcount) in the Art History Program increased by 9.7% over the past three years, while headcount across the institution decreased by 7.5%. Similarly, enrollment within the Art History Program increased by 11.9%, while enrollment across the institution decreased by 8.3%.*

*Enrollment in the following courses changed by more than 10% (±10%) between 2017-2018 and 2019-2020:*

*Course with an enrollment increase:*

- *ARTH-106 (12.9%)*

*Courses with enrollment decreases:*

- *ARTH-130 (-100%)*
- *ARTH-105 (-13.6%)*

*For ARTH-110 and ARTH-135, which were offered in two of the past three years, enrollments increased by 81.0% and decreased by 5.3%, respectively, between 2018-2019 and 2019-2020.*

**Program Reflection:**

In terms of headcount the Art History program has seen an overall increase of 9.7% even as the headcount across the institution has fallen 7.5%. Since 2019 Art History enrollments have grown11.9% with overall enrollments down by 8.3% over the same period.

In an effort to increase headcount and enrollments, there is an ongoing examination of how to schedule these GE transferable courses to serve students the most effectively.

The mainstays of the Art History program—the European surveys ARTH 105 and ARTH 106—are offered every semester, typically alternating one and two sections for each class, Fall and Spring Semester. The noted decrease in enrollments in ARTH 105 may be due to too many sections being offered one semester. While ARTH 106 surveying Renaissance to Contemporary typically fills at a higher rate than the earlier survey (Prehistoric to Medieval), the notable jump (12.9%) in enrollments likely reflects the addition of an online section beginning in 2019. Data would need to be disaggregated to confirm.

In order to offer students options, there will be online offerings of Art History courses every semester in the future. Balancing the number of online offerings against face-to-face will require close study of enrollments.

Moving forward, the plan is to offer either ARTH 130 History of Asian Art or ARTH 135 Art of Africa, Oceania, and Native North America every semester to provide opportunity for students to study non-European material (clearly in this data ARTH 130 was not offered 2019-2020). Since its initial offering, ARTH 135 enrollments have not been very strong; it is worth noting that in the Transfer Model Curriculum (TMC) an alternative to ARTH 135 is ARTH 145 Art of the Ancient Americas. Such a course has been written and is currently in CurricUNET, but not launched. This may be a more appealing and relevant course to offer students attending an HSI (Hispanic Serving Institution).

**2. Average Class Size**

| | 2017-2018 | | 2018-2019 | | 2019-2020 | | Three-Year | |
|---|---|---|---|---|---|---|---|---|
| | **Sections** | **Average Size** | **Sections** | **Average Size** | **Sections** | **Average Size** | **Average Section Size** | **Trend** |
| ARTH-105 | 5 | 25.0 | 3 | 22.3 | 4 | 27.0 | 25.0 | 8.0% |
| ARTH-106 | 6 | 20.7 | 3 | 28.7 | 5 | 28.0 | 25.0 | 35.3% |
| ARTH-110 | -- | -- | 1 | 21.0 | 1 | 38.0 | 29.5 | -- |
| ARTH-118 | 1 | 27.0 | 1 | 32.0 | 1 | 25.0 | 28.0 | -7.4% |
| ARTH-130 | 1 | 18.0 | 1 | 34.0 | -- | -- | 26.0 | -100% |
| ARTH-135 | -- | -- | 1 | 19.0 | 1 | 18.0 | 18.5 | -- |
| **Program Average*** | 13 | 22.6 | 10 | 25.9 | 12 | 27.4 | 25.2 | 21.2% |
| **Institutional Average*** | 1,406 | 25.7 | 1,313 | 24.8 | 1,348 | 24.6 | 25.0 | -4.3% |

*Source: SQL Enrollment and Course Sections Files*

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.

3.

*RPIE Analysis: Over the past three years, the Art History Program has claimed an average of 25.2 students per section. The average class size in the program has mirrored the average class size of 25.0 students per section across the institution during this period. Average class size in the program increased by 21.2% between 2017-2018 and 2019-2020. Average class size at the institutional level decreased by 4.3% over the same period.*

*Average class size in the following courses changed by more than 10% (±10%) between 2017-2018 and 2019-2020:*

*Course with an increase in average class size:*

- *ARTH-106 (35.3%)*

*Course with a decrease in average class size:*

- *ARTH-130 (-100%)*

**Program Reflection:**

Overall, average class size in ARTH is 25.2, which puts it at the institution average of 25. It is clear from the data that ARTH 135 enrollment has lagged behind that of other courses, with class sizes at 19 and 18.5, when other classes range from low 20s to mid 30s.

In the past three years, the Art History courses have been primarily delivered face-to-face and following a standard schedule for many GE courses (morning offerings, Monday through Thursday).
Enrollments in Art History reveal further opportunities to vary modalities of course offerings and continue offering late-start or possibly 8-week courses. While all Art History courses are transferable to both CSU and UC, it's quite possible students register for these classes after getting into Math, English, and Science lab courses. It may be worth continuing to offer a number of late start classes; anecdotally, the 3 late-start Art History classes of S21 (asynchronous) had enrollments of 35+ students each on census day.
Offering an 8-week option could also appeal to students who, after the start of semester realize they need 3 credits because of scheduling issues or transfer opportunities.

The notable decrease in ARTH 130 class size can be attributed to the course not being offered in 2019-20.

**3. Fill Rate and Productivity**

| **Fill Rate*** | | | |
|---|---|---|---|
| | **Enrollments*** | **Capacity** | **Fill Rate** |
| **2017-2018** | 277 | 480 | 57.7% |
| **2018-2019** | 259 | 390 | 66.4% |
| **2019-2020** | 305 | 440 | 69.3% |
| **Three-Year Program Total** | 841 | 1,310 | 64.2% |

| | | | |
|---|---|---|---|
| **Institutional Level** | 91,739 | 112,746 | 81.4% |
| **Productivity*** | | | |
| | **FTES** | **FTEF** | **Productivity** |
| **2017-2018** | 30.4 | 2.6 | 11.7 |
| **2018-2019** | 26.4 | 2.0 | 13.2 |
| **2019-2020** | 30.6 | 2.2 | 13.9 |
| **Three-Year Program Total** | 87.4 | 6.8 | 12.9 |
| *Source: SQL Enrollment and Course Sections Files* | | | |

4.

*RPIE Analysis: Fill rates within the Art History Program tend to be lower than the fill rate at the institutional level. [Compare program-level rate of 64.2% to institution-level rate of 81.4% over the past three years.] Between 2017-2018 and 2018-2019, both enrollment and capacity decreased, resulting in an increase in fill rate (due to a higher rate of decrease in capacity). Between 2018-2019 and 2019-2020, both enrollment and capacity increased, resulting in an increase in fill rate (due to a higher rate of increase in enrollment).*

*Productivity increased from 11.7 to 13.9 over the three-year period. [Productivity has not been calculated at the institutional level.] The three-year program productivity of 12.8 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.)*

**Note: Fill rates and productivity reported in the table do not include two Art History section offerings for summer terms over the past three years. As a result, the enrollment figures reported here might differ from those reported in Section I.A.1.*

**Program Reflection:**

While the Art History program fill rate has lagged behind that of the institution by 17.2% over a three-year period, the trend in the fill rate is increasing—11.6% over the same three years. Productivity rates in ARTH are below the 17.5 goal, but jumped from 11.7 to 13.2 between 2017-18 and 2018-19 and continued to rise another .7 in 2019-20.

The Art History program continues to respond to fluctuating enrollments across the institution, such as altering how many sections to offer of European Survey classes and to add an online section of ARTH 106. That said, there are plenty of opportunities to grow enrollments through outreach to local High Schools. In addition to outreach plans currently underway—the video (currently on hold) promoting the division, and the Art Reach initiative, there are steps specific to the Art History program worth developing.

In 2019-2020 Napa High School stopped offering AP Art History; in my previous collaboration with the former Art History and now Humanities teacher at NHS, there is an opportunity for outreach to HS juniors and seniors about the Art History program as well as individual classes that would build upon the Man Search curriculum offered at the High School. Or, explore the possibility of Dual Enrollment courses on site at NHS or resume offerings at New Tech (ARTH 110 History of Graphic Design was offered at NTHS in 2018-19).

Once in-class teaching is feasible again, ARTH 101 Introduction to Visual Culture will be offered. This course, not tied to traditional narratives of art history, might prove appealing to students looking for a GE course that is situated more closely to their daily lives. In fact, taking Art History in the direction of analysis of visual culture (or visual literacy) makes this course compatible with HUMA, HIST, and FILM courses, which might provide opportunities for collaboration across curricula, a strategy encouraged in Guided Pathways initiatives.

**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) | | |
|---|---|---|---|---|---|---|
| **Level** | **Rate** | **Course Rate vs. Program Rate** | | **Rate** | **Course Rate vs. Program Rate** | |
| | | **Above** | **Below** | | **Above** | **Below** |
| ARTH-105 | 91.7% | X | | 79.5% | X | |
| ARTH-106 | 86.6% | | ***X*** | 74.3% | | X |
| ARTH-110 | 94.9% | X | | 79.7% | X | |
| ARTH-118 | 90.9% | -- | -- | 83.1% | X | |
| ARTH-130 | 98.1% | ***X*** | | 78.8% | X | |
| ARTH-135 | 94.3% | X | | 77.1% | -- | -- |
| **Program Level** | 90.3% | | | 77.6% | | |
| **Institutional Level** | 90.5% | | | 76.3% | | |

*Source: SQL Enrollment Files*
-- 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.
**Note**: Spring 2020 grades of EW (Excused Withdrawal) 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.

2.

*<u>RPIE Analysis:</u> Over the past three years, the retention rate for the Art History Program mirrored the rate at the institutional level. The retention rate for ARTH-106 was significantly lower than the program-level rate. The retention rate for ARTH-130 was significantly higher than the program-level rate. The retention rate for the Art History Program falls in the 34th percentile among program-level retention rates (across 59 instructional programs, over the past three years).*

*Over the past three years, the successful course completion rate for the Art History Program mirrored the rate at the institutional level. The successful course completion rates of all Art History courses fell within the range of the program-level rate (without any statistically significant differences). The successful course completion rate for the Art History Program falls in the 47th percentile among program-level successful course completion rates (across 59 instructional programs, over the past three years).*

*Over the past three years, the difference between retention and successful course completion at the program level (12.7%) was lower than the difference at the institutional level (14.2%). (The difference was not statistically significant.) This figure represents the proportion of non-passing grades assigned to students (i.e., grades of D, F, I, NP).*

*The following Art History courses claimed differences (between retention and successful course completion) that exceeded 10%:*

- *ARTH-130 (19.3%)*
- *ARTH-135 (17.2%)*
- *ARTH-110 (15.2%)*
- *ARTH-106 (12.3%)*
- *ARTH-105 (12.2%)*

**Program Reflection:**

Student retention and success remain central to the Art History program's mission. Over the past three years, various strategies have been put in place to support student success

- Costly textbook rental/purchase has been replaced by OERs across all courses
- Office hour visits as part of final project grades as way of connecting with students outside class content
- Final projects incorporate creative work as an alternative to traditional research paper (ENGL 120 is a recommended preparation, not a prerequisite)
- Content changes according to student input/feedback—contemporary visual forms like *anime* or video games are brought in as comparative material
- Collaboration with Writing Success Center to assist students with specific kinds of writing typically assigned in art history classes

It is clear that these strategies have helped Art History's retention and successful course completion rates to align fairly well with those at the institutional level, both on individual course and program levels. ARTH 106 is an outlier in both retention and successful course completion which might be the result of its being offered online beginning in Fall 2019. In a 2017 report by the Chancellor's Office, the success rate of students in online classes consistently fell below those of traditional face-to-face classes (in 2016-17, 70% face to-face 66% online/asynchronous). That said, without a further drilldown of the data, this must remain conjectural.

Building on these and other approaches to student success, there are more opportunities to reduce the percentages between retention and successful course completion rates. For example, the implementation of Starfish, an early alert system will facilitate communication with students as their performance *begins* to diminish so that remediation is possible. Inviting counselors into classes to share information regarding deadlines or offering. Additionally, professional development in equity-minded pedagogy at the community college level would offer the latest research and "best practices" in keeping *all* students engaged and successful.

Finding adjunct instructors with specific expertise in non-European art might also improve these numbers.

Providing a physical space in the Visual Arts Building near 3706 where students can see information regarding the college's Food Basket program, counseling and student health services, and other information of interest would help link students in our building on the edge of campus to the hub of support services. Reinforcing this information through an "announcements" section of class before content begins could also cultivate connection to students beyond the parameters of class content.

ARTH 118 Survey of Modern Art and ARTH(PHOT) 180 History of Photography do not reflect the difference between retention and successful course completion. This prompts a number of questions:

- Are there more students enrolled in Modern Art with some background either in studio art classes or art history classes?
- Are more students enrolling in History of Photography because they are getting a degree in Photography and are already engaged with the material?

Disaggregated data regarding students enrolled in these classes might shed light on the alignment of retention and successful course completion.

## 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** | ***60.0%*** | 86.4% | ***40.0%*** | 65.3% |
| **Hispanic** | | | 73.7% | 73.9% |
| **First Generation** | | | 74.3% | 75.0% |

*Source: SQL Enrollment Files*
***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***.
Shaded cells pertaining to retention rates indicate that statistically significant differences for those groups were not found at the institutional level.
**Note**: Spring 2020 grades of EW (Excused Withdrawal) 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.

3.

*RPIE Analysis: This analysis of student equity focuses on the three 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 three groups listed above.*

*Within the Art History Program, the retention rate among African American/Black students was significantly lower than the rate at the institutional level.*

*Within the Art History Program, the successful course completion rate was lower than the rate at the institutional level among the following groups:*

- *African-American/Black (40.0%)*
- *Hispanic (73.7%)*
- *First Generation (74.3%)*

*The difference for African American/Black students was statistically significant.*

*These patterns in retention and successful course completion rates deviate from the findings at the program vs. institution level, where the program-level rates mirrored the institution-level rates. (See Section I.B.1 above).*

**Program Reflection:**

Among Hispanic and First Generation students, the Art History program is in line with the institution-wide successful completion rate, with program levels of 73.7% to the institution's 73.9% (Hispanic) and 74.3% to the institution's 75% (first generation). The significant difference is seen in the Program's performance among African-American males, where there is a 26.4% lag behind the institution in retention and a 25.3% in successful course completion.

To address this difference requires a plan that involves curriculum, pedagogy, and collaboration with counseling and possibly UMOJA.

Curriculum

As a discipline, Art History is undergoing a moment of reckoning which possibly speaks to this data directly. Traditional art history, composed of a Western canon created by white men and tied directly to institutions of academia and the museum look outdated at best, elitist and irrelevant at worst. Articles began appearing in the last 5 years, describing how universities and museums have rewritten courses, re-imagined exhibitions, and restructured hiring practices. "Art has to challenge us and ask the most fundamental questions about human existence…it can't do that if we focus on a very narrow slide of the human population" (Noam Elcott, chair of Art Humanities at Columbia University, 2019) In order to redress these shortcomings, the ARTH program at NVC has undertaken a number of steps toward offering more inclusive and accessible content:

- European surveys (ARTH 105 and ARTH 106) begin with examination of the institutional structures that created the discipline and the idea of Canon. Art History is no longer something inevitable and immutable
- Emphasis on the intersections and interrelationships of cultures
- Incorporation of more works by women and people of color
- Assessment of student knowledge through various quizzing tools, since Slide Identification methods disproportionately impact students of color
- Inclusion of the ongoing dialogue between historic and contemporary artworks which often deal directly with issues of power, gender, race in all courses
- Assignments rooted in the changing understanding/contexts of historic artworks

Moving forward, ARTH 101 Introduction to Visual Culture might offer an alternative to the European or non-European art surveys, looking instead at a broad understanding of how *all* visual material creates meaning. Collaboration with colleagues in the HUMA, FILM, HIST might also provide a way of integrating the visual into other explorations of identity and history. Further, the possible addition of ARTH 145 Art of the Ancient Americas, or the development of a survey of Latin American art could more aptly speak to student interest and experience.

Pedagogy

Participation in the Academic Senate IDI or Instructional Development Institute has improved greatly the delivery of online content, but also spurred change in how content could be organized and delivered regardless of the modality. For example:

- Offering art history classes in hybrid format, which would potentially cut down commute time to the campus for students.
- Relying less on quizzes and tests as assessments and opening up options for formative and summative assessment so as not to negatively impact certain populations
- Finding ways of connecting to students and their interests through Course Discussions (online or in person)

Collaboration

Invite counselors into the classroom to provide information regarding support services related to study skills, time management, etc. Through professional development discern specific strategies to ensure a classroom culture that is open and inviting for all students.

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

*This section does not apply to the Art History Program, as courses associated with the program were not offered through multiple delivery modes within the same academic year between 2017-2018 and 2019-2020.*

## C. Student Achievement

### 1. Program Completion

| | 2017-2018 | 2018-2019 | 2019-2020 |
|---|---|---|---|
| **Degrees** | | | |
| Art History: AA | 1 | 1 | 2 |
| Art History: AA-T | 1 | 1 | 5 |
| **Institutional: AA Degrees** | **51** | **58** | **47** |
| **Institutional: AA-T Degrees** | **14<br>4** | **14<br>4** | **151** |
| **Average Time to Degree (in Years)+** | | | |
| Art History: AA | * | * | * |
| Art History: AA-T | * | * | * |
| **Institutional: AA** | **5** | **4** | **4** |
| **Institutional: AA-T** | **3** | **4** | **3** |

*Source: SQL Award Files*
*Time to degree/certificate within the program reported among cohorts with at least 10 graduates within the academic year. Asterisk indicates that data have been suppressed.
+Average time to degree/certificate was calculated among students who completed a degree/certificate within 10 years (between first year of enrollment at NVC and award conferral year). Among 2017-2018 completers, the average time to degree/certificate was calculated among students who enrolled at NVC for the first time in 2008-2009 or later. Among 2018-2019 completers, the average time to degree was calculated among students who enrolled at NVC for the first time in 2009-2010 or later.

*<u>RPIE Analysis</u>: The number of AA degrees conferred by the Art History Program increased by 100% between 2017-2018 and 2019-2020. Over the same period, the number of AA degrees conferred by the institution decreased by 7.8%. The Art History Program accounted for 2% of the AA degrees conferred in 2017-2018 and 4.3% of those conferred in 2019-2020. For all three years, the average time to degree is not reported due to small cohort size.*

*The number of AA-T degrees conferred by the Art History Program increased by 400% between 2017-2018 and 2019-2020. Over the same period, the number of AA-T degrees conferred by the institution increased by 4.9%. The Art History Program accounted for 0.7% of the AA degrees conferred in 2017-2018 and 3.3% of those conferred in 2019-2020. For all three years, the average time to degree is not reported due to small cohort size.*

**Program Reflection:**

For a program of its size, the Art History program has seen a robust rise in both AA and AA-T degrees conferred since 2017, with an increase of 100% rise in AAs and 400% rise in AA-Ts and represents a surprising percentage of overall degrees awarded at the college. There is still opportunity to increase these numbers through outreach and one-on-one academic counseling.

The Art History program continues to explore ways to connect students to possible career paths in or related to the discipline. In addition to listing careers in the college catalog, a flyer was created to communicate the different professions in need of critical thinkers and those well-versed in visual material, from website development to marketing. Included were quotes from former students who studied Art History at NVC and now work as guides at wineries, tattoo artists, and jewelry designers.

The possibilities of a new and robust website for the college would be especially useful for ARTH, as it would allow for images/videos to demystify and debunk assumptions regarding the usefulness of an Art History degree.

Communication and collaboration with colleagues at Sonoma State, SF State, and other Bay Area universities would also assist students in connecting with possible transfer programs.

I am proposing a departmental career night in the future, where we can invite professionals in the field to come and answer student questions. There are number of Art History “alums” who went on to careers that include the conventional academic path, but also include a software engineer, retail designer, and tattoo artist. These kinds of gatherings are outlined in Guided Pathways initiatives, as helping students both “enter the path” of study and “stay on a path” toward completion of a degree.

**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** *(Courses with last review dates of 6 years or more must be scheduled for immediate review)* | **Has Prerequisite*** Yes/No | **In Need of Revision** *Indicate Non-Substantive (NS) or Substantive (S)* ***& Academic Year*** | **To Be Archived** *(as Obsolete, Outdated, or Irrelevant)* **& Academic Year** | **No Change** |
|---|---|---|---|---|---|---|
| ARTH | 101 | 3/27/2020 | No | | | X |
| ARTH | 105 | 8/14/2020 | No | NS 2021-22 | | |
| ARTH | 106 | 8/14/2020 | No | NS 2021-22 | | |
| ARTH | 110 | 8/14/2020 | No | NS 2021-22 | | |
| ARTH | 118 | 8/14/2020 | No | NS 2021-22 | | |
| ARTH | 130 | 8/14/2020 | No | NS 2021-22 | | |
| ARTH | 135 | 8/14/2020 | No | | Possibly 2021-22 | |
| ARTH/PHOT | 180 | 8/14/2020 | No | NS 2021-22 | | |

B.

*As of fall 2018, prerequisites need to be validated (in subsequent process) through Curriculum Committee.

**C. Degrees and Certificates[+]**

| **Degree or Certificate & Title** | **Implementation Date** | **Has Documentation** Yes/No | **In Need of Revision+** *and/or* *Missing Documentation* **& Academic Year** | **To Be Archived*** *(as Obsolete, Outdated, or Irrelevant)* **& Academic Year** | **No Change** |
|---|---|---|---|---|---|
| AA in Art History | 8/14/2020 | Yes | | | X |
| ADT in Art History | 8/14/2020 | Yes | | | X |

D.

*As of fall 2018, discontinuance or archival of degrees or certificates must go through the Program Discontinuance or Archival Task Force.

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

**Program Reflection:**

The Art History program offers a far wider range of courses than comparably sized community colleges in the state, offering surveys of European and non-European material, as well as histories of photography and graphic design. These courses support ARTS, PHOT, and DART degrees, offering PHOT and DART students histories of the respective media prior to transfer to four-year programs.

Courses continue to be reviewed and revised to remain current with larger trends in the discipline. Most recent revision of all ARTH classes was in 2019-2020 to include online delivery (presciently, it seems).

The traditional organization of art history into two chronological European surveys leaving other courses to encompass the creative output of entire continents is being reconsidered currently in the discipline. A number of four-year institutions are teaching surveys of Global Art organized chronologically, thus emphasizing interconnection rather than division by geography. This is an appealing approach, but would be undertaken only if it did not compromise articulation agreements with CSU/UC or alignment with the TMC.

The replacement of ARTH 135 with ARTH 145—as yet to be published course in the Art of Ancient Americas—might be a productive change toward building enrollment and providing content of particular interest to our students. Development of an adjunct pool of instructors with this knowledge base would be ideal.

## 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 |
| 7 Courses ARTH 105, 106, 110, 118, 130, 135, 180 | 7 | 7 | 100% | 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 |
| AA in Art History | 3 | 3 | 3 | 100% | 100% |
| AA-T in Art History | 3 | 3 | 5 | 100% | 83% |

**Program Reflection:**

The Art History program has been committed to the collection and analysis of learning outcomes assessment data since the hiring of a FT faculty member in Fall 2008. There is ongoing and continual refinement, including action plans, to ensure that students are learning.

To that end, the PLOs for the AA-T have been reduced from 6 to 3 outcomes and aligned with those of the AA in Art History. There was redundancy in the previous PLOs for the AA-T; the current number for both seem appropriately streamlined.

And the re-assessment continues: with changes in both pedagogical approach and art history content to make the teaching of art history reflect larger changes in the discipline, there might be further revision to outcomes, both on a course level and a program level. Wording to move away from any assumption of "Great Monuments" toward a larger visual literacy might be appropriate.
There is also opportunity to align more clearly the CLOs for ARTH /PHOT 180 with the ARTH PLOs; this, however, would be done under consultation with PHOT coordinator.

**B. Summary of Learning Outcomes Assessment Findings and Actions**

Analysis CLOs shows that while students can connect the visual to content on a surface level, there is still improvement to be made in doing so critically. It continues to be a challenge for students to support analysis through the engagement of details, whether in a course discussion or written assignment.

It is possible that with the ARTH 101 course, students may then go on to take more art history courses and come with a stronger understanding of how to *communicate* the ways in which we discern meaning in visual material. It is also possible that in developing the ARTH 101 course, assignments and assessments in other art history offerings might better hone these skills in students.

While CLOs align well with PLOs, in the absence of sequenced courses culminating in "capstone" courses, it is challenging to grapple with a natural progression of art history skills in students and make adjustments accordingly to teaching/assessing.

C.

**Program Reflection:**

There are a number of strategies to take in response to the trends in outcomes assessment data. On the CLO level, across the courses, a collaboration with the Writing Success Center with targeted tutorials in how to analyze material might assist students—especially if there were a video version that students could access in their own time. Also finding assignments that enable students to demonstrate understanding beyond the written assignment—creative projects or group work. In the professional development around equity in the classroom, there should be a number of options to pursue.

Examination of PLOs and the relationship and alignment with CLOs requires more integrated thinking regarding how to balance the traditional "know the great monuments" of art history with expanding of skills to understand critically any visual material. Additionally, the ARTH program has a unique issue in that it does offer more than the typical European/Non-European surveys; it would be useful to examine how the skills assessed in a survey can and should relate to those in a study of a more limited scope—Modern Art, Graphic Design, or Photography.

## IV. PROGRAM PLAN

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

| | |
|---|---|
| | Viability |
| X | 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 and 2

IB Section 1 and 2 (specifically Hispanic and 1st Generation populations)

IC Section 1

III A and III B

Complete the table below to outline a three-year plan for the program, within the context of the current state of the program.

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<br>Balance offerings between online and face-to face **Spring 2022**<br>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.<br>Submit ARTH 145 to curriculum approval process. **2022-2023** | Measure enrollments, headcount<br>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, SacState 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** |

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.

Note: Resources to support program plans are allocated through the annual planning and budget process (not the program review process). The information included in this report will be used as a starting point, to inform the development of plans and resource requests submitted by the program over the next three years.

**Description of Current Program Resources Relative to Plan:**

Current

Room 3706 in the Visual Arts building provides adequate equipment —2 high resolution, high lumens projectors, 2 projector screens, and an iMac for in-class use. A MacBook Pro for storage of individual slide images and lectures is nearing its storage capacity limits.

Subscription to Artstor continues to support in-class lecture/discussion with its high-resolution images for discussions and functionality as individual students' repository of images for written assignments and presentations.

Anticipated Needs

As part of the computer refresh, it would make sense to replace 2016 MacBook Pro and forego desktop PC in faculty office , since portability and storage of images/lectures is key.

## V. PROGRAM HIGHLIGHTS

### A. Recent Improvements

Enrollment and headcount

Overall increase of 9.7% even as the headcount across the institution has fallen 7.5%. Since 2019 ARTH enrollments have grown11.9% with overall enrollments down by 8.3% over the same period.

Degrees Conferred

increase of 100% rise in AAs and 400% rise in AA-Ts

Curriculum

Development of new course ARTH 101 Introduction to Visual Culture

Outreach

Creation of a program flyer which highlights jobs for art history majors and quotes from NVC alums in art history

Professional Development for Faculty

Participation in the Academic Senate's IDI in Summer 2020 and in Best Practices Teaching in the Community College Summer 2021 to inform online and face-to-face teaching with proven methods in closing the equity gap

### B. Effective Practices

Over the past three years, various strategies have been put in place to support student success

- Costly textbook rental/purchase has been replaced by OERs across all courses
- Office hour visits as part of final project grades as way of connecting with students outside class content
- Final projects incorporate creative work as an alternative to traditional research paper (ENGL 120 is a recommended preparation, not a prerequisite)
- Content changes according to student input/feedback—contemporary visual forms like *anime* or video games are brought in as comparative material
- Collaboration with Writing Success Center to assist students with specific kinds of writing typically assigned in art history classes

Pedagogy to support retention/successful course completion

- European surveys (ARTH 105 and ARTH 106) begin with examination of the institutional structures that created the discipline and the idea of Canon. Art History is no longer something inevitable and immutable
- Emphasis on the intersections and interrelationships of cultures
- Incorporation of more works by women and people of color
- Assessment of student knowledge through various quizzing tools, since Slide Identification methods disproportionately impact students of color

- Inclusion of the ongoing dialogue between historic and contemporary artworks which often deal directly with issues of power, gender, race in all courses
- Assignments rooted in the changing understanding/contexts of historic artworks

**Feedback and Follow-up Form**

**Completed by Supervising Administrator:**

Robert J. Van Der Velde
Senior Dean, Arts & Sciences

**Date:**

May 4, 2021

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

Art History has maintained steady and increasing enrollments even while the college as a whole has experienced enrollment declines. This is attributed to a strong and effective faculty, clear enrollment planning, and course offerings that meet student needs. The curriculum is frequently reviewed, and best practices (e.g. utilizing open resources, revising course content, using writing center support) are followed to support student success.

Areas of concern, if any:

No significant concerns are raised by this analysis.

Recommendations for improvement:

As suggested above, the program continues to explore options for broadening the curriculum, and continues to seek adjunct faculty for ARTH classes beyond the traditional Western art history canon.

Anticipated Resource Needs:

| **Resource Type** | **Description of Need (Initial, Including Justification and Direct Linkage to State of the Program)** |
|---|---|
| Personnel: Faculty | ARTH continues to recruit qualified adjunct instructors. |
| Personnel: Classified | |
| Personnel: Admin/Confidential | |

| | |
|---|---|
| Instructional Equipment | |
| Instructional Technology | |
| Facilities | |
| Operating Budget | |
| Professional Development/ Training | |
| Library & Learning Materials | |