



Foothill has amazing faculty, staff, administrators, and programs. Program Review is about documenting the discussions and plans you have for sustaining and improving student success in your program. It is also about linking your plans to decisions about resource allocations. Thank you for taking the time to review your program and sharing your findings with the college community!

Program Review Committee Members for 2017-18:

- Administrators { Andrew LaManque
Paul Starer
Teresa Ong
Carolyn Holcroft
- Classified Staff { Craig Gawlick
Vacant
Vacant
Elaine Kuo (Ex Officio)
- Faculty { Bruce McLeod
K Allison Meezan;

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COMPREHENSIVE INSTRUCTIONAL PROGRAM REVIEW TEMPLATE 2017

BASIC PROGRAM INFORMATION

Department Name:

Division Name:

Please list all team members who participated in this Program Review:

Name	Department	Position
Joy Holland	Art History	Faculty

Number of Full Time Faculty: **Number of Part Time Faculty:**

Please list all existing Classified positions: *Example: Administrative Assistant I*

List all programs covered by this review* and indicate the program type:

Art History – Associate’s Degree	<input type="checkbox"/> Certificate	<input checked="" type="checkbox"/> AA / AS	<input type="checkbox"/> AD-T	<input type="checkbox"/> Pathway
Art History – Associate’s Degree for Transfer	<input type="checkbox"/> Certificate	<input checked="" type="checkbox"/> AA / AS	<input checked="" type="checkbox"/> AD-T	<input type="checkbox"/> Pathway
	<input type="checkbox"/> Certificate	<input type="checkbox"/> AA / AS	<input type="checkbox"/> AD-T	<input type="checkbox"/> Pathway
	<input type="checkbox"/> Certificate	<input type="checkbox"/> AA / AS	<input type="checkbox"/> AD-T	<input type="checkbox"/> Pathway
	<input type="checkbox"/> Certificate	<input type="checkbox"/> AA / AS	<input type="checkbox"/> AD-T	<input type="checkbox"/> Pathway

*Not sure? Check: <https://foothill.edu/programs/> and click to sort using the “Areas of study/Divisions” button
 Current pathways at Foothill College include: ESSL, NCEL, ENGL pathways (ENGL 209-110-1A; ENGL 209-1A; ENGL 1S/1T); MATH pathways (NCBS 401A/B; MATH 235-230-220-105; MATH 217-57).

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SECTION 1: PROGRAM ENROLLMENT, PRODUCTIVITY, AND COMPLETION

Data will be posted on Institutional Research’s [website](#) for all measures except non-transcriptable completion.

1A. Analysis of Transcriptable Program Completion Data: Please use your data to complete the following table.

Transcriptable Program	Five-year trend in degrees/certificates awarded	Comments
e.g. Associate Degree for Transfer	The number AD-Ts awarded has been steadily increasing each year, up to a high of 39 degrees awarded in 16-17	We are pleased to see this trend and believe it will continue as more students pursue AD-Ts
Art History – Associate’s Degree	Between 2 and 3 awarded AAs per year over the past five years	We anticipate that our Associate’s Degree may decline, as this pattern is reflected in many other departments in our Division, especially if the Transfer Degree numbers continue to rise
Art History – Associate’s Degree for Transfer	Between 1 and 2 awarded AAs for Transfer per year over the past few years (since it was created in year 2014-15)	We anticipate that our Associate’s Degree for Transfer may continue to rise, as this pattern is reflected in many other departments in our Division
Certificate of Achievement	There have been 0 (zero) Certificates of Achievement awarded over the past five years	We will research this matter further and consider dropping this CA, so long as it does not impede any students

1B. Non-Transcriptable Program Data: If your program offers any non-transcriptable programs, please complete the following table. Institutional Research does not track this data; each program is responsible for tracking its own data.

Non-Transcriptable Program	Comments	Five-year trend	Rationale for program
e.g. Certificate of Proficiency in xx	We anticipate that this trend will continue because enrollment in the core classes for this certificate is holding steady	The number of completers has remained steady at around 9 per year	This credential boosts potential for job advancement in the xx industry. We receive positive feedback from employers (link to advisory committee minutes)
N/A			

The 2017-18 College Strategic Objectives (E²SG) operationalize the college’s 3 EMP goals and include:

Equity– Develop an integrated plan; identify goals for alignment with equity, student success, and basic skills; and focus on efforts to integrate with enrollment strategies (access, retention, and persistence) to close equity gaps while increasing enrollments at the same.

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Enrollment Growth – Achieve more than 1.5% FTES growth at 500 productivity (+/- 25) with attention to integrating equity efforts related to enrollment, CTE, and Sunnyvale Center. Consider how the pathway/course sequence through your program is disseminated to students, and *education pathway.

*Education pathway is a having developed and published clear, structured academic program maps (suggested courses for each term) for all academic programs.

1C. Course Enrollment: Enrollment is a count of every student who received a final grade (A, B, C, D, F, P, NP, W) in your program's courses. It also serves as an indicator for program viability. Please use your program review data to examine your course enrollment trends and check the appropriate box below.

5-year Enrollment Trend: Increase Steady/No Change Decrease

Our college goal is to increase enrollment by 1.5% FTES this year. What steps might you take to increase the numbers of students enrolling in your courses? Steps might include cross department collaborations, actions to increase retention, service learning projects, support for student clubs, participation at recruitment events, examination of pre-requisites, review of assessment results, etc.

The art history departmental meeting participants include: adjunct professors Elizabeth Consavari, Cheyanne Cortez and Marian Berthoud; professor emeritus Robbie Reid, who teaches on Article 19; full-time professor Joy Holland; and, Fine Arts and Communications Division Dean and art history professor Simon Pennington. The above-mentioned participates also attend art department meetings.

In periodic departmental meetings, an important issue discussed about increasing course enrollment is student retention. In almost all art history courses, there have been a few students dropping the course prior to Census; however, in some art history courses there have been many students –sometimes a dozen or more students –dropping the course prior to Census. Also, an undesirably high number of students in art history courses become categorized as a W (withdraw) either by withdrawing themselves after Census or by the instructor withdrawing them after Census due to their lack of attendance and lack of participation. In ART 1 Intro to Art –which has the highest numbers, by far, in terms of course sections and students enrolled throughout the academic year –we have often 10 or 15 student withdraws in a single section. Organized meetings with art history faculty have focused on this issue in conjunction with the work of compiling the course records, which numerically indicate that certain instructors have significantly lower rates of student drops and withdraws compared to other instructors. Discussion among the art history faculty about this discrepancy has focused on what teaching and learning strategies appear to prevent student drops prior to Census and/or prevent student withdraws after Census. Departmental meetings will continue to include discussions about feasible implementation of teaching and learning strategies that help retain students in art history courses, especially fully online courses.

In terms of numbers, the art history program enrollment has declined slightly from the years 2012 to 2014 (reflecting a -22.3% drop over the past five years); however, in the most recent three years our FTES has been stable, with approximately the same number of students enrolling (around 950) per academic year. Unfortunately, also in those same most recent three years our FTES among certain targeted equity populations, including African American students, has declined as much as 50% (this is discussed more in Section 2C).

In efforts to increase the numbers of students enrolling in art history courses and to reach more diverse

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groups of students, we have participated for the past three years in the Learning Communities at Foothill College, specifically First Year Experience (FYE). Simon Pennington—who was art history faculty at the time—taught in the first cohort of 2015-2016, and then I, Joy Holland, taught the second cohort of 2016-2017 when Simon became the Dean of the Fine Arts and Communications Division. I am currently teaching the third FYE cohort for the academic year 2017-2018, which is a large and enthusiastic group of students. By participating in FYE, the art history department is able to reach wider and more diverse student populations, students who may have not otherwise enrolled in art history courses.

Also in efforts to increase the numbers of students enrolling in art history courses, several new Course Outlines of Record (CORs) for art history were written and approved by the College Curriculum Committee. One course is Contemporary Art, tentatively with emphasis on Globalism and Multiculturalism, and the other course is the History of Industrial Design, which will be promoted to target not only art and design students, but also students in STEM disciplines. These new art history courses can be taught beginning in the 2018-2019 year, and the year 2019-2020, as per the curriculum approval cycle. One of the adjunct professors, Elizabeth Consavari, is in the process also of writing a new art history COR in the History of Architecture. Another measure in terms of curriculum that is planned for the upcoming year is the re-activation of certain courses, specifically the History of Islamic Arts & Architecture and the History of African Art. One final note is that the art history professors are generally in favor of changing the course title of ART 1, which currently is “Introduction to Art”. Some students mistakenly register for this course anticipating that it will be a studio practicum in drawing, painting or sculpture. The art history faculty believes that a more accurate humanities course title would be “Introduction to Visual Culture”. However, we will certainly work with the Foothill College Articulation Officer, Bernie Day, to craft a new name that is compatible for students in their transferring of humanities courses to UC or CSU. We are furthermore making continual adjustments to the ART 1 course topics to meaningfully examine and appreciate the contributions of Latino, African American and Native American artists in the United States, looking at both historical and contemporary examples. For enhanced student engagement and, certainly, for the sake of academic accuracy, it is important that our students see themselves as part of the diverse artistic heritage of multicultural America. We hope that our efforts to improve student engagement will also improve student enrollment in upcoming years.

In the Spring of 2017, the art and art history faculty participated in the Foothill College Art Department Open House, which was held in the art studio buildings and the outdoor courtyard areas, complete with visual displays, complimentary lunch, and live demonstrations by art instructors. This event was planned to attract more students to our art programs, and by extension, our art history program. We plan to participate in the upcoming open house in Spring 2018. We also will plan to make announcements in each of our classes about the upcoming quarter’s course offerings in the art history department. It will be encouraged that all art history faculty plan to make these announcements around Weeks 9 or 10, which are concurrent with the registration periods for most students, and before the bustle of final exam week.

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1E. Productivity: Productivity is a measure of students served per full-time equivalent faculty and is a factor in program viability. Please use your program review data sheet to examine your productivity trends and check the appropriate box below.

5-year Program Productivity Trend: Increase Steady/No Change Decrease

The college productivity goal is **500 (+-25)**. There are many factors that affect productivity (i.e. seat count/facilities/accreditation restrictions, curriculum, etc.). Please discuss factors that may be affecting your program's productivity trends and any plans you have for addressing the trends, especially if they are declining.

Over the past five years the art history department productivity has moved up, with an increase of 2.4% and productivity has been consistently well above the 500 (+/-25) target.

In the art history department, there have been various discussions about what factors might affect productivity, including fewer students registering for art history courses, fewer students registering for face-to-face courses, and fewer students registering for any Foothill College courses at all.

One issue likely affecting productivity is the relatively high rates of student withdraws, as described in Section 1C. Although the withdraws do not directly decrease our productivity –the college and division receive state funds for each student still enrolled after Census, whether or not the student withdraws at a future point in time –the withdraws do indirectly decrease our productivity. This is because students who withdraw from an art history course are less likely to enroll in a future art history course. While the productivity for art history department is high, it masks the issue of student withdraw rates as described in Section 1C. Generally, a student withdraws because he/she is failing the course, but does not wish to have a D or F grade on his/her transcript, and therefore opts to withdraw instead; OR, the student has stopped coming to class and is non-responsive to instructor communications, and the instructor is forced to withdraw the student for non-participation. As mentioned above, students who withdraw from an art history course are less likely to enroll in future art history courses. This demonstrates the inherent relationship between department productivity and student withdraws. What we have addressed and will continue to address in the art history program –as discussed in Section 1C–is decreasing the number of students who become categorized as a W (withdraw) either by withdrawing themselves or by the instructor withdrawing them.

SECTION 2: COURSE COMPLETION & STUDENT ACHIEVEMENT

2A. Institutional Standard: This percentage represents the lowest course completion (success) rate deemed acceptable by the College’s accrediting body (ACCJC). The institutional standard during the year for which this program review is being written (2016-17) is **57%**.

Please check the appropriate box:

Program Level Course Completion: Above Standard At Standard Below Standard

If your program’s course completion (success) rates are below the institutional standard (see above), please discuss your program objectives aimed at addressing this.

In review of the most recent five academic years, from 2012-2013 until 2016-2017, our course completion and course success rates in art history have been steady, between 65% and 70%, which is above the Foothill College Institutional Standard. These above-standard rates of course success and course completion are due, in no small part, to the efforts of Robbie Reid and Simon Pennington, both of whom were teaching full-time in art history until 2014 and 2016, respectively. However, with the changes occurring in our art history program in terms of faculty, we have begun to re-focus on numerous important issues related to course success, one of which is closing the achievement gaps among our different student populations.

In attendance to the art history departmental discussions of these issues are: adjunct professors Elizabeth Consavari, Cheyanne Cortez and Marian Berthoud; professor emeritus Robbie Reid, who teaches on Article 19; full-time professor Joy Holland; and, Fine Arts and Communications Division Dean and art history professor Simon Pennington. We have made efforts through our departmental meetings to evaluate areas needing improvement in terms of course success rates. A central feature of the art history department mission for student course success is, and will continue to be, closing the achievement gaps which have been persistent over the past five years among our targeted equity populations, notably the gap between our African-American and Caucasian students, and the gap between our Latino and Caucasian students. These gaps are, in general, more pronounced in the fully online course sections and –as discussed in Section 2C –the fully online courses have disproportionately impacted our students in targeted equity populations. We all recognize the importance offering additional support and concern to students in our targeted equity groups. With this in mind, it was recently proposed that art history professors increase their communications with enrolled students by diligently targeting those who are non-participatory, and more specifically, those who are non-participatory for a period of 6 days or more. The 6-day time frame was proposed because of the Mon/Wed, Tue/Thurs weekly cycle of courses, and that waiting any longer to contact a non-participatory student would probably result in his/her absence from another day of instruction and falling further behind. “Non-participatory” can be defined as absent from class, non-communicative with the instructor, and/or not submitting assigned work. “Contacting a student” can be defined as using email, Canvas messaging, telephone and/or faculty office meeting to somehow connect with the student and confirm that the student knows of the instructor’s concern and willingness to help him/her succeed in the course and move one step closer to achieving a transfer degree to a CSU or UC school. As instructors, we all know that students who are non-participatory are at risk of failing the course, especially in fully online courses. Beyond a certain number of days in which a student is non-participatory, he/she cannot recover and will probably fail the course or be withdrawn. Some of this approach is informed by the art history department’s involvement in the Learning Communities at

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Foothill College, especially the First Year Experience (FYE). In the FYE program, we have contributed to regular case management meetings during the academic year, in which we monitor and reach out to any student in a timely manner (via phone and email) if he/she is absent or misses assignments. Certainly, this is a complex issue, which we all know cannot be addressed by any one solution, approach or strategy. The point is, that by making additional efforts to keep alert to any non-participatory students and to reach out to such students in a timely manner, we can encourage them not to give up and we can guide them towards successful completion of a course, which, in turn, helps us to further close the achievement gaps in our targeted student populations.

Another aspect of student success, which remains part of our on-going departmental discussions, is instructor assessment and feedback. Assessments of student work and feedback comments enable and motivate students to improve in the given time frame of the course. This includes the use of learning-centered rubrics, which can assess information literacy, written communication, and content organization, among other skills relevant to art history courses. With assessment and feedback, students who may have performed below expectations at the beginning of the term often perform at or above expectations by the end of the term. It is precisely this growth and improvement which helps motivate students to be successful in a course and complete the course successfully. One nearly constant impediment to the effectiveness of rubrics, assessment and feedback, however, is non-participation: students who do not participate, that is, do not submit the assignment cannot be assessed and therefore, cannot receive feedback in order to improve. Such students are also less prepared to be successful in the next assignment. As experienced instructors, we all understand that non-participation adversely affects student assessment and feedback. This provides additional justification for keeping alert to any non-participatory students and to reach out to such students in a timely manner. Learning-centered rubrics and effective assessment remain all the while essential. Like in the previous paragraph, this is a complex issue, which we all know cannot be addressed by any one solution, approach or strategy. Let it be on the record, however, that art history faculty are encouraged to incorporate relevant assessments from the Value Rubric of the Association of American Colleges and Universities (AACU), which, since its first publication a number of years ago, has been an excellent guide on improving student success by use of effective rubrics. Copies of the AACU Value Rubric have been obtained, thanks to Dean Simon Pennington, to provide to art history faculty. Future departmental meetings on the topic of instructor assessment, feedback, and student success will include discussions of the Value Rubric.

Another serious challenge in increasing student success is related to the fully online course offerings in our department, which is also discussed in Section 2C in relation to student equity achievement discrepancies. The central mission of our online courses is to provide education and training that would be otherwise inaccessible to certain students –due to housing inequalities, physical disability, full-time employment, etc., which prevent attending traditional classes on campus –and yet, the online courses have disproportionately impacted our students, especially students in our targeted equity groups. The art history department courses are marked by a consistently lower rate of student success in the fully online sections, when compared to student success in the face-to-face sections (the latter of which are actually hybrid, as all our face-to-face sections also include weekly online learning portions). To help improve our student success rates in fully online courses, we will seek additional opportunities work and train with the California Online Education Initiative (OEI), in order to grow as online educators and be more prepared to address student success in our fully online courses. The art history professors have participated and will continue to participate in the peer review processes conducted by the division and offered through the Foothill College Office of Online Instruction. To provide a specific example: as an individual art history professor, I put forth concerted efforts to improve student retention and

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success in my fully online course sections of ART 1. These efforts included: revising the course after a total of six faculty reviews and study of various online education resources; working with the California Online Education Initiative (OEI) in order to conduct a self-evaluation and begin the peer review process; meeting throughout the year with Judy Baker, Paula Schales and Heather Garcia in the Foothill College Online Instruction office; and, learning advanced applications in Canvas to better engage students and make use of online groups and online collaborations. As a result of these efforts, student retention post-Census in my most recent fully online section of ART 1 (six-week term Summer '17) was significantly higher – a 26% increase –compared to the previous year’s fully online section of the same course and same quarter (six-week term Summer '16). Improving the retention in this course subsequently led to a higher number of students –a total of 8 more students or a 24% increase –who were able to successfully complete the course, earning a grade of C or higher. This is just one of many examples showing how the art history faculty are dedicated to maintaining a regular on-going process of evaluation and peer-review in our fully online course sections. We are also dedicated to making improvements to our fully online courses under the guidance of the Foothill College Office of Online Instruction and the California Community College (CCC) Online Education Initiative (OEI). These topics are discussed in further detail in Section 2C

2B. Institutional Effectiveness (IEPI) Goal: This percentage represents an aspirational goal for course completion (success) rates; all programs should strive to reach/surpass this goal. The IEPI goal for which this program review is being written (2016-17) is **77%**.

Please check the appropriate box:

Program Level Course Completion: Above Goal At Goal Below Goal

If your program’s course completion (success) rate is **ABOVE** the IEPI goal, please share your thoughts about why/how this is so (we hope to learn from your effective practices!).

Over the past five years, our course completion / course success rates have been steady, between 65% and 70%, which is slightly below the Foothill College Institutional Effectiveness (IEPI) Goal.

As noted above, we are aware of the art history program’s high rate of student withdrawals, and we are working diligently to increase retention and student success, as discussed in Sections 1C, 1E, 2A and 2C.

2C. Course Success Demographics: Please examine the “Disproportionate Impact data by year” shared with your department and discuss actions you are taking, or plan to take, to address any achievement disparities identified in your program. If you are uncertain about actions faculty can take, please take a look at Appendix A.

In regards to the Program Review “Disproportionate Impact Data by Year” for the past five academic years, the art history department has the following remarks:

For African American students, unfortunately, the actual enrollment has significantly declined over the past five years; in fact, the decline in total enrollment of African American students dropped more than 50% in the 2014-2015 academic year –from 116 students down to 52 students –and has continued at this rate in all subsequent academic years. In regards to course completion and course success, unfortunately the rates among African

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American students have been below the institutional standard for the past five years, with modest gains and losses ranging from 47% course success to 33% course success. These course success rates among African American students are not only below the institutional standard, they are also significantly below the course success rates of our Caucasian students and Asian students, rates which have ranged from 76% to 69% over the past five academic years. The most recent academic year 2016-2017 saw a 5% decline in course success rates among African American students. The art and art history faculty are very much aware of these achievement gaps, and we have during combined departmental meetings agreed upon the need for additional guidance as well as changes to our teaching and learning practices in order to better address them. Among the art department and art history program faculty, it is generally agreed that certain curriculum changes may attract more African-American students, which in turn may help encourage more student success in this target equity group. These curriculum changes include: the re-activation of the History of African Art course, as explained in Section 1C; and, the written completion and approval of the new course Contemporary Art, tentatively with emphasis on Globalism and Multiculturalism, as explained in Section 1C. Another means better serving African American and African students in our program is by participating in Foothill College Learning Communities, specifically, the First Year Experience (FYE) program, which provides on-going academic support to the African-American students in its cohorts.

In the art department and art history program, we are aware of the achievement gaps in our Latino/Latina student populations, as well as certain financial, familial, and legal matters that may be adversely affecting these students' abilities to succeed in academic courses. In the most recent academic years, we have taken a firm position in supporting and advocating for Latino students who might be protected by the Deferred Action for Childhood Arrivals (DACA) immigration policy, which has given thousands of young people access to higher education, work permits and relief from deportation, as well as Latino students who may be DREAMers, arriving to the United States as minors and seeking protection under the proposed DREAM act legislation. As part of the Foothill College commitment to educating and empowering all students regardless of their immigration status, the art and art history faculty fully support our undocumented community and our status as a Safe Campus. One of the most recent and most visible testaments of our support is the DREAMers mural on the exterior wall of the 1600 building at Foothill College, completed in the Fall 2016 quarter, under the instruction of art professor Hilary Gomes and led by a Foothill College alumnus Oscar Lopez Guerrero, who immigrated from Mexico. We aim to create an inclusive learning community for all students, regardless of their country of origin, national identity, immigration status, or legal status. We are aware that, in the aftermath of the recent presidential elections and the 2017 proposed executive action of Donald Trump to repeal DACA, individuals burdened with stress and fear of deportation included some Latino students and their families. Such stress and/or associated perceptions of marginalization and exclusion have become, for some Latino students, other additional factors adversely contributing to their abilities to succeed in academic courses. As faculty in the art history program, we are aware of these challenges and we have taken action to address the achievement gaps and inequities within our Latino student populations by: participating in Foothill College Learning Communities, specifically, the First Year Experience (FYE) program, which provides consistent academic support to a high number of Latino students; attending professional development workshops, applied equity workshops, and student panel discussions, all of which offer guidance related to equity and improving student success; and, working with our Extended Opportunity Programs and Services (EOPS) students, some of whom are Latino/Latina, and coordinating with their respective counselors, to ensure that all available resources are procured and utilized. In addition to our participation in the annual FYE end-of-year celebrations, at least one professor from the art history department has been present and participant during the most recent years' EOPS graduation ceremonies.

For Filipino/Filipina students, unfortunately, both enrollment and student success has declined. The exception to the enrollment trend would be the most recent academic year, 2016-2017, which actually saw a 17%

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increase; however, that climb in enrollment coincided with the lowest rate of student success in a series of declines going back four academic years. In the 2013-2014 academic year, our 65% Filipino student success rate was above the institutional standard and on par with our overall student success rate. This has been followed by decline, with the Filipino student success rate declining to 52% in the most recent academic year, 2016-2017. The success rates for our Filipino students over the past five years –while in most years above the institutional standard –are nevertheless all moderately to significantly below the course success rates of our Caucasian students and Asian students, which have ranged from 76% to 69% over the past five academic years. Another targeted equity group of concern is our Pacific Islander student population, which has maintained stable –though small –enrollment numbers. This group has seen the most sporadic fluctuations in rates of student success. The only year in which our Pacific Islander student group achieved success above the institutional standard was the 2015-2016 year at a 59% rate; however, the preceding and following years saw 27% and 39% rates of student success, respectively. Compared to our other student populations, we have a small number of Pacific Islanders, so it is more difficult to identify reoccurring factors that may adversely affect students' academic performance. The same could be said about our Filipino student populations. What we have done, regardless, and as indicated in Section 2A, is establish as a central feature of the art history program mission the goal of closing the student achievement gaps that have persisted over the past five years. We are participating in the Foothill College Learning Communities to provide academic support to a higher number of students in our targeted groups; we are attending professional development workshops, applied equity workshops, and student panel discussions, all of which offer guidance related to equity and improving student success in our targeted groups; we are working with our Extended Opportunity Programs and Services (EOPS) students and counselors, also to provide academic support to a high number of students in our targeted groups; and, finally, we are focused on making improvements to our rates of student success in the fully online courses, which are disproportionately impacting our students in targeted equity groups.

As discussed in Section 2A, the fully online courses are a serious challenge in our efforts to improve student success among targeted equity groups. The art history department courses are marked by a consistently lower rate of student success in the fully online sections, when compared to student success in the face-to-face sections. In regards to fully online courses, which have consistently and disproportionately impacted our students in targeted equity groups, the art history department has the following remarks:

The success rates among African American students in fully online courses have remained consistently low and demonstrate significant achievement discrepancies. Success rates among African American students in fully online courses was at its highest point back in the 2012-2013 academic year and yet, at a 43% success rate, was still 14% below the institutional standard and 29% below the success rate of Caucasian students in fully online courses in that same year. After a major decline down to 27% in both subsequent 2013-2014 and 2014-2015 years, the more recent academic years 2015-2016 and 2016-2017 have seen the success rates among African American students in fully online courses modestly increase to the current rate of 39%, which is still 18% below the institutional standard and more than 30% below the success rates of Caucasian students and Asian students in that same year.

The success rates among Latino/Latina students in fully online courses have remained consistently below the institutional standard and demonstrate significant achievement discrepancies. Over the past five years, the Latino student success rates in fully online courses have ranged from 51% to 57% with an average 54% rate, all of which is below the institutional standard (excepting the 2015-2016 academic year) and as much as 20% below the rates of success for Caucasian and Asian students in the fully online courses. In short, the success rates among Latino/Latina students in fully online courses have remained consistent over the past five years –not at a desirably level of consistency, but at a level below institutional standard.

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To reiterate, the fully online courses have disproportionately impacted our students in targeted equity populations, and the art history professors in our program are increasingly aware of the achievement gaps in the online learning environment. To help improve our student success rates in fully online courses, the art history professors have participated and will continue to participate in the peer review processes conducted by the division and offered through the Foothill College Office of Online Instruction, included review processes for accessibility with ADA compliance. Looking ahead, we will seek additional opportunities work and train with the California Online Education Initiative (OEI), in order to grow as online educators and be more prepared to address student success in our fully online courses. In addition to use of the Value Rubric of the Association of American Colleges and Universities (AACU), as described in Section 2A and functional for all courses, the art history faculty who teach specifically fully online courses are also encouraged to complete training for and implementation of the Course Design Rubric. The Course Design Rubric contains the online learning course standards developed and adopted by the California Community Colleges (CCC) Online Education Initiative (OEI). The Course Design Rubric was created to establish standards for online course design, online interaction and collaboration with students, assessment, learner support, and accessibility in order to ensure a high quality online learning environment that promotes student success in a fully online course. The Course Design Rubric was developed by the OEI team under the guidance of @ONE, which is comprised of the CCC Distance Education Coordinator's group, the Academic Senate for California Community Colleges (ASCCC), and the CCC Chancellor's office (CCCCO), along with a variety of other local college and nationally established standards. The art history faculty who teach specifically fully online courses are encouraged to complete training for and implementation of the Course Design Rubric, as it can significantly improve student success rates, including among targeted equity student populations. Art history faculty who teach specifically fully online courses are encouraged to complete training for and implementation of the Course Design Rubric also because there is incentive for professional development and employment opportunities: instructors use the Course Design Rubric as part of their submission for inclusion in the Course Exchange, which will enable them to teach (remotely) their online course at any CCC.

We have a long road ahead of us in terms of achieving student equity in the online learning environment. Working together and maintaining a regular on-going process of evaluation and peer-review, the art history faculty will continue to focus on closing the achievement gaps persistent in our targeted student populations, including African-American and Latino, in the fully online courses. We know how important this is, not just for student equity, but for the future of the college, as more and more students look to online course offerings to complete their transfer degree requirements.

Be sure to include the resources you need to implement or sustain your action plans in Section 3.

2E. Faculty Discussion: Course-Level Outcomes: Please share examples of how assessment and reflection of course-level Student Learning Outcomes (CL-SLOs) has led to changes in curriculum or teaching.

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2E. Faculty Discussion: Program-Level Outcomes: Please provide examples of what is being done at the program-level to assist students in achieving your Program-Level Learning Outcomes, degree/certificate completion, and/or transferring to a four-year institution (e.g. review of progress through the program, “career days”/open houses, mentoring, education pathways (clear, structured academic program maps (suggested courses for each term) for all academic programs), etc.). If your program has other program-level outcomes assessments (beyond SLOs and labor market data), discuss how that information has been used to make program changes and/or improvements.

In terms of faculty discussion of program-level outcomes, the art history department has prioritized assisting students in completion of certificates and associates degrees for transfer (ADT). We acknowledge that over the past five years, only a very small numbers of students have participated in or completed our ADT, mainly because the majority of our students enroll in art history courses as either as part of their humanities general education or as requirements for their visual arts or design degree.

We have taken several steps to help increase the number of students with art history as a declared major/discipline and the number of students completing our ADT. Firstly, in collaboration with the art department faculty (including full-time professors Hilary Gomes and Andy Ruble), we have created a two-year schedule of all required and supporting courses for the ADT in art history, as well as the ADT in art. Secondly, we have issued to the counseling department –sent by Dean Simon Pennington –an art history degree plan with 2-year schedule for potential art history majors, so as to create a road map for students in completing the ADT requirements. In terms of other efforts to help increase the number of students with art history as a declared major and the number of students completing our ADT, we have participated in the Art Open House in Spring 2017, as mentioned in Section 1C, and we will participate again in subsequent similar events. Another approach recently suggested to our department and in the process of being evaluated, is targeting ART 1 students (the largest demographic in our program, by far, in terms of enrollment and sections taught) and giving in-class presentations about career opportunities in art history, about which often students have no prior knowledge.

As we hope the number of students with the ADT in art history will increase, one of our other priorities will continue to be –especially with the on-going changes to faculty –consistently evaluating the achievement of students at the art history program level outcomes (PLOs). Through departmental meetings, on-going discussions, and compiling assessment data from the art history faculty, we have attempted to maintain consistency and high standards in our first PLO, which is absolutely essential for an ADT in art history and for any student entering into an academic degree program in art history: collecting and assessing peer-reviewed historical sources, both primary and secondary, and successfully analyze and interpret that information in a scholarly paper written with proper uniform citation. As faculty, we agree that one of the most lacking core competencies among our students is the skill of academic writing, the definition of which varies from one professor to the next, but is defined here as writing with clarity, organization, mindfulness of a reading audience, and demonstrative understanding and analysis based upon use of evidence. In keeping with our first PLO, in the art history courses for intended majors, including the ART 2A, 2B and 2C series, ART 2F, and ART 3, we have featured as part of the course expectations and assessments the students’ completion of a research paper written with proper uniform citation. The use of scaffolding is critical –including a research and bibliography phase, followed by an outline, followed by a rough draft, followed by a final paper –otherwise the students will neither benefit from instructor feedback nor improve in their ability to manage and write a research paper. Future departmental discussions about our PLOs in art history will direct attention towards the on-going reviews of any teaching and learning issues raised by any of the faculty; the renewed emphasis of scaffolding as it relates to this PLO; and, as noted in Section 2A, discussion of sections of the Value

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Rubric of the Association of American Colleges and Universities (AACU) as applicable to this PLO. What is and will be part of our on-going faculty discussions are the PLOs in relation to maintaining the most applicable teaching and learning activities, assessments and feedback procedures in our course offerings.

**Please attach Course and Program-Level Outcomes (Four Column Report from TracDat).
Contact the Office of Instruction if you need help.**

**If your department has a Workforce/CTE program, please complete Section 2F.
If your department does not have a Workforce/CTE program, please skip to Section 3.**

2F. Workforce/CTE Programs: Refer to the program review [website](#) for labor market data.

What is the regional five-year projected occupational growth for your program?

What is being done at the program-level to meet/adjust to the projected labor market changes?

What is being done at the program-level to assist students with job placement and workforce preparedness?

Be sure to include the resources you need to implement or sustain your action plans in Section 3.

SECTION 3: SUMMARY OF PROGRAM OBJECTIVES & RESOURCE REQUESTS

3A. Past Program Objectives: Please list program objectives (not resource requests) from past program reviews and provide an update by checking the appropriate status box.

Increasing student enrollment	Year:	<input type="checkbox"/> Completed	<input checked="" type="checkbox"/> Ongoing	<input type="checkbox"/> No Longer a Goal
Improving student retention	Year:	<input type="checkbox"/> Completed	<input checked="" type="checkbox"/> Ongoing	<input type="checkbox"/> No Longer a Goal
Addressing student equity: closing the achievement gaps persistent in targeted student populations, including African- American and Latino	Year:	<input type="checkbox"/> Completed	<input checked="" type="checkbox"/> Ongoing	<input type="checkbox"/> No Longer a Goal
Attracting a more diverse student population to our program	Year:	<input type="checkbox"/> Completed	<input checked="" type="checkbox"/> Ongoing	<input type="checkbox"/> No Longer a Goal
Hiring a second full-time art history instructor, to replace Simon Pennington who became Division Dean	Year:	<input type="checkbox"/> Completed	<input type="checkbox"/> Ongoing	<input checked="" type="checkbox"/> No Longer a Goal

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Please comment on any challenges or obstacles with ongoing past objectives.

Please provide rationale behind any objectives that are no longer a priority for the program.

Hiring a second full-time art history instructor, to replace Simon Pennington who became Division Dean, is no longer a goal because it simply is not going to happen; this was confirmed by the dean himself as recently as October 2017. There is not sufficient funding, and the priority for hiring new full-time faculty will go to other departments in greater need.

3B. Current Program Objectives and Resource Requests: Please list all new and ongoing program objectives based on discussion in Sections 1 and 2, including your objectives to eliminate any achievement disparities in course success for student subgroups (Section 2A). If additional resources are needed, indicate them in the table below. Refer to the Operations Planning Committee (OPC) [website](#) for rubrics and resource allocation information.

Resource Request	Program Objective	Implementation Timeline	Progress Measures	Resource Type Requested*	Estimated cost
	<i>Example: Offer 2 New Courses to Meet Demand</i>	<i>Winter 2016 Term</i>	<i>Course Enrollment</i>		

*Resource type should indicate one of the following: One-time B-budget; Ongoing B-budget augmentation; Facilities/Equipment; New faculty/staff.

3C. Faculty/Staff Position Requests: Please describe the rationale for any new faculty or staff positions your program is requesting:

3D. Unbudgeted Reassigned Time: Please list and provide rationale for requested reassign time.

3E. Please review any resource requests granted over the last five years and whether it facilitated student success.

The resource requests granted over the last five years included an advanced digital audio-visual projector and system in classroom 1501, which has greatly improved the functionality in terms of delivering course content; the use of this new audio-visual system has contributed to student success

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not only in the art history courses, but has supported other programs and learning communities. For example, classroom 1501 has been used for the FYE program end-of-year celebration, faculty and artist public lectures, student panels, and the annual art department student award ceremony.

SECTION 4: PROGRAM SUMMARY

4A. Prior Feedback: Address the concerns or recommendations made in prior program review cycles, including any feedback from the Dean/VP, Program Review Committee (PRC), etc.

Concern/Recommendation	Comments

4B. Summary: What else would you like to highlight about your program (e.g. innovative initiatives, collaborations, community service/outreach projects, etc.)?

I have already had the chance to write in the above sections about our department’s many activities, including the FYE Learning Community, the Art Open House, etc. The only item that I have yet to mention is that I am one of the Foothill faculty team members leading the 2nd Annual Business Innovation Challenge. Business Innovation Challenge provides students the instruction, guidance and support to develop business ideas into viable business models, which students will present or “pitch” to a panel of judges. The focus the 2018 Business Innovation Challenge is service leadership, and specifically projects to serve the Foothill College campus community. The 2018 Business Innovation Challenge is one of the #60for60 Service Leadership Projects at Foothill College.

SECTION 6: FEEDBACK AND FOLLOW-UP

This section is for the Dean/Supervising Administrator to provide feedback.

6A. Strengths and successes of the program as evidenced by the data and analysis:

The Art History department should be commended for maintaining solid enrollment numbers and increasing productivity at a time when the college, as a whole, is struggling. The department has been through quite a few changes recently with the loss of two full-time faculty (one to retirement in 2014 and one moving to administration in 2016) and this makes the stable numbers even more noteworthy. The faculty do meet on a regular basis and they have introduced a Design History class (ART 76) to support the Industrial Design courses.

6B. Areas of concern, if any:

The most obvious area for concern is the decline in success rates from 2015/16. There had been a slow, but sure, improvement in success rates from 2012 to 2016, but success rates for all students dropped in 2016/17 and the gap between underrepresented students and the balance of the population remained at 15 percentage points. This is where the art history department needs to focus its efforts. The department should implement a plan to raise overall success rates by five percentage points between 2018 and 2019 and also, at minimum, close the achievement gap by a further five points as well. Another concern is the number of withdrawals (up from 2015/16). Mixing learning modalities (see below) might address this drop rate.

I will assess success rates in 2018 and will recommend an early Comprehensive PR in 2019 if there is no improvement (I will internally flag this as a yellow for 2018/19).

6C. Recommendations for improvement:

1. ART 1 (10 sections online each year- three F2F) should be renamed to properly reflect the multi-cultural nature of the curriculum (Introduction to World Art Studies, etc.). Faculty teaching ART 1 online should work together to try and standardize assessment approaches (as much as possible) and content delivery.
2. Online courses should use the functionality afforded by the Canvas LMS to vary methods of assessment to allow students with different learning styles to flourish.
3. ART 2F (Asian Art) and Art 2G (Islamic Art) should be taught online to broaden the scope for courses offered each year and ART 2J (American Art) should be renamed as well to attract more students.
4. The department website needs to be updated and should include announcements for upcoming events, art exhibits, and on-campus art projects.
5. The faculty should meet to agree on a department-standard approach to assessment in all online classes emphasizing mixed assessments (writing, blogging, discussions, voice discussions).
6. The ART 2A, 2B, 2C F2F sections have experienced a rapid decline in enrollment over the last year. This should be discussed by the department and strategies implemented to reverse this decline.

6D. Recommended Next Steps:

- Proceed as Planned on Program Review Schedule
 Further Review / Out-of-Cycle In-Depth Review

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This section is for the Vice President/President to provide feedback.

6E. Strengths and successes of the program as evidenced by the data and analysis:

6F. Areas of concern, if any:

6G. Recommendations for improvement:

6H. Recommended Next Steps:

- Proceed as Planned on Program Review Schedule
- Further Review / Out-of-Cycle In-Depth Review

Upon completion of Section 6, the Program Review document should be returned to department faculty/staff for review, then submitted to the Office of Instruction and Institutional Research for public posting. Please refer to the Program Review timeline.