

El Camino Community College

PROGRAM REVIEW 2021

DIVISION of BEHAVIORAL AND SOCIAL SCIENCES

ART HISTORY



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SECTION 1

Overview of the Program

- A) Provide a brief narrative description of the current program, including the program's mission statement and the students it serves. Also include in this section any program highlights and/or accomplishments, as well as the most critical needs of the program.**

Overview: The Art History Program at El Camino College has a long history as one program of many in the Art Department of the Fine Arts Division. Coursework that eventually fell under the direction of Art History faculty originated in 1968 with the creation of the Art 1 course, originally a hybrid studio and history course intended as an introduction to the visual arts for recruitment into the studio arts programs. Art 1 was later revised for transferability and labeled as an art appreciation course, and has evolved over time to meet the academic criteria of students transferring into university art history and visual culture programs as well as the needs of general education students. Art 1 is now Art History (AHIS) 101 – Art and Visual Culture: A Global Perspective and is a multi-section course offered year round that has served roughly 5400 students over the last four years. Also of note is that the revision of the title of the course in 2014 to “Art and Visual Culture” reflects a broader trend in art history to be more inclusive of multiple forms of material culture not limited to traditional definitions of “fine” art.

As of 2012, the 9th edition of Minimum Qualifications for Faculty and Administrators in California Community Colleges established Art History as a new discipline category. As a result of this change, the art history faculty recommended that all art history courses be revised to reflect Art History as the appropriate discipline. The change of discipline from Art to Art History was completed during the 2015-2016 academic year. Going forward, the department would like to use “Art History & Visual Culture” as its title in keeping with the direction of the goals of the department and the expansion of the discipline at large.

The most recent step in the evolution of the art history program is the initiative of the program to become its own department, separate from studio art. This move is reflective of the changes within the discipline, as noted above, as well as campus initiatives of meta-majors and has also included a relocation to the Division of Behavioral and Social Sciences commencing fall semester of 2020.

The new Art History Department has three full-time and seven dedicated part-time faculty members. Faculty have been involved in a variety of programs and initiatives across campus ranging from union work and Academic Senate to various equity initiatives. Two part-time faculty members have invested considerable time commitments to these initiatives. Overall, the department operates in a cohesive and collaborative way for the benefit of students.

Highlights: Besides serving a large number of general education students, art history majors have gone on to study at UC Berkeley, UCLA, and CSULB most commonly within art history, visual culture, and museum studies programs. Many have served internships and/or employment at the Getty Center, the Getty Villa, Fowler Museum, Hammer Museum, and Los Angeles County Museum of Art. Former students have received degrees in Art History,

Visual Culture, Anthropology, and Egyptology. Some who have completed their four-year programs have moved on to graduate programs at Hunter College, Duke University, The Courtauld Institute in London, and UCLA. Some have published in academic journals and have become art history professors, such as one at the University of New Mexico, for example.

Faculty also have a strong relationship with the Art Gallery on campus. Our students use the space for close viewing and analysis of artworks necessary to become visually proficient and to complete course material. Faculty have participated in gallery exhibitions and collaborated with artists to present supplemental programming associated with the gallery.

Needs: The Art History Program has few needs, but those needed are vital to student learning and success. Needs include lecture rooms that are adequately darkened for optimal viewing, and yet have downlights that allow students to see their notes and exams. There is ongoing need for up-to-date technology in the form of smart stations and projectors that tend to distort images when they age. Image quality is important to conveying information clearly and helping students to see things in sufficient detail. Because technology is so important, having dedicated tech support would facilitate troubleshooting and allow faculty to resume teaching in a timely manner. Ideally, students would have access to digital screens in the classroom, such as chromebooks or tablets with reliable high speed internet access to work hands-on to sharpen visual and informational literacy skills. Providing access to technology within the learning environment would allow for a greater focus on developing the skills of communication of visual literacy through production of visual materials and thereby better prepare students for a broader range of professional careers.

Students would also benefit from extended support in writing and tutoring. We have a good relationship with the Learning Resource Center and have usually been able to fill a tutor position through them. Having consistency in that area is a concern, as many tutors are current advanced students, but we lose their help when they matriculate to new institutions. The myPath program “PASS” (Peer Assisted Study Sessions) is another valuable resource for supporting student learning, however, there is a similar situation with high turnover of mentors as students transfer out. Furthermore, while we use the Writing Center on campus and students who do use it often report a positive experience, we cannot help but feel that an extended assistance more specific to academic writing in the field of art history, or related fields within the meta-major, would be most beneficial to students who are establishing writing practices that should be in place before transfer and to help them progress as they leave El Camino College. We would like to develop a position for peer mentoring in a more permanent capacity; that is, a paid position that would encourage ECC Alumni to continue on as employees after transfer which the myPath model currently does not offer. We will refer to this position as a Learning Facilitator and the position as Instructional Mentorship for the purpose of this document.

The departure from the Fine Arts to BSS Division of course requires that all forms of information about our department be updated, moved, or altered in some way. While we understand that this is not a simple and quick process, there are many outstanding and incomplete discrepancies that could impact students’ impression of our program. Our web presence, including but not limited to, the BSS Division homepage and all related links to Art

History information remain incomplete. These are a primary concern because they can be “first contact” for any prospective students. We need all links to be active and would like to add information and images to better promote our program offerings and our relationship to the meta-major. It is imperative to reform the image of Art History from an “art class” to an academic discipline in the Behavioral and Social Sciences.

B) Describe the degrees and/or certificates offered by the program.

Currently there are two degrees – a 26-27 unit Associate of Arts in Art with an Art History Option and the 18 unit Transfer Associate of Arts degree in Art History. With the departmental change there is a need to update the language of each degree. In addition, different art history courses serve students campus wide as general education credit for the AA degree for transfer, and those seeking AA degrees with majors in Liberal Studies (Elementary Teaching), Ethnic Studies, Japanese, and Spanish. Due to the popularity of the transfer degree, few students are currently choosing the AA degree option. Therefore, the AA will be inactivated to streamline and clarify the degree path for majors.

C) Explain how the program fulfills the college’s mission and aligns with the strategic initiatives.

The mission of El Camino College is to make a positive difference in people’s lives by providing a comprehensive educational program and services that promote student learning and success in collaboration with our diverse communities.

The art history program’s mission is to prepare its majors and general education students for transfer to university by teaching visual and informational literacy with emphasis on analytical thinking and various methods of research and writing. The goal is to teach our students to be critical observers with an awareness of the impact of historical ideologies and philosophical perspectives on material culture.

STRATEGIC INITIATIVES

1. Student Learning:

The Art History Department is committed to all facets of student learning as evidenced by consistent participation with student success and support programs (SI 2) and longtime efforts at being prepared to teach different types of learners from diverse backgrounds as in our revision of AHIS 101 to “A Global Perspective” to reject the Eurocentric perspective in the curriculum.

Art history faculty consistently participate in professional learning opportunities to engage with pedagogical issues, collaborate and develop strategies to enhance and support student learning.

Professional learning events include:

College Art Association Annual Conference. All full time faculty regularly attend this conference to maintain up-to-date knowledge and practice in the discipline.

Scholarship of Teaching and Learning (SoTL) un-conference (2018). Both full-time and adjunct faculty actively participated resulting in collaborations in assignment design.

Scholarly Institute for Teaching Excellence/SITE (2019-20) at ECC. Emphasis on culturally responsive pedagogy and equity strategies.

Faculty Online Initiative Grant/FOIG (2020). Collaboration between art history faculty with a librarian to develop course resources and assignment design templates. One faculty also collaborated with another FOIG cohort comprised of English faculty, a group project born in SITE Faculty Learning Community, to produce a course for faculty on culturally relevant, anti-racist, and trauma aware pedagogy subsequently used as a professional development course in fall 2020.

USC Rossier Center for Urban Education Equity Minded Teaching Institute (2019) - a two-day institute of workshops to overcome obstacles posed by whiteness and racial literacy.

Goals to increase student learning

1. **Instructional design:** work with Instructional Designer to (a) refine existing course designs, especially Canvas course shells, and (b) develop course design templates based on best practices, especially for incorporation of student support services; (c) incorporate templates across the curriculum in our department.
 2. **Instructional Mentorship:** create a pipeline for recruiting and training tutors (LRC) and peer-mentors (myPath) with the aim of providing continuity in peer support systems; at the same time, this provides professional development for students for future employment. By having a permanent position within the department, an alumnus has the opportunity to build their own experience and expertise for instruction by mentoring student-mentors and “passing it forward” so that when they do move on to a professional career, there are more alumni to draw from for the position. This would be a professional development feature for building our students’ career pathways.
- 2. Student Success and Support:**
Faculty are receptive and responsive to data regarding equity and achievement gaps and strive to close those gaps through any number of means including creative pedagogy, campus equity initiatives and maintaining a culturally diverse curriculum. In this initiative, the following actions have been taken.

Active participation in special programs that provide dedicated counseling and support including First Year Experience (FYE), Honors Transfer Program (HTP), Puente, and more recently MyPath — a course program in the BSS/SEA Pathway which is designed to facilitate the academic and college success of Southbay Promise Students by integrating Behavioral and Social Science curriculum, student equity and student services in courses that are designated MyPATH. The MyPATH designation means that faculty teaching these courses have received equity-minded and culturally responsive training through the Student Equity and Achievement Program. We currently have one full-time and one adjunct faculty with MyPath sections. Participation in the MyPath program preceded the department’s move to BSS.

ZTC & OER: Department wide efforts for adoption of Open Education Resources (OER) to maintain Zero Textbook Cost (ZTC) courses prior to state initiatives and knowledge of this terminology. As a department we were keenly aware of and in opposition to the prohibitive costs of art history textbooks. After many years of working with various publishing house representatives negotiating costs and switching texts, we have opted instead to use open access texts through the Internet Archive, for example.

Goals to increase success and support

1. **Work with Project Success**: expand our support network to better serve Black students.
 2. **MyPath**: increase the number MyPath sections: this requires faculty to learn and adopt culturally responsive pedagogical practices.
 3. **ZTC degree pathway**: Work toward 100% ZTC course pathway and creation of a ZTC degree.
3. **Collaboration:**
Ongoing collaborations.
Student success for all hinges on collaboration with the different programs and service areas on campus. Faculty in art history work diligently with campus support services such as the SRC to ensure appropriate needs be met, and the LRC to support learning. Faculty are involved in special programs such as the Honors Transfer Program and First Year Experience, as outlined above; programs built on collaboration amongst faculty and with counseling staff. Our faculty also have a long history of campus club involvement, serving as advisors for the Zine Club, Study Abroad Club, and the Muslim Student Association among others. Another essential collaboration is with the art gallery on campus which serves students by making an experience with art objects accessible and promotes equity in arts education.

Short term collaborations.

As described in Initiative 1 above, SITE & FOIG are outstanding examples of collaboration amongst faculty of different disciplines with support services staff to develop new and improved approaches to supporting students in all ways possible. Likewise, the committee work that our faculty chooses to participate in is also exemplary collaboration for meeting the needs of our students and campus at large (*described in SI 5 below*).

Goals for new collaborations

1. **Meta-major**: collaborate with faculty in the other BSS departments to ensure even standards and curriculum support for the meta-major; especially, SSCI 101: Introduction to Social Sciences.
 2. **Library Services**: work with librarians to create LibGuides for AHIS 101.
4. **Community Responsiveness:**
Art History students visit local museums to gain a better understanding of concepts taught in class. Many students have attended the Getty College Night, for example, as a way of making further connections from ideas learned in the classroom. Art History

majors have also held internships at different museums including LACMA, The Getty Center, The Getty Villa, and the Norton Simon.

Goals for community building

1. Foster relationships with local museums and galleries (auction houses) to create internship opportunities and facilitate transition to professional career pathways.
2. Increase collaboration and connection to UC Art History & Visual Culture departments to facilitate transfer of our art history students and to guarantee their acceptance to UC programs.

5. Institutional Effectiveness:

Through SLO and PLO assessment, the Art History Department has identified areas for growth and improvement such as curricular changes, teaching strategies, and equipment needs. Results from assessments as well as institutional data on student success have provided data that faculty can then respond to in very specific ways. For example, involvement in the Faculty Online Initiative Grant was prompted by SLO and success rate data that, together, elucidated the ethnicity-based achievement gaps.

Faculty participation in committees that support our strategic initiatives for student learning (1), support and success (2), institutional effectiveness (5), and modernization (6). The numbers in parentheses correlate with the most relevant strategic initiative and all of the initiatives are represented below.

- Honors Transfer Program Advisory Board (1, 2)
- Online and Distance Education Advisory Committee (1, 2, 6)
- Open Education Resources Advisory Committee (1, 2, 6)
- Puente Mentor Program (1, 2)
- Academic Senate (3, 5)
- Calendar Committee (3, 5)
- EEO Sub-committee (2, 3, 4, 5)
- Professional Development (3, 5)
- College Load Committee (3, 5)
- Area Council (3, 5)
- Academic Program Review Committee (5)

6. Modernization:

Maintaining up-to-date technology is an ongoing goal of the department. Smart stations and high-quality projectors are integral to student learning. While approval and acquisition processes have been obscure in the past, making it challenging to implement new technology in a timely manner, new leadership and changes to the process should prove to be an improvement. Technology, such as tablets or chromebooks, and wifi access in the classroom could shift pedagogy from traditional passive modalities to active, workshop style activities. In-class technology will allow students to learn and practice visual literacy skills collaboratively with instructors and peers, providing invaluable knowledge and experience toward their educational and career paths.

Modernization of technology and pedagogical practices would reinforce strategic initiatives in student learning (1), success and support (2), and increase collaboration with and between students (3).

Goals for modernization

1. **Classrooms:** ensure the facilities, technology and equipment in the classrooms, to be determined in our move to a new building, is adequate and supportive of our initiatives.
2. **New technology:** acquire tablets, chromebooks, or smartstations for student use in the classroom for more collaborative practices and building professional skill sets. Also, equip rooms to record and/or stream lectures.
3. **Software:** ensure up-to-date software for access in the classroom and remotely.

D) Discuss the status of recommendations from your previous program review.

If more than ten recommendations were presented in the previous program review, expand the enumerated list below as needed.

1. **Recommendation:** Hire of Full Time Art History Instructor
Status: On hold
Notes/Comments: Requests were made annually, but never approved beyond the department level. See Section 9 for full explanation and justification.
2. **Recommendation:** Art history tutoring
Status: Completed/Ongoing
Notes/Comments: With the LRC and constant, active recruitment by faculty, the art history area has been able to keep someone employed with the LRC. This is an ongoing challenge as there is a high rate of turnover.
3. **Recommendation:** Art history Learning Facilitator / Instructional Mentorship
Status: Incomplete/Ongoing
Notes/Comments: Teaching is a collaborative enterprise between faculty member, facilitator, and tutor. Therefore, the facilitator plays an essential role in our department's academic mission and our students' success. When they assist faculty by serving as section leader, as small group discussion facilitator, and as learning community helper. The facilitator enhances the teaching capacities of our department and contributes in crucial ways to success of our students and in particular those who are struggling academically. The facilitator could play a vital role in identifying and confronting plagiarism.

SECTION 2

Direction, Vision, and Goals

1. Describe relevant changes within the academic field/industry. How will these changes impact the program in the next four years?

With the move to the Behavioral and Social Sciences Division and becoming a separate department, Art History courses were renamed for the new catalogue starting 2021, for example ART 101 became AHIS 101. The departure from the Studio Art program reflects a change within the field of art history as its own discipline, one that focuses more on social context than technique and production.

The field of art history has evolved from a discipline centered around biographical documentation and connoisseurship to more expansive investigations of objects and praxis of material culture. In this same vein, faculty would like to explore the broader inclusion of visual culture throughout the Art History curriculum, and broaden the scope of study, as has already been done for the AHIS 101 course. We want to reform and retitle our department “Art History and Visual Culture” in keeping with recent changes in the academic field. Furthermore, many colleges and universities have rewritten art history courses with greater inclusivity in mind, recognizing the western bias in art historiography. Calls for radical change in the hiring and exhibition practices of galleries, museums, and associated arts organizations are underway in response to a wider movement for decolonization of all forms of social institutions, and education in particular. Recognizing biases and limitations within the art history curriculum at El Camino College could also help address the department's known equity issues, in part by looking directly at the curriculum.

2. Articulate the direction and vision of the program.

The art history program, previously under the purview of Fine Arts, has been consistently successful at supporting student matriculation to high-profile academic and professional institutions. Our program is relatively small and our matriculation numbers relatively low perhaps in comparison to other departments; in comparison to other CCs, we are neither amongst the smallest, nor largest, with our number of sections and course offerings. Nonetheless we wish to grow. Our direction and our vision, broadly speaking, is two-fold: (1) to support the success of all students in general education with sharpened visual literacy skills, in terms of both comprehension and communication; (2) to increase the number of art history majors and transfer degree completion with a focus to recruit and retain more students that represent local demographics.

Our direction to fulfill this vision will include the following actions to best serve our students.

- **Offer a complete art history program online** to allow for maximum flexibility in enrollment. The ability to complete the transfer degree online would facilitate completion for non-traditional students as well as potentially attract greater enrollment numbers, especially with the participation in the CVC-OEI course exchange program.

- **100% ZTC Degree.** Our faculty has a long history of combating high-priced textbook use in favor of using widely accessible resources and among the first to pilot OER use. The pandemic rendered clear the need for easily accessible, high-quality resources to support student learning. The implementation of a fully ZTC degree (both on-campus and online) will provide greater academic, economic, and social support to our ECC community and potentially grow our program.
- **Special Programs.** Increase collaboration with counselors and special programs for widespread student success but also with emphasis to recruit students from underrepresented populations. For example, though we have a long history of partnering with FYE and HTP, we acknowledge and seek to remedy the lack of support for Black students in particular. We are also now participating in the MyPath/BSS Pathways (3 faculty) and we will work to increase our participation, aiming for full inclusion of all of our course offerings to increase student success.
- **Guided Pathways & Meta-Major Success initiatives.** Collaborate with campus special programs and meta-major initiatives in development to increase all forms of student support and increase transfers to universities. This broad category includes (a) rewriting our transfer degree for optimal alignment with university articulation; (b) revising curriculum to strategically support our meta-major which will require collaboration with faculty in the other BSS disciplines. Furthermore, we want to pursue the possibility of interdisciplinary courses and/ or cross-listing between Art History and the other meta-major disciplines (History, Sociology, Ethnic Studies, etc).
- **Community Connections.** Foster relationships within our local art community including museums, galleries, and auction houses to create internship opportunities and facilitate transition to professional career pathways. We also aim to increase collaboration and connection to UC Art History departments to facilitate transfer of our art history students and to guarantee their acceptance to their program.

3. Identify 2 – 4 specific goals that will advance the program toward its vision within the next four years.

1. Increase successful completion of courses and program with curricular revisions and by clarifying transfer pathway, beginning with a revision of Art History Transfer degree.
2. Strategically support BIPOC students with revisions of curriculum in response to culturally responsive pedagogy and equity initiatives.
3. Collaborate with UC (University of California) Art History departments to facilitate transfer of our art history students and to guarantee their acceptance to their program.
4. Continue modernization of our facilities and technology used in pedagogy to increase and support visual literacy (understanding and creation) for majors and non-majors alike.

SECTION 3

Analysis of Research Data

A) Headcount of students in the program

Since Art History has only recently separated from the Studio Art program, much of the data below includes studio courses as well as art history courses. To achieve accuracy, as much data as possible has been disaggregated from studio data and it will be noted below when each parameter is relevant. The Art department, including both studio and art history courses, served 4203 students in the 2019-2020 school year (including summer and winter).

B) Course grade distribution

Courses are disaggregated below, with fall data shaded in blue.

ART 101

Course	Term	Instruction	A	B	C	D	F	Pass	No Pass	W	Sum	Success Rate	Course Completion Rate	
ART-101	2017/SP	On Campus	211	167	47	36	68	0	0	84	613	69.3%	86.3%	
ART-101	2017/SP	Online	14	11	9	2	1	0	0	9	46	73.9%	80.4%	
ART-101	2018/SP	On Campus	195	126	70	25	61	0	0	57	534	73.2%	89.3%	
ART-101	2018/SP	Online	65	29	11	4	14	0	0	28	151	69.5%	81.5%	
ART-101	2019/SP	On Campus	142	141	63	20	59	0	0	64	489	70.8%	86.9%	
ART-101	2019/SP	Online	64	37	10	4	22	0	0	26	163	68.1%	84.0%	
ART-101	2020/SP	On Campus	194	82	27	12	81	1	1	1	399	76.2%	99.7%	
ART-101	2020/SP	Online	95	43	23	6	27	0	0	1	195	82.6%	99.5%	
ART-101	2016/FA	On Campus	213	157	74	30	79	0	0	77	630	70.5%	87.8%	
ART-101	2016/FA	Online	21	7	4	0	2	0	0	9	43	74.4%	79.1%	
ART-101	2017/FA	On Campus	223	134	49	19	79	0	0	68	572	71.0%	88.1%	
ART-101	2017/FA	Online	47	30	8	5	8	0	0	29	127	66.9%	77.2%	
ART-101	2018/FA	On Campus	167	133	67	30	98	0	0	51	546	67.2%	90.7%	
ART-101	2018/FA	Online	80	22	14	2	18	0	0	21	157	73.9%	86.6%	
ART-101	2019/FA	On Campus	139	121	62	21	89	0	0	51	483	66.7%	89.4%	
ART-101	2019/FA	Online	93	34	16	8	13	0	0	8	172	83.1%	95.3%	
			37%	24%	10%	4%	14%			11%		72.3%	87.6%	
												On Campus	70.6%	89.8%
												Online	74.1%	85.5%

Art 101 grades seem to have a fair and consistent distribution of grades and are comparable to those of the division as a whole (an example from Spring 2019 is below).

Behavioral & Social Sciences Spring 2019 - Division Grade Distribution							
Grade	A	B	C	D	F	W	Total ,m
Number	3559	2324	1480	362	867	1140	9788
Percent	36%	24%	15%	4%	9%	12%	

ART 102a

[illegible]

With the exception of one semester (fall 2017) in Art 102a, this course and 102b grades below seem to reflect a consistent distribution.

ART 102b

Course	Term	Instruction N	A	B	C	D	F	Pass	No Pass	W	Sum	Success Rate	Course Completion Rate	
ART-102B	2017/SP	On Campus	33	28	4	4	5	0	0	0	17	91	71.4%	81.3%
ART-102B	2018/SP	On Campus	25	11	9	4	8	0	0	0	22	79	57.0%	72.2%
ART-102B	2019/SP	On Campus	31	33	7	2	4	0	0	0	11	88	80.7%	87.5%
ART-102B	2020/SP	On Campus	50	25	15	2	17	1	0	0	1	111	82.0%	99.1%
ART-102B	2016/FA	On Campus	49	33	22	3	12	0	0	0	16	135	77.0%	88.1%
ART-102B	2017/FA	On Campus	44	38	20	4	8	0	0	0	18	132	77.3%	86.4%
ART-102B	2018/FA	On Campus	32	30	15	7	15	0	0	0	13	112	68.8%	88.4%
ART-102B	2019/FA	On Campus	33	46	22	3	14	0	0	0	16	134	75.4%	88.1%
			34%	28%	13%	3%	9%			13%		73.7%		86.4%

ART 102c

Course	Term	Instruction N	A	B	C	D	F	Pass	No Pass	W	Sum of Tot	Success Rate	Course Completion Rate
ART-102C	2017/SP	On Campus	16	12	12	5	12	0	0	8	65	61.5%	87.7%
ART-102C	2018/SP	On Campus	12	17	7	2	7	0	0	12	57	63.2%	78.9%
ART-102C	2019/SP	On Campus	15	7	9	1	5	0	0	3	40	77.5%	92.5%
ART-102C	2020/SP	On Campus	19	14	2	0	2	1	0	1	39	92.3%	97.4%
ART-102C	2016/FA	On Campus	17	11	13	5	11	0	0	14	71	57.7%	80.3%
ART-102C	2017/FA	On Campus	17	22	7	4	11	0	0	7	68	67.6%	89.7%
ART-102C	2018/FA	On Campus	14	15	9	8	13	0	0	16	75	50.7%	78.7%
ART-102C	2019/FA	On Campus	9	11	12	1	3	0	0	8	44	72.7%	81.8%
			26%	24%	15%	6%	14%			15%		67.9%	85.9%

Art 102c has fewer A grades than seen in other courses and has an even spread of grades. Faculty have had discussions about how students struggle with the modern/contemporary material more than others in the western survey sequence.

ART 205a

Course	Term	Instruction	A	B	C	D	F	Pass	No Pass	W	Sum	Success Rate	Course Completion Rate
ART-205A	2016/FA	On Campus	10	8	5	0	4	0	0	2	29	79.3%	93.1%
ART-205A	2017/FA	On Campus	8	6	5	0	4	0	0	5	28	67.9%	82.1%
ART-205A	2018/FA	On Campus	4	3	2	4	4	0	0	3	20	45.0%	85.0%
ART-205A	2019/FA	On Campus	10	3	4	5	11	0	0	5	38	44.7%	86.8%
			32	20	16	9	23			15	115	59.2%	86.8%
			28%	17%	14%	8%	20%			13%			

Art 205a, while still having a large number of A grades, also has a higher number of failing grades, with fewer average performances.

ART 205b

Course	Term	Instruction	A	B	C	D	F	Pass	No Pass	W	Sum	Success Rate	Course Completion Rate
ART-205B	2017/SP	On Campus	9	7	3	1	1	0	0	3	24	79.2%	87.5%
ART-205B	2018/SP	On Campus	9	2	5	4	4	0	0	6	30	53.3%	80.0%
ART-205B	2019/SP	On Campus	5	5	3	1	5	0	0	4	23	56.5%	82.6%
ART-205B	2020/SP	On Campus	7	10	2	1	0	1	0	0	21	95.2%	100.0%
			30	24	13	7	10			13	98	71.1%	87.5%
			31%	24%	13%	7%	10%			13%			

ART 207

Course	Term	Instruction	A	B	C	D	F	Pass	No Pass	W	Sum	Success Rate	Course Completion Rate
ART-207	2017/SP	On Campus	10	6	2	0	3	0	0	5	26	69.2%	80.8%
ART-207	2018/SP	On Campus	7	3	2	0	9	0	0	3	24	50.0%	87.5%
ART-207	2019/SP	On Campus	13	9	4	2	6	0	0	10	44	59.1%	77.3%
ART-207	2020/SP	On Campus	11	6	4	1	4	0	0	1	27	77.8%	96.3%
ART-207	2016/FA	On Campus	7	9	6	4	11	0	0	3	40	55.0%	92.5%
ART-207	2017/FA	On Campus	5	11	7	2	7	0	0	8	40	57.5%	80.0%
ART-207	2018/FA	On Campus	11	7	7	2	7	0	0	8	42	59.5%	81.0%
ART-207	2019/FA	On Campus	9	7	6	4	6	0	0	9	41	53.7%	78.0%
			26%	20%	13%	5%	19%			17%		60.2%	84.2%

ART 208

Course	Term	Instruction	A	B	C	D	F	Pass	No Pass	W	Sum	Success Rate	Course Completion Rate
ART-208	2016/FA	On Campus	3	8	3	1	0	0	0	9	24	58.3%	62.5%
ART-208H	2017/FA	On Campus	22	5	1	2	0	0	0	3	33	84.8%	90.9%
ART-208H	2018/FA	On Campus	13	3	1	1	1	0	0	1	20	85.0%	95.0%
ART-208H	2019/FA	On Campus	22	4	0	0	2	0	0	2	30	86.7%	93.3%
			56%	19%	5%	4%	3%			14%		78.7%	85.4%

ART 209

Course	Term	Instruction	A	B	C	D	F	Pass	No Pass	W	Sum	Success Rate	Course Completion Rate
ART-209	2017/SP	Online	11	5	1	1	11	0	0	7	36	47.2%	80.6%
ART-209	2018/SP	Online	17	6	1	1	8	0	0	7	40	60.0%	82.5%
ART-209	2019/SP	Online	20	6	1	1	2	0	0	12	42	64.3%	71.4%
ART-209	2020/SP	On Campus	24	2	0	1	0	1	0	1	29	93.1%	96.6%
			49%	13%	2%	3%	14%			18%		66.2%	82.8%
										On Campus		93.1%	96.6%
										Online		57.2%	78.2%

C) Success rates

Discuss the program's success rates, addressing any issues of student equity and how the program is addressing any performance gaps. Describe any demographic success characteristics and set a success standard for the program.

71.6% is the institutional success rate. Art History courses are often on par with the institutional average and the art program's average is 80% overall, but this includes studio programs as well. The art history breakdown per course is below. The average of these averages is 70.2%, just short of the institutional success rate.

Art 101 - 70.6% On campus/ 74.1% online

Art 102a - 67.7% On campus/ 69.1% online

Art 102b - 73.7%

Art 102c - 67.9%

Art 205a - 59.2%

Art 205b - 71.1%

Art 207 - 60.2%

Art 208 - 78.7%

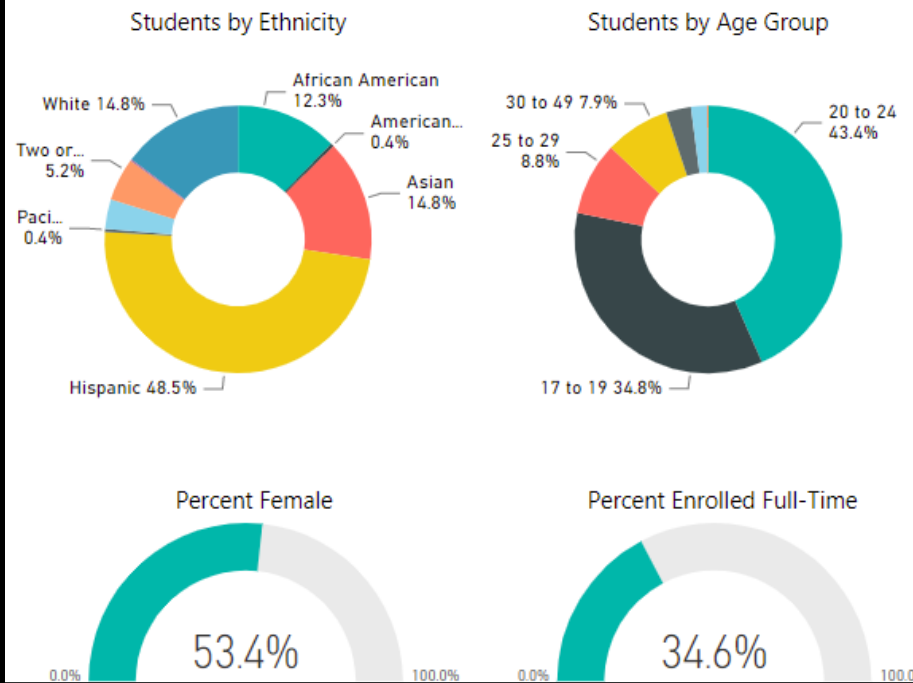
It should be noted that this course is almost always offered as an honors class and would thus explain the high success rate.

Art 209 - 93.1% reported as "On campus" but it is only taught online. This would change the average success rate to 66.2% from 57.2%.

The chart below represents demographic data for Studio and Art History combined. Beneath is the demographic information for the college in general. The breakdown by age, gender, ethnicity, and full-time status for the department mirrors closely the breakdown for the entire campus.

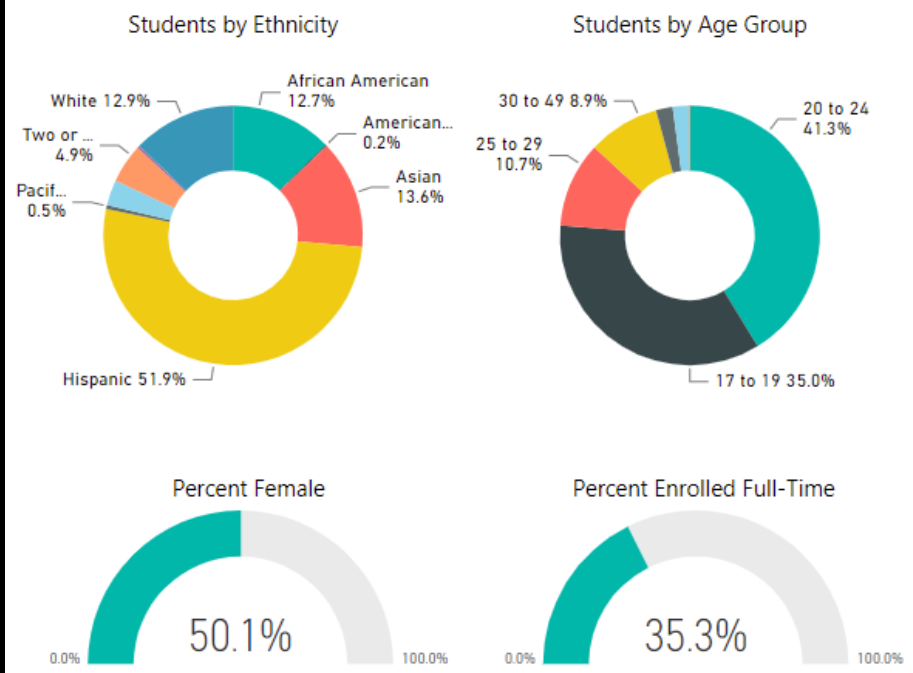
Art Department

Program Demographics displayed for the selected program/term combination in the most recent completed academic year (2019-20).



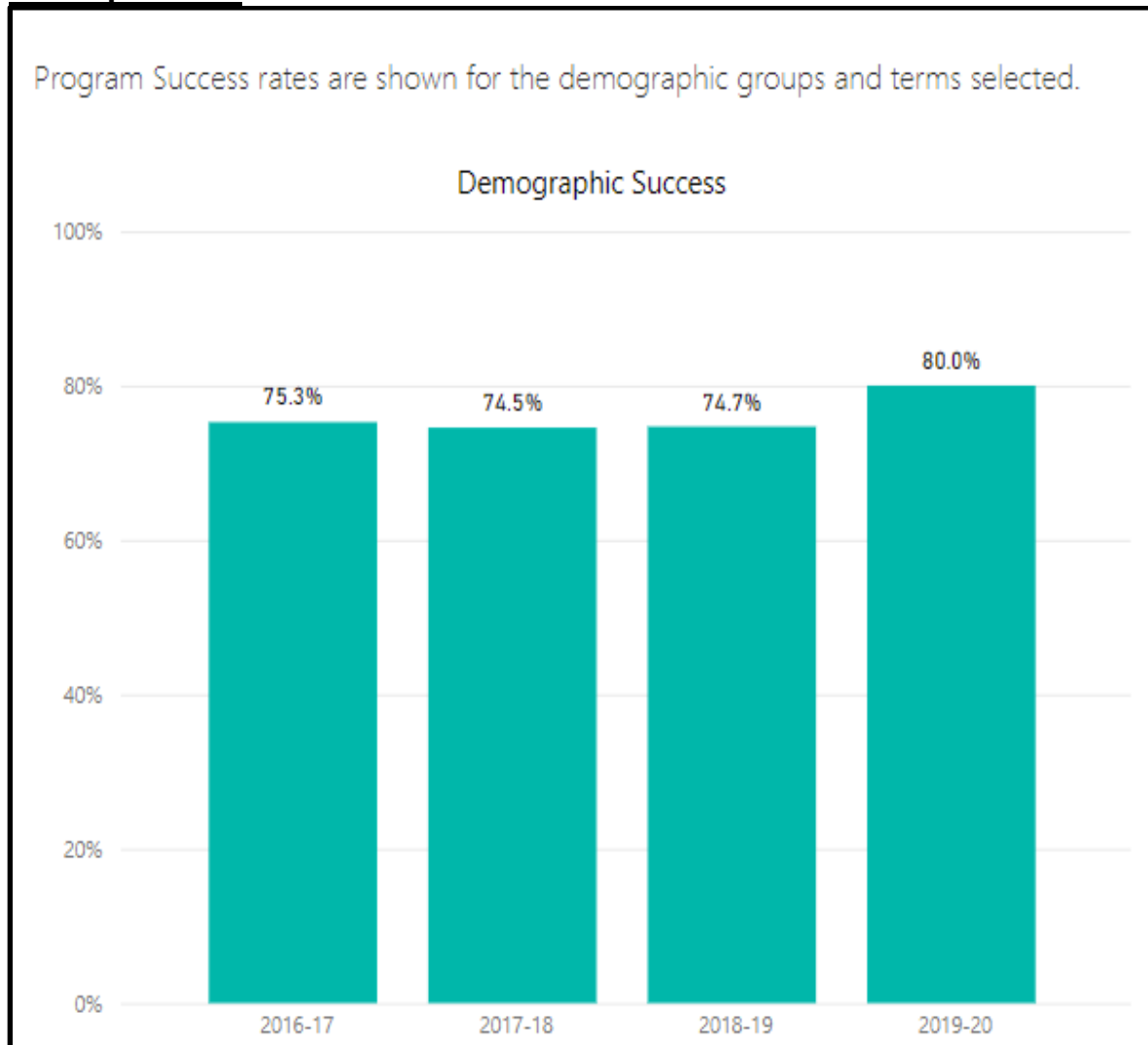
ECC Campus

Program Demographics displayed for the selected program/term combination in the most recent completed academic year (2019-20).

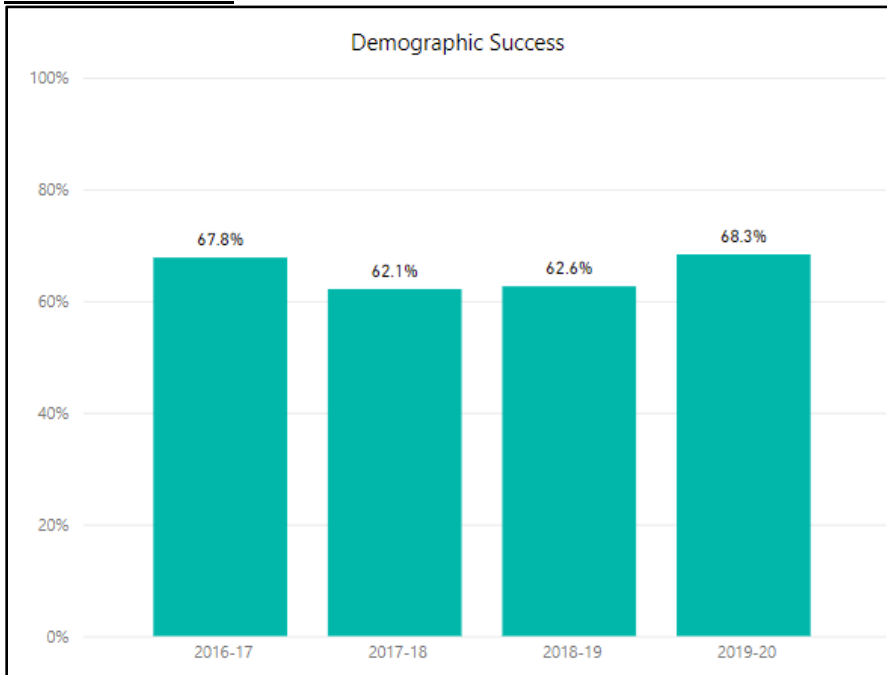


The charts below reflect the Art Department's overall success rates (combined with Studio), and the data disaggregated by ethnicity.

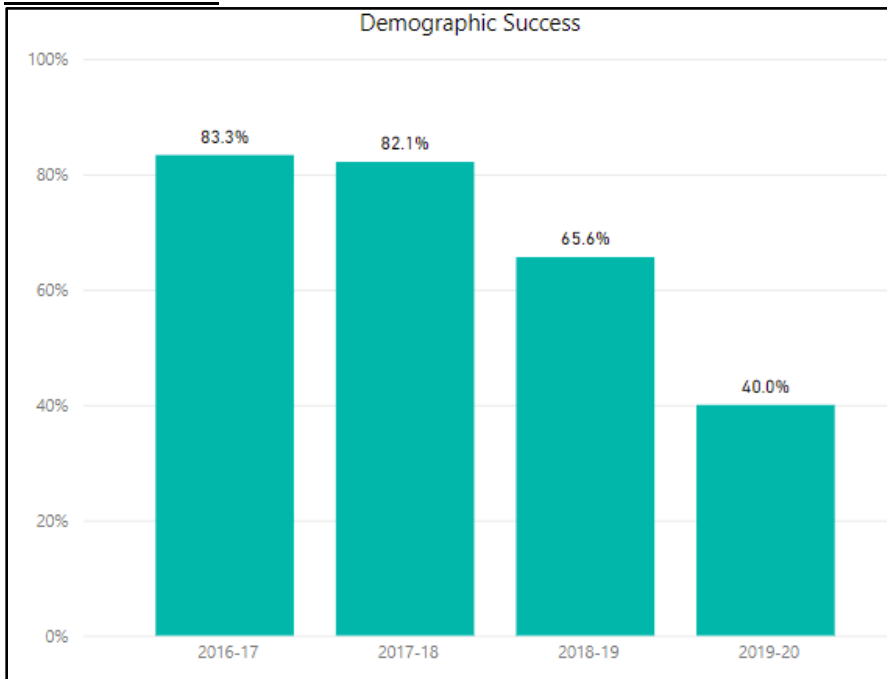
Art Department



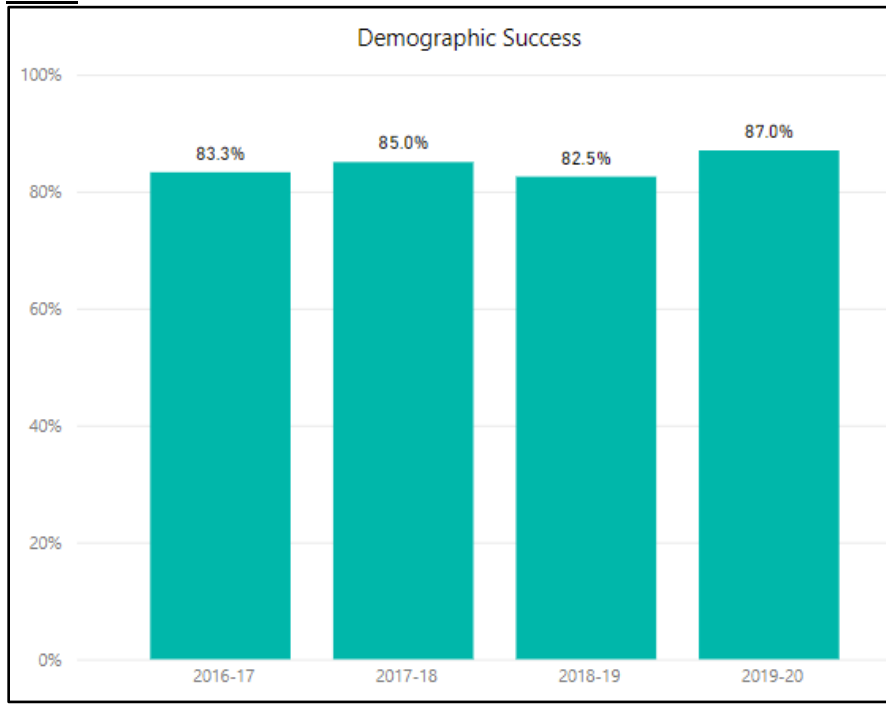
Success by Ethnicity:
African-American



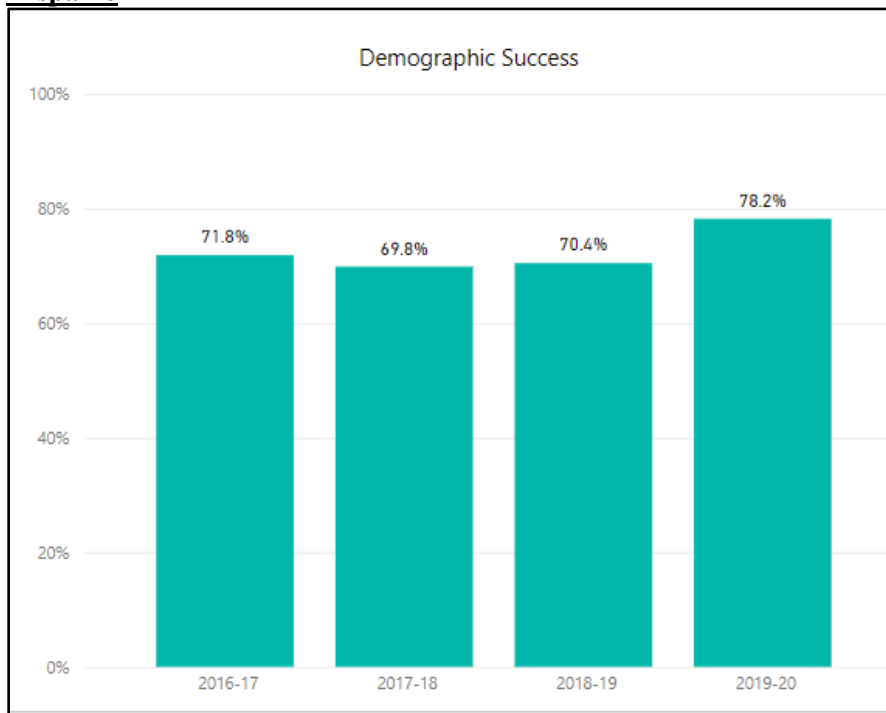
American Indian



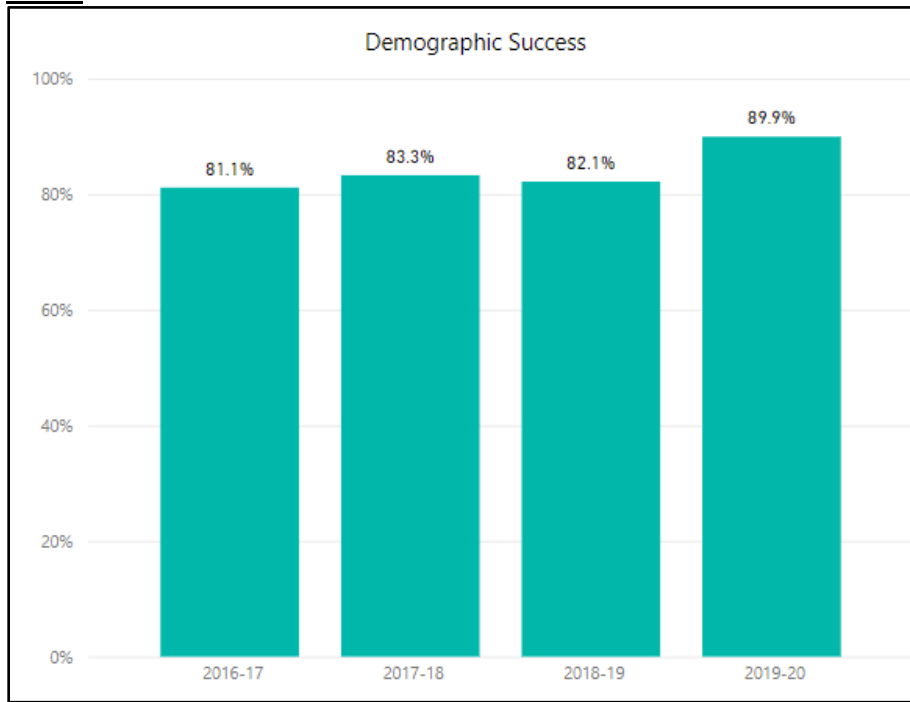
Asian



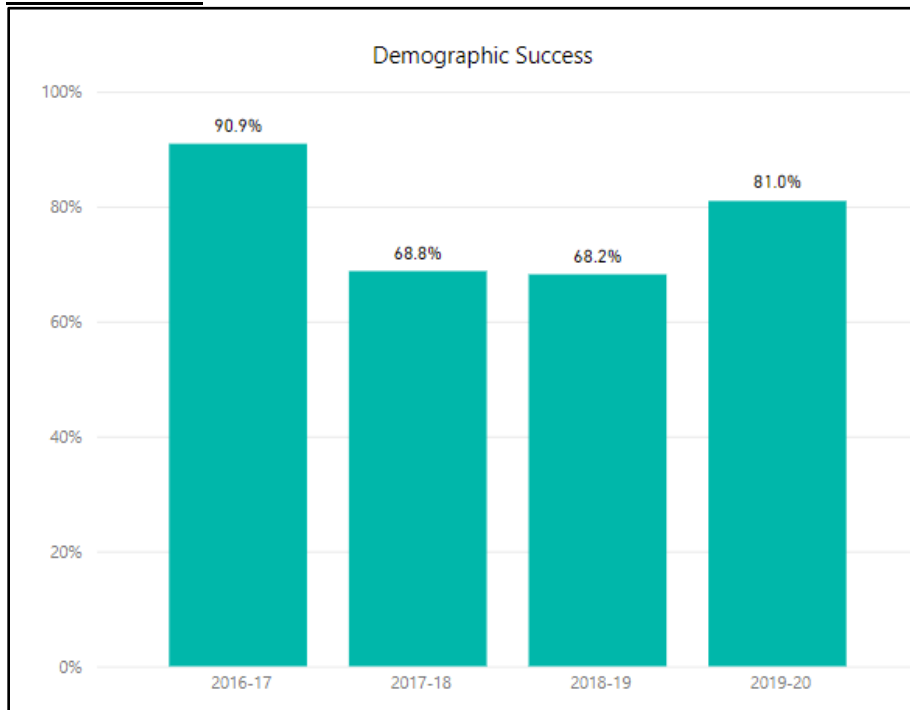
Hispanic



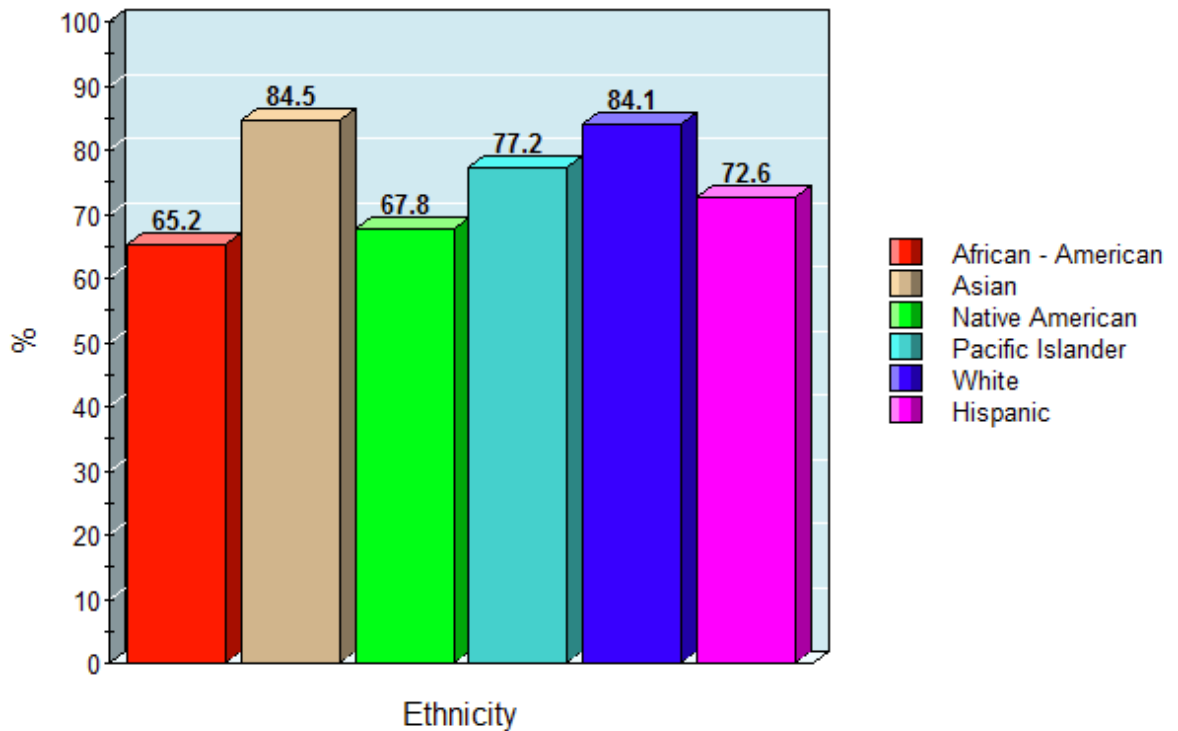
White



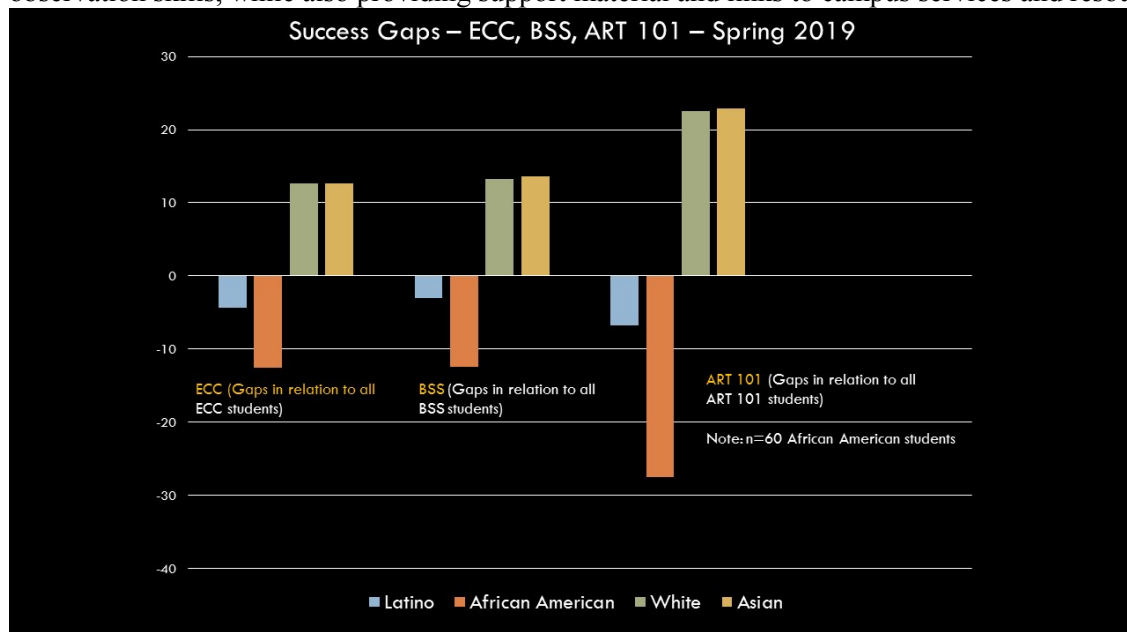
Pacific Islander



4-Year Average Success by Demographics



Art History faculty has been aware of the success gaps, particularly that in Art 101 illustrated below, for several years and have been working to address interventions. The participation in the summer 2020 Faculty Online Innovation Grant, driven by this data and by SLO data, was intended to improve success by allowing students low-stakes or no-stakes opportunities to improve their writing and observation skills, while also providing support material and links to campus services and resources.



Data has not become available since materials were developed in summer of 2020 to allow faculty to quantify any improvement. Also, while the faculty do their best to assist students in their learning challenges during the pandemic closure of campus, there may not be comparable data until campus re-opens fully. In the meantime, the materials developed will continue to be fine-tuned based on anecdotal evidence and overall student performance.

Success by Gender:

Overall, male success rates were slightly lower than female success rates. The male four-year average was 73.3% and the female average was 78.4%.

D) Retention rates

Retention rates, or completion rates, are also shown in the grade distribution tables above for each course. 89.8% completion for Art 101 is a favorable number, and the online rate of 85.5% is not too far behind. It is to be expected that some students would enroll in an online course as a space holder until a more preferable section or course becomes available. Over all courses, retention rates are good and less of a concern than success rates.

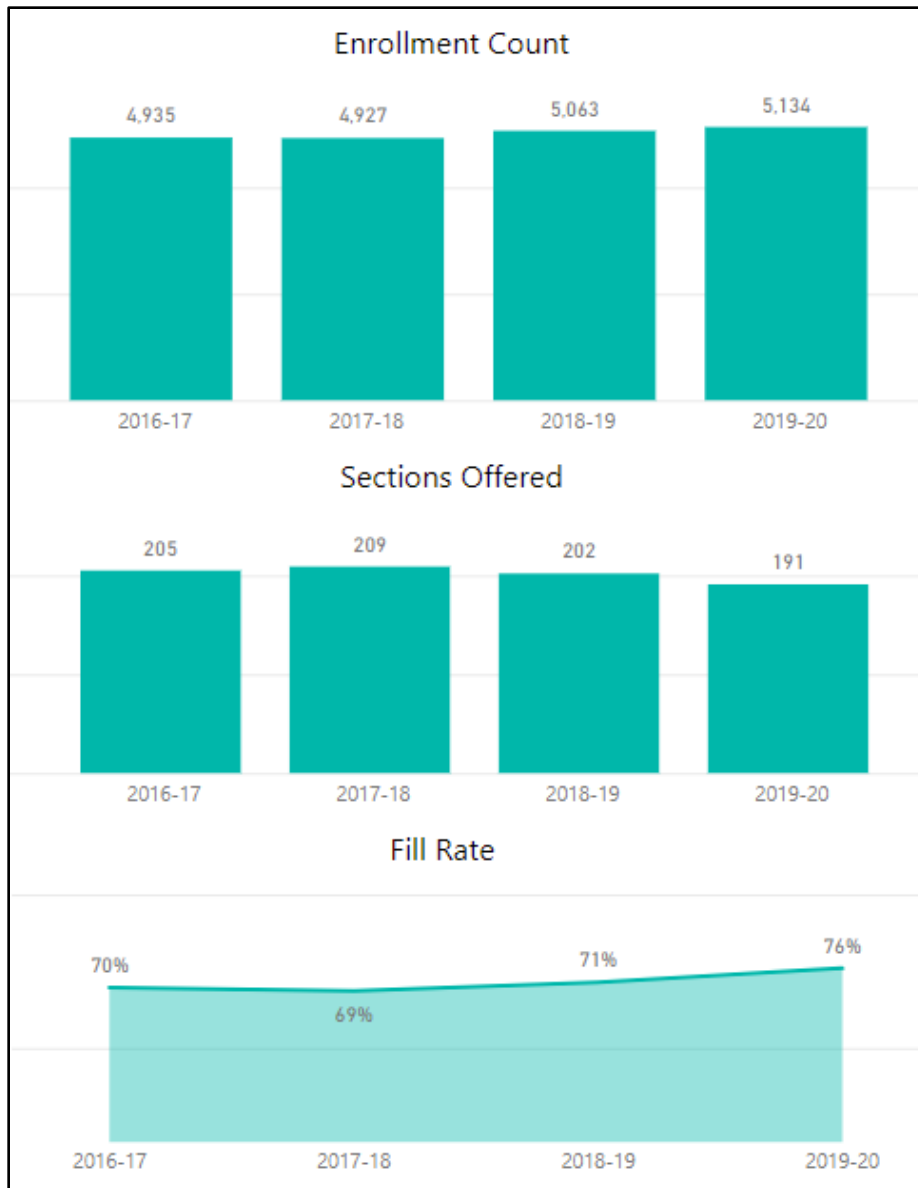
E) A comparison of success and retention rates in face-to-face classes with distance education classes

Currently, while all Art History course outlines of record have been revised to allow for online instruction, prior to the pandemic only 101, 102a, and 209 were taught online. 102b had been recently approved for online instruction, but only began the same semester as the pandemic and is therefore, not included in this data set.

For Art 101, there was a lower completion rate online (85.5% to 89.8% on campus), but a higher success rate (74.1% to 70.6%), as mentioned above. Art 102a had similar proportions and online completion was generally lower in all online courses. For Art 209, which is only taught online, the success rate of 57.2% should be investigated as to whether there are equity issues or interventions that can be taken.

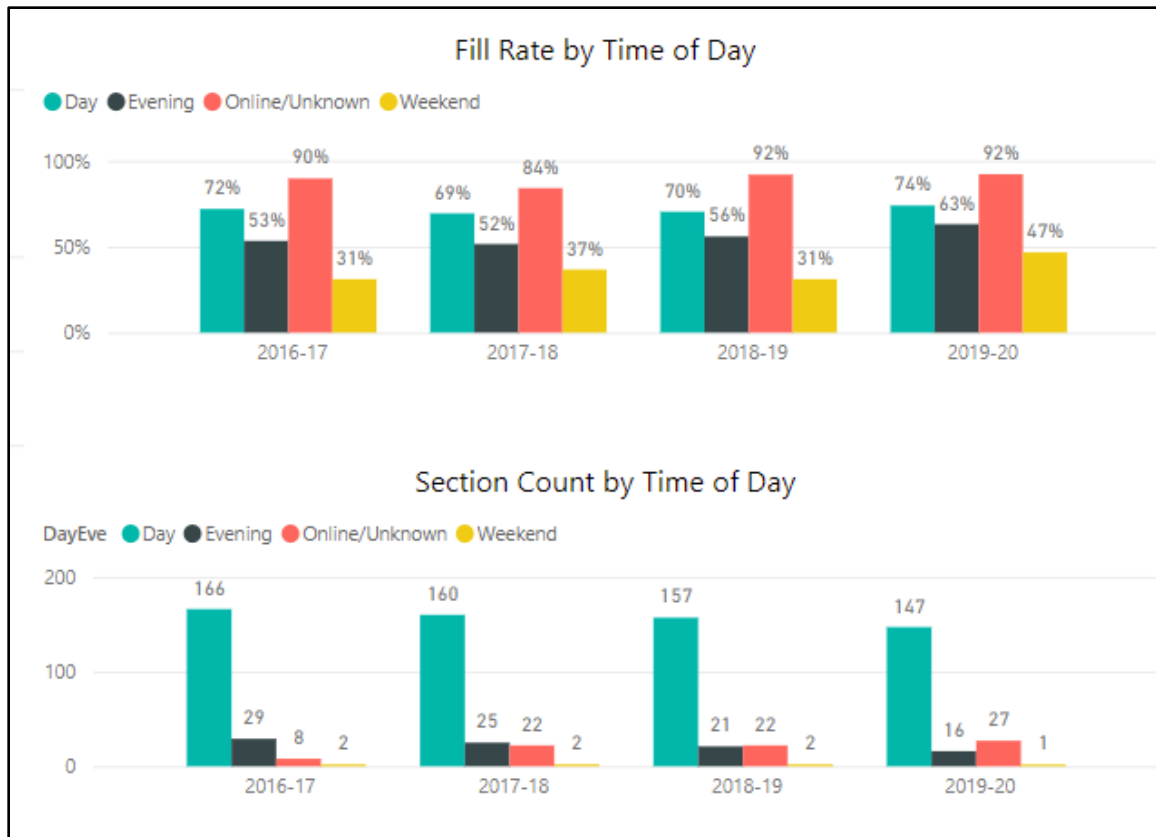
F) Enrollment statistics with section and seat counts and fill rates

The data in the chart below includes both Art History and Studio courses. Enrollment and section fill rates in Art courses have steadily increased over 4 years, but sections offered began to decrease in 2019-20.



G) Scheduling of courses (e.g., day vs. night; days offered; sequence)

The art history area has always tried to offer students a variety of choices, but experience and data have shown that there are certain times of day that are preferred (morning to early afternoon). Most classes are scheduled to fit within that ideal time frame, but one or two will continue to be taught in the evening to provide choice. Perhaps reflecting the importance of choice and flexibility, online sections have the highest fill rates.



H) Improvement Rates (Course success by placement method, if applicable)
NA

I) Additional data compiled by faculty.

J) Enumerate any related recommendations.

Of all above data, the most important is related to success rates by demographic. Art History faculty are committed to continue searching for ways to improve success rates for African-American students.

The following recommendations are included in the strategic initiatives and other overlapping sections as well.

- Increased participation in special programs, especially Project Success, MANA, and MyPath to better support BIPOC students. (SI 1,2,3,5)
- Increased collaboration with counseling and support services. (SI 1,2,5)
- Revised curriculum based in culturally relevant pedagogy based in critical race theory. (SI 1,2,5)
- Pursue smaller course caps, as practiced and proved in special programs such as HTP and FYE. (SI 1,2,3,5)
- Pursue reduced course load within the BSS division to better serve students and participate in cross-campus collaboration for institutional effectiveness. (SI 1,2,3,5)

SECTION 4

Curriculum

Review and discuss the curriculum work done in the program during the past four years, including the following:

A) Provide the curriculum course review timeline to ensure all courses are reviewed at least once every 6 years.

COLLEGE CURRICULUM COMMITTEE
COURSE REVIEW AND APPROVAL

DEPARTMENT	DEPARTMENT	DEPARTMENT	2014-2015	2015-2016	2016-2017	2017-2018	2018-2019	2019-2020	2020-2021	2021-2022	2022-2023	2023-2024	2024-2025	2025-2026	2026-2027	2027-2028
Art History	AHIS 101 (formerly Art 1)	X		X						6 YR						6 YR
Art History	AHIS 102A (formerly Art 2)	X		X						6 YR						6 YR
Art History	AHIS 102AH (formerly 3)	X		NEW						6 YR						6 YR
Art History	AHIS 102B (formerly 4)	X						6 YR						6 YR		
Art History	AHIS 102C (formerly 5)	X		X				6 YR						6 YR		
Art History	AHIS 106 (formerly 6)	X			X					6 YR						
Art History	AHIS 205A (formerly 5A)	X			X					6 YR						
Art History	AHIS 205B (formerly 5B)	X			X					6 YR						
Art History	AHIS 207 (formerly 7)	X						6 YR						6 YR		
Art History	AHIS 208 (formerly 108)	X						6 YR						6 YR		
Art History	AHIS 208H (formerly 9)	X		NEW						6 YR						6 YR
Art History	AHIS 209 (formerly 9)	X						6 YR						6 YR		

The art history curriculum is on a 6 year cycle as follows:

2021-22: 101, 102A(H), 208H

2022-23: 205A & 205B

2025-26: 102B, 102C, 207, 208, 209

Below is a history of the creation and revision of art history courses at El Camino College:

Art 101 Course created by Donald Hudson on 02/01/1968

— revised for transferability 1992; extensive revision of course content in 2001

— revised again for new C-ID guidelines and approval on 10/16/2014

Art 102a Created by Elizabeth Atherton on 10/11/1973

Art 102b Course created by Elizabeth Atherton on 10/11/1973

Art 102c Course created by Y. Scarpitta/M. Walker on 10/11/1973

Art 205a Course created by Eda Colley/Lewis Hiigel on 10/11/1973

Art 205b Course created by Eda Colley/Lewis Hiigel on 10/11/1973

Art 207 Course created by L. Hiigel, L. CLark, E. Atherton on 02/03/1976

Art 208 Course created by Karen Whitney on 08/01/2006.

Art 209 Course created by Cheryl Beverly/Constance Fitzsimons on 11/01/2002

Art 102H Course created by Lucy Alamillo on 07/18/2016

Art 208 (H) Course created by Karen Whitney on 07/18/2016

B) Explain any course additions to current course offerings.

No additions have been made to course offerings since the addition of Honors sections of 102A and 208 in 2016. No new courses have been created since 2006.

C) Explain any course deletions and inactivations from current course offerings.

Art 106 – Cross Cultural Art has been recently inactivated. This course was originally written and taught as an honors class only. When Connie Fitzsimmons, who wrote and taught the course, became Dean of the Fine Arts Division, faculty took the opportunity to create honors sections in other subject areas. It was not as successful when it was taught as a non-honors class and because much of the subject matter is covered in other courses, it has been inactivated. It could still potentially be a successful class as an honors section, but curricula priorities currently lie elsewhere.

Art 109 – Contemporary Art in World Cultures has also been recently inactivated. The course was difficult to staff and fill. A faculty member with expertise in contemporary art and world cultures is necessary to reinstate this course.

D) Describe the courses and number of sections offered in distance education. (Distance education includes hybrid classes.)

The following were the course offerings scheduled prior to the Covid-19 pandemic and the shift to remote online learning as scheduled between Summer 2019 to Spring 2020.

Art/AHIS 101: Art and Visual Culture: A Global Perspective

This course is an introduction to art and visual culture across time and diverse cultures with a global perspective. Examining works of art through themes, theory, terminology and media, students acquire analytical and interpretive skills to develop visual literacy as well as an understanding of the role of art and visual culture in relation to contemporary life. This course explores how meaning is constructed, transmitted and negotiated in an increasingly visual world.

D.E. sections: 4 each: summer, fall, spring; 3 in winter. Total: **15 sections online**

Art/AHIS 102A: History of Western Art: Prehistoric to Gothic

This course surveys the history of Western art from the prehistoric era through the Gothic period with an emphasis on painting, sculpture, and architecture. Key art works are studied in relation to historical and cultural contexts that consider the effects of shifting social, political, philosophical, and spiritual paradigms on the production of art.

D.E. sections: 1summer; 2 each: fall, spring; 1 winter. Total: **6 sections online**

Art/AHIS 102B: History of Western Art: Proto-Renaissance to 19th Century

This course surveys the history and development of Western painting, sculpture, and architecture in relation to changing social, political, religious, and philosophical conditions

from the 14th through the 19th centuries. The focus is on the Proto-Renaissance, Renaissance, Mannerism, and Baroque periods in Italy, Spain, Flanders, The Netherlands, France, England, Germany and the New World.

D.E. sections: 1 fall, 1 winter, 1 spring. Total: **3 sections online**

Art/AHIS 209: History of African Art

This course is an introductory survey of African art in relation to its historical and cultural contexts. It focuses on specific groups and regions with an emphasis on sub-Saharan West and Central Africa, stressing the different roles of the visual arts within each culture.

D.E./Online sections: 1 spring. Total: **1 section online annually**

E) Discuss how well the courses, degrees, or certificates meet students' transfer or career training needs.

1. Have all courses that are required for the program's degrees and certificates been offered during the last two years? If not, has the program established a course offering cycle?

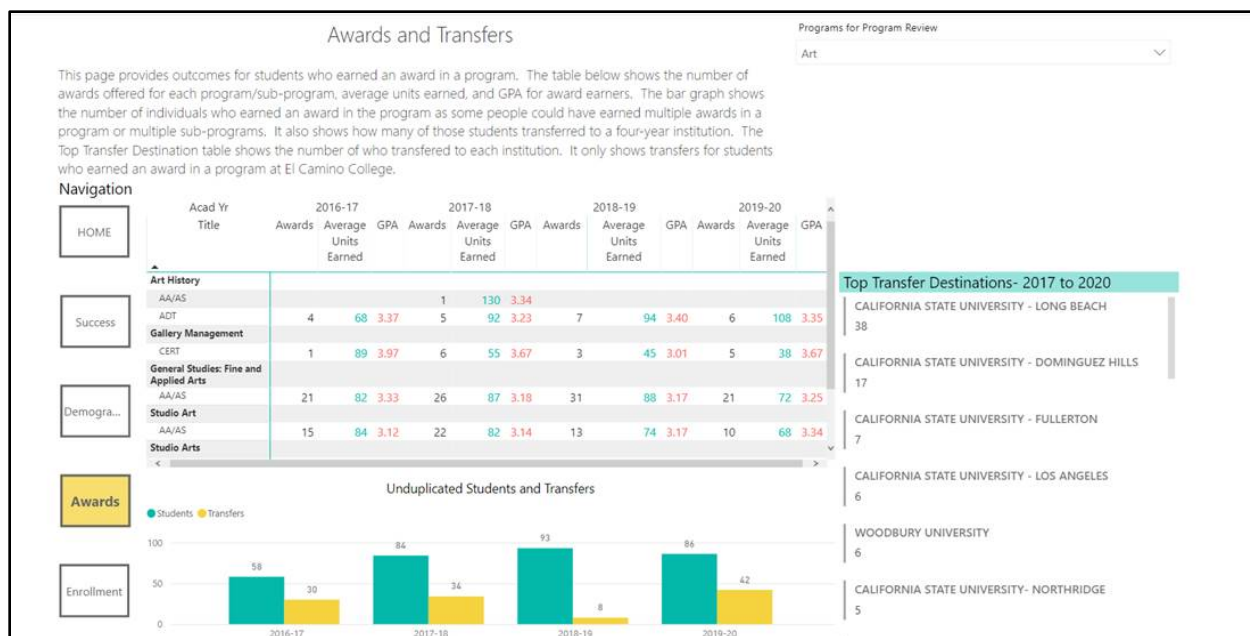
The courses required for the program's degrees are offered regularly.

2. Are there any concerns regarding program courses and their articulation to courses at other educational institutions?

No, to the extent that our main survey courses AHIS 102 A/B/C all articulate to the C-ID. However, it is worth noting that our courses that do not articulate — AHIS 205A&B/207/209 — are courses in which the content is regional, specifically arts of Asia (205), Latin America (207) and Africa (209). We do not wish to articulate as the C-ID descriptors are outdated in their construction of content based on a “western” Eurocentric paradigm. We refuse to compromise the quality of course content that we believe is more culturally responsive and responsible. The courses do transfer for GE credit and rarely we receive requests of syllabi for articulation petitions. It is our expectation that the C-ID descriptors will be updated in the next round of review.

3. How many students earn degrees and/or certificates in your program? Set an attainable, measurable goal related to student completion of the program's degrees/certificates.

Between 2017 - 2020, 1 student earned the AA; 22 students earned ADT. Our goal is to increase this number by 2 degrees more per year.



Between 2016-2020, only 1 AA was awarded, and 22 ADT.

- Are any licensure/certification exams required for program completion or career entry? If so, what is the pass rate among graduates? Set an attainable, measurable goal for pass rates and identify any applicable performance benchmarks set by regulatory agencies.

No licensure/certification exams are required for program completion or career entry.

F) Enumerate any related recommendations.

- Update Degree Pathway
- Recommendations for Course Revision & New Curriculum

We will continue to revise our courses in response to widespread changes in the discipline of art history as well as a response to a prioritization of culturally responsive pedagogy and equity initiatives.

While our courses have been reviewed regularly, and in some cases like with Art/AHIS 101, have been significantly rewritten in response to discipline updates, it has been some time since new curricula have been introduced. Art History's separation from the Art department and move into the Behavioral and Social Sciences division is reflective of the priorities of art history and better accommodates new goals and possibilities regarding curriculum development.

Revisions & Additions:

- AHIS 207 will be rewritten into two courses, an A and B, divided chronologically; this will align with the C-ID descriptors without compromising the content.
- Update COR to reflect changes in the discipline toward visual culture, globalized & decolonized in response to equity initiatives
- Offer more courses online: especially 102C (per previous recommendation), and 205AB in order to facilitate the ability to complete the program for transfer completely online.
- Develop and offer regular hybrid/hyflex course offerings in rotation also to increase accessibility of courses for program completion.
- Add an honors section of AHIS 101 (initiated late fall 2019, put on hold spring 2020 due to pandemic)
- Develop new curriculum in the following possible topic areas:
 - Women, Gender, and Sexuality in Art
 - Islamic art
 - History of Architecture in California
 - Photography and Graphic Arts
 - Design and Popular Culture

SECTION 5

Assessment of Student and Program Learning Outcomes (SLOs & PLOs)

- A) Provide a copy of the alignment grid, which shows how course, program, and institutional learning outcomes are aligned.**
See Appendix A.
- B) Provide a timeline for the course- and program-level SLO assessments.** See Appendix B.
- C) Summarize the SLO and PLO assessment results over the past four years and describe how results have been used to make any changes necessary to improve student learning. Provide specific examples.**

Assessments have been consistently performed and documented with positive results. The results show that assessments are often reaching their goals. When the standard is not met, it is usually because it was set a little higher (approximately 5%) than others or the assessment was noted as being offered too early in the semester. Often, between 75 and 93% of students are meeting the standard.

Most action plans were process or teaching strategy related, which is reasonable considering most of the courses are taught by a single faculty member. One action item introduced for a 102a assessment for SLO#3 was a “low-stakes” writing assignment to allow students to practice aspects of writing (like proficiency in using vocabulary or descriptive writing) before being assessed in a more comprehensive paper. When this action item was discussed among faculty, there was overall agreement that this could improve writing in all art history courses. During the summer of 2020, 3 art history faculty participated in the online grant initiative to produce such assignments and modules within canvas and are currently being implemented in multiple courses. This material was shared through Canvas commons so any ECC faculty can have access to these practice assignments. Because the action item for one course’s assessment was seen as being relevant and useful for all art history courses, this suggests the importance of PLO data that is an aggregate of course data to ensure continued communication between instructors and collective planning to benefit the overall program.

Another program-wide pattern found in SLO data involves SLO #2 and #3, which are about content and communication, respectively. The process of interpretation and student papers/presentations both benefit from examples. This was a common theme in the assessment of these two SLOs; when the standard was met, oftentimes the success was due to better student preparation with rubrics or samples. This stood out especially in a multi-section 101 assessment where the data was skewed and significantly higher in one section where those preparations were taken with students. Assessment reports note such interventions as draft revision workshops and use of the tutor in the LRC effectively help students with their writing.

D) Describe how program faculty have improved the SLO/PLO assessment process and engaged in dialogue about assessment results.

Details and mechanics of the assessment process have dominated much of the art history program's conversation about SLOs/PLOs. Over the years, these processes have been refined and faculty are still fine-tuning the process to ensure that what is being assessed is most relevant. In one early example, low scores in the area of context (SLO#2) for Art 101 sections, revealed that while context is key to all art history courses, it is less significant in the 101 course due to its thematic organization. Students were performing poorly because chronological context is not emphasized in that class. Discussions ensued about whether the statements as written were actually assessing what was most important for each course. Because Art History has now separated from the Studio Art program, a reassessment of the program-level outcomes was required, but faculty agreed that course-level outcomes also needed to be reconsidered. Now that the SLO statements have been rewritten, faculty need to meet again and decide on new rubrics, supporting materials, and intervention strategies to help students.

During spring semester 2021, art history faculty approved new SLOs and PLOs now that they are separate from the studio art program and to reflect their experience assessing these SLOs over the past decade. While form, content, and communication are still at the core of these statements, they now emphasize critical thinking processes more and remove belabored language that limits how the statements can be assessed. Faculty feel confident that these are improved statements that will increase consistency while also allowing for greater flexibility in the assessment process.

A common assessment mechanism for SLO#1 has been created, used once, and fine-tuned for implementation in spring 2021. The assessment is a product of collaboration between full and part time faculty and has resulted in a tool that is flexible enough to use in all the art history courses, but is also consistent enough to aid in PLO data aggregation. There is a plan to implement something similar or a similar rubric for SLOs#2 and 3.

Another important aspect of the SLO/PLO process that faculty still need to improve is the use and application of the standards and targets. Different faculty have used varying standards and targets, all around the 70-80% range. While the assessments usually met the goal, which has also been within that range, having a consistent standard and target for each SLO will help aggregate data in the future. This has made PLO aggregation challenging in the past, but can be easily remedied.

Old SLOs/PLOs:

SLO #1 Comprehend and Critique: Students will be able to demonstrate the ability to comprehend and critique art and visual culture in terms of form, medium, and style.

SLO #2 Analysis of Content: Students will be able to evaluate and determine the content of art and visual culture using various art historical methodologies and methods of contextual analysis.

SLO #3 Research and Communication: Students will be able to demonstrate the ability to effectively research and communicate ideas about art and visual culture.

PLO #1 Create/Use of Form: Upon completion of the art program, students will have the ability to create artworks that demonstrate competency in the use of form, media, and technique.

PLO #2 Critiquing Form and Content: Upon completion of the art program, students will demonstrate the ability to comprehend, identify, analyze, and critique art works in terms of form, medium, style, and content.

PLO #3 Communicating Content: Upon completion of the art program, students will demonstrate the ability to critically communicate ideas about art by oral, visual, and/or written methods.

PLO #4 Researching and Analyzing Art: Upon completion of the art program, students will be able to research and analyze the historical, geographical, and chronological context of art and visual culture

New SLOs/PLOs:

SLO #1 Analyze Form: Students will demonstrate the ability to observe, analyze, and comprehend form in the interpretation of visual culture.

SLO #2 Analyze Content: Students will demonstrate the ability to evaluate and determine the content and context of images in the interpretation of visual culture.

SLO # 3 Synthesize Ideas and Information: Students will demonstrate the ability to effectively research images and ideas in order to communicate a synthesis of information in the interpretation of visual culture.

PLO #1 Analyze Form: Upon completion of courses in the art history program, students will demonstrate the ability to observe, analyze, and comprehend form in the interpretation of visual culture.

PLO #2 Analyze Content: Upon completion of courses in the art history program, students will demonstrate the ability to evaluate and determine the content and context of images in the interpretation of visual culture.

PLO #3 Synthesize Ideas and Information: Upon completion of courses in the art history program, students will demonstrate the ability to effectively research images and ideas in order to communicate a synthesis of information in the interpretation of visual culture.

E) Enumerate any related recommendations.

1. Create consistent standards and targets to assist with future data aggregation (e.g. 80% will achieve 80% or higher).
2. Create new rubrics and supporting materials to help students with SLO #2 and #3.

SECTION 6

Analysis of Student Feedback

Review and discuss student feedback collected during the past four years (e.g., via surveys, focus groups, interviews). Include a copy of any feedback reports generated by the program or by Institutional Research and Planning.

A) Describe the results of the student survey in each of the following areas:

Analysis of the student survey indicates the following:

1. Student Support

Three questions addressed the role of instructors in student support and the results of the similar, approximately 60% strongly agree, and 30% agree that instructors help students achieve academic goals, stay on track, and value student contributions. This is very positive feedback for the instructors and the program.

Other forms of student support showed less successful responses, with the largest percentage in the "Neither Agree nor Disagree" column suggesting that students have less awareness and/or contact with those services. For example, extracurricular activities related to program (#10) at nearly 35% and library resources at 38%.

2. Curriculum

Questions 4, 6, 7, 8, and 9 address curriculum and course availability. Again, the percentages in the results are comparable, with approximately 90% of the students agreeing that there is an appropriate range of courses, conveniently scheduled and available, that help them meet their academic goals.

3. Facilities, Equipment, and technology

Of all of the categories on the survey, this area is the least conclusive and therefore inaccurate. See #12-buildings and classrooms, 13-equipment, 14- computers and software. Approximately 46% of the responses indicated that they have never taken a course on campus. This survey was distributed during fall 2020, the first planned remote semester as a result of the Covid pandemic.

4. Program Objectives

Only one question addressed course outcomes and the results are favorable. 58.72% strongly agree, and 34.88% agree that they are "aware of course outcomes." Less than 4% disagree. This is very positive feedback for the instructors and the program.

B) Discuss the implications of the survey results for the program.

The results are favorable with regards student support, curriculum and program objectives, however, the survey is inconclusive with regards to facilities, equipment and technology as this survey occurred during remote learning. The timing is rather unfortunate and yet somehow perhaps befitting of art history's exodus from the Fine Arts division and into BSS, as this conceptual move is to be followed by a physical relocation as well. Our current classrooms in the ARTB building (rooms 1, 103, 106) each were in need of major repairs in

equipment and facilities. Projections were distorted, screens were worn, seating was inadequate and sometimes dangerous (103 & 106 had many broken chairs), and the wall divider between 103 & 106 was broken and therefore a sound barrier was removed resulting in excessive noise and distraction between the two rooms. Additionally, wifi access in all three rooms is unstable and unreliable. Though this building is scheduled for demolition and we will be moving to the social sciences building, we are likely still using the existing facilities, which are inadequate, for at least 1 more school year. We do not know the conditions of the rooms and equipment that await us in the near future.

C) Discuss the results of other relevant surveys.

Because this survey was administered during the pandemic, we included a number of questions to gain insight into students' experiences with online learning, both pre-covid (#16) and during covid remote learning (#17, 18, 19, and 20).

Additionally, #22-24 addressed course content and student engagement and results were favorable.

#25 surveyed the student's major; #26 which art history courses were taken, #27 -plans for transfer.

None of the results are surprising as they are reflective of larger enrollment and transfer trends.

D) Enumerate any related recommendations.

- Update and revise surveys to assess the students' post-Covid needs and wants. (SI 2)
- Continue to survey students to gain insight and recommendations for program improvement. In the future, include questions regarding equity and inclusivity, outreach, and student success programs. (SI 2)
- Improve knowledge and use of library and student support services. (SI 2, 3)
- Increase access to and facilitate extracurricular opportunities such as clubs, internships and collaborations with community organizations. (SI 3, 4)
- Continue to develop distance education curriculum offerings to maximize student access to the program and increase completion rates. (SI 1, 2, 5, 6)
- Improve facilities, equipment, and technology to better serve our students and program outcomes. (*see Strategic Initiative 6 and Section 7*)

SECTION 7

Facilities and Equipment

A) Describe and assess the existing program facilities and equipment.

Prior to Covid-19 locked down, our Art History lecture classrooms (ARTB 1, 103, 106) were equipped with basic required equipment for a smart classroom, which included:

- a desktop computer
- a digital document camera
- a digital projector
- a DVD player
- a required sound system
- a whiteboard

Rooms 103 and 106 are adjacent to each other, with a double-retractable wall

- the wall divider is broken; it is permanently open resulting in excessive noise as students can hear the sounds of the adjacent room.
- A pull-down projection screen and built-in wall screen behind it that is dirty and damaged.
- The built-in screen/whiteboard is retractable and does not close properly, revealing a dirty and dusty storage behind the screen.
- Because the whiteboard is damaged, each room also has a portable whiteboard
- 2 storage at the entrance of our rooms which was being used by others as we were lecturing.
- The desks are built-in rows with attached swinging chairs; the seating is inadequate as many of the chairs are broken and the seating design is not accessible.

B) Explain the immediate (1-2 years) needs related to facilities and equipment. Provide a cost estimate for each need and explain how it will help the program better meet its goals.

Prior to the lockdown, our current classrooms in the ARTB building (rooms 1, 103, 106) each were in need of major repairs in equipment and facilities. Projections were distorted, screens were worn, seating was inadequate and sometimes dangerous (103 & 106 had many broken chairs), and the wall divider between 103 & 106 was broken and therefore a sound barrier was removed resulting in excessive noise and distraction between the two rooms. Additionally, wifi access in all three rooms is unstable and unreliable and therefore prohibitive of conducting any technology-based activities during class time. Even simple polling apps could not be accessed reliably. Subpar equipment makes it difficult to provide a quality educational experience.

We need to update the required facilities and equipment to bring our classrooms to universal standards.

Basic class room set ups:

Build-in or Media Cart

1. Multimedia projector
2. Either a fixed or pull down projection screen.
3. Desktop/Laptop computer
4. DVD/VCR dual deck player
5. Audio system

Speakers either Ceiling or Wall mounted

Audio mixer/amplifier

The basic rooms may include or request the following equipment:

1. Digital presenter
2. Wireless Microphone

As for cost estimate, the above equipment comes in a variety of different brands, qualities, and prices. We will consult with IT and purchasing departments to find a good fit.

C) Explain the long-range (2-4+ years) needs related to facilities and equipment. Provide a cost estimate for each need and explain how it will help the program better meet its goals.

1- Advanced classroom setups (additions to Basic setup in italics)

Built-in only:

- Multimedia projector.
- Either a fixed or pull down projection screen.
- Desktop/Laptop computer.
- Logitech Web Camera
- Audio system
 - Speakers either Ceiling or Wall mounted.
 - Audio mixer/amplifier
 - *Wireless Microphone*
- DVD/VCR dual deck player.
- *Digital presenter “Elmo”*
- *Interactive white board technology* (1 of the following)
 - Smart Technologies Smart Boards
 - Epson Brightlink 450wi

Additional Technology:

- *Video Camera and tripod*
- *Software such as adobe Flash Media Live Encoder*
- *Flash media Server*

2- Interactive flat panels (IFP)

This device is the backbone of any Smart Classroom and plays an integral role in helping teachers and students engage in the classroom. IFPs have replaced traditional blackboards and interactive whiteboards to become the main focal point at the front of the class, instantly drawing attention and curiosity. Connectivity to a range of other classroom devices and solutions, as well as, to a teacher's laptop allow for a wide variety of flexible curriculums to be enabled in the classroom.

3- Lecture Recording Cameras (Professional PTZ cameras)

A commonly overlooked part of the smart classroom is the capability to record and stream class. This device allows teachers to record and stream or post their lectures and students will be able to watch the recorded lessons. This service will resolve the issue of accessibility and as the result help a great number of students with equity issues.

4- Smart Station for each students

Hybrid and blended learning are gaining traction among higher education institutions to enable instructors and students to achieve the best possible education. Based on years of attending professional conferences and our own assessment we realized that the concept of smart classrooms should not be limited to a work station for the instructor, but it should include every single student. So, we propose to add a smart station to the students' desks.

Smart station will consist of a tablet/laptop which will be installed on the individual or collective desk of each student and will be connected to the teacher's smart station by bluetooth technology. This will allow blended learning and in particular it will allow students and teachers to collaborate in a variety of different activities and projects with greater emphasis on teaching and learning visual competency.

D) Enumerate specific recommendations based on the information provided above, as well as any related recommendations (e.g., creating and budgeting for a cycle for ongoing maintenance, repair, and replacement).

1. Technology that meets the needs of the students.

The technology that is necessary is recommended to support students, both in terms of learning and social support, to be implemented, maintained, and updated as necessary to fulfill strategic initiatives of student learning (1), support and success (2), collaborations (3), and institutional effectiveness (5).

The following are specifically the minimum that we recommend:

- up-to-date smart classrooms
- smart stations for student use
- equipment & software for lecture recording and streaming

As there is great overlap between facilities and equipment with technology and software, this recommendation is also included in the following section with additional recommendations.

SECTION 8

Technology and Software

A) Describe and assess the adequacy and currency of the technology and software used by the program.

Prior to the lockdown, our current classrooms in the ARTB building (rooms 1, 103, 106) each were in need of major repairs in equipment/technology and facilities. Projections were distorted, screens were worn, seating was inadequate and sometimes dangerous (103 & 106 had many broken chairs), and the wall divider between 103 & 106 was broken and therefore a sound barrier was removed resulting in excessive noise and distraction between the two rooms. Additionally, wifi access in all three rooms is unstable and unreliable. We need to update the required tools and devices to bring our classrooms to universal standards.

B) Explain the immediate (1-2 years) needs related to technology and software. Provide a cost estimate for each need and explain how it will help the program better meet its goals.

To be functional and effective in pursuing our goals and responsibilities, the art history department needs to upgrade its classrooms, to keep pace with faculty pedagogical interests and students and college expectations. Working with IT, Distance Education coordinator, faculty, and Dean, we will continue to identify and update the required technology, software and devices to bring our classrooms to universal standards.

1- Basic class room set ups: Built-in or Media Cart

- Multimedia projector
- Either a fixed or pull down projection screen.
- Desktop/Laptop computer
- DVD/VCR dual deck player
- Audio system
 - Speakers either Ceiling or Wall mounted
 - Audio mixer/amplifier

The basic rooms may include or request the following equipment:

- Digital presenter
- Wireless Microphone

C) Explain the long-range (2-4+ years) needs related to technology and software. Provide a cost estimate for each need and explain how it will help the program better meet its goals.

Upgrading our classrooms with the following appropriate technology allows us to pilot and further instructional innovations.

1. Advanced classroom setups:

Built-in only:

- Multimedia projector.

- Either a fixed or pull down projection screen.
- Desktop/Laptop computer.
- Logitech Web Camera
- Audio system
 - Speakers either Ceiling or Wall mounted.
 - Audio mixer/amplifier
 - Wireless Microphone
- DVD/VCR dual deck player.
- Digital presenter “Elmo”
- Interactive white board technology (1 of the following)
 - Smart Technologies Smart Boards
 - Epson Brightlink 450wi

Additional Technology:

- Video Camera and tripod
- Software such as adobe Flash Media Live Encoder
- Flash media Server

2. Interactive flat panels (IFP)

This device is the backbone of any Smart Classroom and plays an integral role in helping teachers and students engage in the classroom. IFPs have replaced traditional blackboards and interactive whiteboards to become the main focal point at the front of the class, instantly drawing attention and curiosity. Connectivity to a range of other classroom devices and solutions, as well as, to a teacher's laptop allow for a wide variety of flexible curriculums to be enabled in the classroom.

3. Lecture Recording Cameras (Professional PTZ cameras)

A commonly overlooked part of the smart classroom is the capability to record and stream class. This device allows teachers to record and stream or post their lectures and students will be able to watch the recorded lessons. This service will resolve the issue of accessibility and as the result help a great number of students with equity issues.

4. Smart Station for each students

Hybrid and blended learning are gaining traction among higher education institutions to enable instructors and students to achieve the best possible education. Based on years of attending professional conferences and our own assessment we realized that the concept of smart classrooms should not be limited to a work station for the instructor, but it should include every single student. So, we propose to add a smart station to the students’ desks.

Smart station will consist of a tablet/laptop which will be installed on the individual or collective desk of each student and will be connected to the teachers’ smart station by bluetooth technology. This will allow **blended learning** and in particular it will allow

students and teachers to collaborate in a variety of different activities and projects with greater emphasis on teaching and learning visual competency for effective

5. Software: ensure up-to-date software for access in the classroom and remotely.

6. Remote Learning: We should update our remote learning technology and adopt any new program or apps which helps us to be more interactive.

As for cost estimate, the above equipment comes in a variety of different brands, qualities, and prices. We will consult with IT and purchasing departments to find a good fit. The Technology and Media Services Department (IT) should be charged with the day-to-day maintenance of technology. Technology (Hardware and Software) at ECC should be structured and supported to provide the highest quality technology-based services, in the most cost-effective manner, to facilitate the College mission.

D) Enumerate specific recommendations based on the information provided above, as well as any related recommendations (e.g., creating and budgeting for a cycle for ongoing maintenance, repair, and replacement).

1. Technology that meets the needs of the students, both in terms of learning and social support, should be implemented, maintained, and updated as necessary to fulfill strategic initiatives of student learning (1), support and success (2), collaborations (3), and institutional effectiveness (5).

The following are specifically the minimum that we recommend:

- up-to-date smart classrooms
- smart stations for student use
- equipment & software for lecture recording and streaming

2. The Technology and Media Services Department (IT) should be charged with the day-to-day maintenance of technology. Technology (Hardware and Software) at ECC should be structured and supported to provide the highest quality technology-based services, in the most cost-effective manner, to facilitate the College mission. Division of labor is an attribute of any complex society and we should not expect teachers to be the jack of all trades and master of nothing. This is bad management and will not allow us to be as effective as we can. With hundreds of millions of dollars federal and state agencies are flowing into technology for schools as a way to reconstruct our crumbling infrastructure, our college should join other institutions of learning to fight for a bigger piece of the pie. Our assessment and evaluation of technology should aim on what we can do with technology to be more effective as a collective and not technology itself as an agent of alienation.

SECTION 9

Staffing

A) Describe the program's current staffing, including faculty, administration, and classified staff.

Number of Faculty and Staff	
Full-Time Faculty	3
Adjunct	7

Full-time faculty

- Alireza Ahmadpour
- Lucy Alamillo
- Karen Whitney

B) Explain and justify the program's staffing needs in the immediate (1-2 years) and long-term (2-4+ years). Provide cost estimates and explain how the position/s will help the program better meet its goals.

As a department, we have a particular interest in scholarship that contributes to increasing the diversity of the department's intellectual life and offering. As we diversified the courses that we offer, we diversified our staff and faculty as well. We created one of the largest and the most competitive art history departments among community colleges and for a while we had four full-time faculty. One of our faculty was recruited as a dean and since then we have been trying to fill that position. While other community colleges are expanding their department, we have been shrinking and this is jeopardizing the vitality of our department. At a time when the advancement in educational technology and internet access in recent years is improving possibilities, we are searching for ways to widen art history educational opportunities and to be able to do that we need more human resources. Furthermore, our external responsibility and involvements outside of the classroom is limiting our ability to emphasize on the quality of our program. Therefore it is vital for us to fill the full time position as soon as possible. Lack of required staffing will have a severe impact on Institutional Effectiveness.

Enrollments in art history classes remain strong and help achieve enrollment goals set by the College. Students' needs are met with course offerings that fulfill CSU General Education (Area C1) and IGETC (Area 3A) course requirements thus meeting the college's mission and strategic initiatives for student success, completion, and transfer. The art history program also meets the needs of students participating in campus programs, such as First Year Experience, Puente and Honors with designated course offerings for these special groups.

It is essential the art history program has effective full-time faculty leadership to maintain the quality and integrity of instruction, ensure curriculum consistency and currency, and achieve high academic standards.

Students would benefit from extended support in writing and tutoring. We have a good relationship with the Learning Resource Center and have usually been able to fill a tutor position through them. Having consistency in that area is a concern, as many tutors are current advanced students, but we lose their help when they matriculate to new institutions. The MyPath program “PASS” (Peer Assisted Study Sessions) is another valuable resource for supporting student learning, however, there is a similar situation with high turnover of mentors as students transfer out. Furthermore, while we use the Writing Center on campus and students who do use it often report a positive experience, we cannot help but feel that an extended assistance more specific to academic writing in the field of art history, or related fields within the meta-major, would be most beneficial to students who are establishing writing practices that should be in place before transfer and to help them progress as they leave El Camino College. We would like to develop a position for peer mentoring in a more permanent capacity; that is, a paid position that would encourage ECC Alumni to continue on as employees after transfer which the MyPath model currently does not offer. We will refer to this position as a Learning Facilitator and the position as Instructional Mentorship for the purpose of this document.

C) Enumerate specific recommendations based on the information provided above, as well as any related recommendations.

Recommendations:

1. We should hire a **full-time Art Historian** as soon as possible.
2. We should hire a **Department Learning Facilitator** as soon as possible.

SECTION 10

Prioritized Recommendations

A) Provide a single, prioritized list representing each of the recommendations from sections 3 to 9. Include cost estimates, and identify the college strategic initiative(s) and program goal(s) supported by each recommendation. Use the following chart format to organize your recommendations.

	Recommendations	Cost Estimate	Strategic Initiative(s)	Program Goal(s)
1.	New in-classroom technology/smart stations/etc.	\$100,000	1,2,3,4,6	4, 2
2.	New Faculty Hire	\$90, 000	1,2,3,4,5	2,3,4
3.	Clarification of “Pathway” (AA-T degree, etc)	\$0	2,5	1
4.	Learning Facilitator / instructional mentorship	\$7000.00	1,2,3,4	2,4
5.	Revise curriculum	\$0	2,5	1,2
6.	Expand collaboration with special programs	\$0	2,3,5	1
7.	Community Connections: professional & university	\$0	1,2,3,4,5	3
8.	Develop fully online ZTC Degree Pathway	\$0	1,2,3,5	1
9.	Web presence update; corrections & improvements	\$0	2,5,6	1
10.	Develop new curriculum	\$0	1,3	2

A) Explain why the list is prioritized in this way.

The prioritization is based on what we collectively agree benefits student learning, support, and success in order of greatest to least direct impact on students.

1. **In-Class Technology in the form of smart stations for student use.** The ability to learn and practice on site with instructors and peers in an active workshop setting would have the greatest impact on student learning. Increasingly, visual literacy is understood and defined as not only the ability to critically read and process information, but also the ability to create effective visual communications. (see [IVLA](#) and [ACRL competency standards](#)). Visual fluency, that is the ability to not only to critically comprehend and negotiate visual information, but also the ability to effectively communicate through multiple modes of visual production not limited to traditional essay writing, will effectively support students within the meta-major and across the GE curriculum.

Hybrid and blended learning are gaining traction among higher education institutions to enable instructors and students to achieve the best possible education. Based on years of attending professional conferences and our own assessment we realized that the concept of smart classrooms should not be limited to a work station for the instructor, but it should include every single student. So, we propose to add a smart station to the students’ desks.

Smart stations will consist of a tablet/laptop which will be installed on the individual or collective desk of each student and will be connected to the teacher's smart station by bluetooth technology. This will allow blended learning and in particular it will allow students and teachers to collaborate in a variety of different activities and projects with greater emphasis on teaching and learning visual competency and fluency for effective communication. Access to use of technology in the classroom mitigates access issues for students who do not have reliable access to wifi, secure or private study spaces, or lack of access to devices as we have witnessed during the pandemic shift to remote learning. Also, studies have shown and students self-report that they feel more supported and more successful when they have higher contact with peers and instructors; most students report that they prefer to learn "hands-on."

Furthermore, the classrooms should be equipped with the required tools to allow us to record and/or livestream lectures as a way to make the course content available to students remotely. Again, this allows for maximum flexibility for student access to information. Having multiple modalities for course participation accommodates non-traditional students, conflicting work schedules, and students from across the state with the CVC course exchange.

Therefore, having access to technology in the classroom and streaming capability supports strategic initiatives 1 & 2 with learning and support; 3-collaboration between students & teachers; 4-connecting students to professional institutions in workshop; and of course, 6 - modernization of technique and pedagogy.

2. **New Hire.** As a department, we have a particular interest in scholarship that contributes to increasing the diversity of the department's intellectual life and offering. As we diversified the courses that we offer, we diversified our staff and faculty as well. We created one of the largest and the most compatible art history departments among community colleges and for a while we had four full time faculty. One of our faculty was recruited as a dean and since then we have been trying to fill that position. While other community colleges are expanding their department, we have been shrinking and this is jeopardizing the vitality of our department. At a time when the advancement in educational technology and internet access in recent years is improving possibilities, we are searching for ways to widen art history educational opportunities and to be able to do that we need more human resources. Furthermore, our external responsibility and involvements outside of the classroom, that is committees and campus collaborations, is limiting our ability to emphasize on the quality of our program. Therefore it is vital for us to fill the full time position as soon as possible. A new faculty member would help us fulfill strategic initiatives 1-5 and all program goals.
3. **Clarification of "Pathway"** includes revisions to the degree program as well as the revisions to the collection of data, and implementation of subsequent recommendations.

Revise AA-T. The departure of art history from the Fine Arts division to BSS, as well as discipline changes at large, requires us to revisit the coursework necessary to

facilitate matriculation to university programs. Simultaneously, the mission to clarify and simplify the pathway for student success is imperative.

Revisions to Data Collection. Our first student survey as an independent department was conducted during Fall semester 2020 under pandemic conditions. As such, our survey will need to be updated to better reflect the students' post-Pandemic needs and wants, and provide comparative information to learn about online course design, support systems, and institutional effectiveness. Furthermore, as we expand our collaboration with special programs and support networks, we will need to assess the effectiveness of those collaborations. Another facet of data collection that is currently undergoing revision is our SLOs and PLOs. Our shift to an independent department (and move to BSS) necessitated an update to the language, organization, and types of assessment to better reflect the objectives of art history without the inclusion of studio practice. These revisions were completed in March 2021, and the first assessment of SLO 1 will be completed with the completion of spring semester. We are currently working toward a new set of consistent standards for SLO assessment.

These revisions and updates will help us support our students and increase institutional effectiveness, initiatives 1 and 5 and therefore directly impact our goal #1 to increase successful completions.

4. **Department Learning Facilitator.** Teaching is a collaborative enterprise between faculty, staff, and students. It is common knowledge that students prefer to communicate with those they identify as peers rather than contacting instructors. Despite our good intentions and best efforts, student fear of faculty persists. Therefore, a position such as a TA or peer guide can play an essential role in our department's academic mission and our students' success. Additional instructional support in the form of a "learning facilitator" can assist faculty by serving as a small group discussion facilitator, as learning community helper, and a bridge between faculty and student. A facilitator would enhance the teaching capacities of our department and contribute in crucial ways to the success of our students and in particular those who are struggling academically. This position would positively impact strategic initiatives 1-4 and would be one example of preparation of our students for professional positions that is part of goal #3 to collaborate with UCs. Also, the facilitator would also be participating in the use of the techniques that are the reason for goal #4, specifically using technology collaboratively to increase visual fluency.
5. **Revise curriculum.** We will continue to revise our courses in response to widespread changes in the discipline of art history as well as a response to a prioritization of culturally responsive pedagogy and equity initiatives. This means updating COR to decentralize Eurocentric historiography and include multi-cultural perspectives, authors, histories, and works of art and material culture. Additionally, the representative assignments should also reflect CRT and cultural relevance. We recognize that the field of art history was born of racist-imperialist institutions and that existing racist social hierarchies are largely still maintained, and yet in flux as educational and arts institutions alike struggle to reform practices and policies to reform. We understand it is our duty to participate in this reformation and educate and prepare students to do the same. Curricular revision works

toward student learning (SI 1), success and support (SI 2), and therefore institutional effectiveness (SI 5).

6. **Expand collaboration with special programs.** Student success for all hinges on collaboration with the different programs and service areas on campus. Our immediate plan for expansion is to increase the number of sections that collaborate with FYE, HTP, and MyPath and add collaboration with Project Success and MANA to better support our BIPOC students. This increase in collaborations would directly support student learning and success (SI 1-2), and subsequently increase effectiveness (SI 5). While not listed one of the four short term goals explicitly, these collaborations would intersect with curriculum revision, Goal #2, and represents our long term strategies and goals.
7. **Community Connections:** Increase information pipeline, interactions, and internship opportunities with professional organizations, arts institutions, & universities to better prepare students and facilitate transition to professional pathways. These collaborations draw on initiatives 1-3, and directly fulfill goal #3, however, we do believe that this kind of program development could help with increasing successful completions at the course and program levels by providing “gentle handoff” for students who might otherwise feel alienated by large institutions.
8. **Develop a fully online ZTC Degree Pathway.** We have a long history of department wide efforts for adoption of Open Education Resources (OER) to maintain Zero Textbook Cost (ZTC) courses and are close to 100% ZTC for our course offerings. As we updated our COR with the new course tag “AHIS” we also updated representative textbooks to include OER texts. To develop a ZTC online transfer degree program is a logical next step that would increase opportunities for students to enroll and complete the program. No doubt this would draw students from across the state, if not country, as we would be among the first of ZTC programs. A ZTC degree supports Strategic initiatives 1 and 2 for maximizing learning opportunities; depends on collaboration with faculty using OER for ZTC courses in the program pathway, and certainly would improve institutional effectiveness (SI5). This supports Goal #1 to increase successful completions.
9. **Web presence update: corrections & improvements.** Web information on the art history program is out of date, inaccurate, and confusing to students. This needs to be updated as soon as possible. The departure from Fine Arts to BSS division necessitated many institutional updates and it was not a seamless transition. One immediate and tangible side effect was the difficulty in locating art history courses for Fall 2020. There was not a consistent listing as many drop-down menus differed, for example, as to choose “Art” as the category or to search BSS webpages. Still, there remain some old weblinks or course names, as well as some incomplete listings in the BSS division webpages. Making corrections and building additional web content will provide support for success (SI 2), increase institutional effectiveness (SI 5), and modernize to support visual literacy (SI6); these initiatives support Goal #1 with clarifying pathways and #4 modernization to support learners.

10. Development of new curriculum. Our goals for development of the new curriculum represent our initiatives not only for student learning and success (SI 1-2), but also collaboration with special programs (SI 3) in particular, adding an honors section of AHIS 101. The development of courses in the histories of Architecture in California, Photography and Graphic Arts, and Design and Popular Culture, Women, Gender, and Sexuality in Art, and Islamic art are courses that could support other departments' certificates and degrees in Architecture, Photography, Gender Studies, and Ethnic Studies. Of course, development of the degree pathways would require collaboration (SI 3) with faculty in those disciplines. While not immediately impacting our short term goals, these courses are strategic to our long-term goals for growth, interdisciplinarity, and support for the meta-major.

ALIGNMENT GRIDS

BEHAVIORAL AND SOCIAL SCIENCES								
Institutional (ILO), Program (PLO), and Course (SLO) Alignment								
Program: Art History			Number of Courses: 9		Date Updated: Spring 2021	Submitted by: Eduardo Munoz, ext. 3740		
ILOs	1. Critical Thinking <i>Students apply critical, creative and analytical skills to identify and solve problems, analyze information, synthesize and evaluate ideas, and transform existing ideas into new forms.</i>	2. Communication <i>Students effectively communicate with and respond to varied audiences in written, spoken or signed, and artistic forms.</i>	3. Community and Personal Development <i>Students are productive and engaged members of society, demonstrating personal responsibility, and community and social awareness through their engagement in campus programs and services.</i>		4. Information Literacy <i>Students determine an information need and use various media and formats to develop a research strategy and locate, evaluate, document, and use information to accomplish a specific purpose. Students demonstrate an understanding of the legal, social, and ethical aspects related to information use.</i>			
PLOs					PLO to ILO Alignment (Mark with an X)			
					1	2	3	4
PLO #1 Analyze Form: Upon completion of courses in the art history program, students will demonstrate the ability to observe, analyze, and comprehend form in the interpretation of visual culture.					X			
PLO #2 Analyze Content: Upon completion of courses in the art history program, students will demonstrate the ability to evaluate and determine the content and context of images in the interpretation of visual culture.					X			
PLO #3 Synthesize Ideas and Information: Upon completion of courses in the art history program, students will demonstrate the ability to effectively research images and ideas in order to communicate a synthesis of information in the interpretation of visual culture.						X		X

SLOs	SLO to PLO Alignment (Mark with an X)			COURSE to ILO Alignment (Mark with an X)			
	P1	P2	P3	1	2	3	4
AHIS 101- Art and Visual Culture: A Global Perspective: SLO #1- Analyze Form: Students will demonstrate the ability to observe, analyze, and comprehend form in the interpretation of visual culture.	X			X			
AHIS 101- Art and Visual Culture: A Global Perspective: SLO #2- Analyze Content: Students will demonstrate the ability to evaluate and determine the content and context of images in the interpretation of visual culture.		X		X			
AHIS 101- Art and Visual Culture: A Global Perspective: SLO #3- Synthesize Ideas and Information: Students will demonstrate the ability to effectively research images and ideas in order to communicate a synthesis of information in the interpretation of visual culture.			X		X		X
AHIS 102A- History of Western Art – Prehistoric to Gothic: SLO #1- Analyze Form: Students will demonstrate the ability to observe, analyze, and comprehend form in the interpretation of visual culture from Prehistoric to Gothic time periods.	X			X			

AHIS 102A- History of Western Art –Prehistoric to Gothic: SLO #2- Analyze Content: Students will demonstrate the ability to evaluate and determine the content and context of images in the interpretation of visual culture from Prehistoric to Gothic time periods.		X		X			
AHIS 102A- History of Western Art – Prehistoric to Gothic: SLO #3- Synthesize Ideas and Information: Students will demonstrate the ability to effectively research images and ideas in order to communicate a synthesis of information in the interpretation of visual culture from Prehistoric to Gothic time periods.			X		X		X
AHIS 102B- History of Western Art – Proto-Renaissance to 19th Century: SLO #1- Analyze Form: Students will demonstrate the ability to observe, analyze, and comprehend form in the interpretation of visual culture from Proto-Renaissance to 19th Century time periods.	X			X			
AHIS 102B- History of Western Art – Proto-Renaissance to 19th Century: SLO#2- Analyze Content: Students will demonstrate the ability to evaluate and determine the content and context of images in the interpretation of visual culture from Proto-Renaissance to 19th Century time periods.		X		X			
AHIS 102B- History of Western Art – Proto-Renaissance to 19th Century: SLO #3- Synthesize Ideas and Information: Students will demonstrate the ability to effectively research images and ideas in order to communicate a synthesis of information in the interpretation of visual culture from Proto-Renaissance to 19th Century time periods.			X		X		X

AHIS 102C- History of Western Art – 19th Century to Contemporary Times: SLO #1- Analyze Form: Students will demonstrate the ability to observe, analyze, and comprehend form in the interpretation of visual culture from 19th Century to Contemporary time periods.	X			X			
AHIS 102C- History of Western Art – 19th Century to Contemporary Times: SLO #2- Analyze Content: Students will demonstrate the ability to evaluate and determine the content and context of images in the interpretation of visual culture from 19th Century to Contemporary time periods.		X		X			
AHIS 102C- History of Western Art – 19th Century to Contemporary Times: SLO #3- Synthesize Ideas and Information: Students will demonstrate the ability to effectively research images and ideas in order to communicate a synthesis of information in the interpretation of visual culture from 19th Century to Contemporary time periods.			X		X		X
AHIS 205A- History of Asian Art – India and Southeast Asia: SLO #1- Analyze Form: Students will demonstrate the ability to observe, analyze, and comprehend form in the interpretation of visual culture of India and Southeast Asia.	X			X			
AHIS 205A- History of Asian Art – India and Southeast Asia: SLO #2- Analyze Content: Students will demonstrate the ability to evaluate and determine the content and context of images in the interpretation of visual culture of India and Southeast Asia.		X		X			
AHIS 205A- History of Asian Art – India and Southeast Asia: SLO #3- Synthesize Ideas and Information: Students will demonstrate the ability to effectively research images and ideas in order to communicate a synthesis of information in the interpretation of visual culture of India and Southeast Asia.			X		X		X

AHIS 205B- History of Asian Art – China, Korea, and Japan: SLO #1- Analyze Form: Students will demonstrate the ability to observe, analyze, and comprehend form in the interpretation of visual culture of China, Korea, and Japan.	X			X			
AHIS 205B- History of Asian Art – China, Korea, and Japan: SLO #2- Analyze Content: Students will demonstrate the ability to evaluate and determine the content and context of images in the interpretation of visual culture of China, Korea, and Japan.		X		X			
AHIS 205B- History of Asian Art – China, Korea, and Japan: SLO #3- Synthesize Ideas and Information: Students will demonstrate the ability to effectively research images and ideas in order to communicate a synthesis of information in the interpretation of visual culture of China, Korea, and Japan.			X		X		X
AHIS 207- Art History of Mexico and Central and South America: SLO #1- Analyze Form: Students will demonstrate the ability to observe, analyze, and comprehend form in the interpretation of visual culture of Mexico and Central and South America.	X			X			
AHIS 207- Art History of Mexico and Central and South America: SLO #2- Analyze Content: Students will demonstrate the ability to evaluate and determine the content and context of images in the interpretation of visual culture of Mexico and Central and South America.		X		X			
AHIS 207- Art History of Mexico and Central and South America: SLO #3- Synthesize Ideas and Information: Students will demonstrate the ability to effectively research images and ideas in order to communicate a synthesis of information in the interpretation of visual culture of Mexico and Central and South America.			X		X		X

AHIS 208- History of American Art: SLO #1- Analyze Form: Students will demonstrate the ability to observe, analyze, and comprehend form in the interpretation of visual culture of the United States.	X			X			
AHIS 208- History of American Art: SLO #2- Analyze Content: Students will demonstrate the ability to evaluate and determine the content and context of images in the interpretation of visual culture of the United States.		X		X			
AHIS 208- History of American Art: SLO #3- Synthesize Ideas and Information: Students will demonstrate the ability to effectively research images and ideas in order to communicate a synthesis of information in the interpretation of visual culture of the United States.			X		X		X
AHIS 209- History of African Art: SLO #1- Analyze Form: Students will demonstrate the ability to observe, analyze, and comprehend form in the interpretation of visual culture of Africa.	X			X			
AHIS 209- History of African Art: SLO #2- Analyze Content: Students will demonstrate the ability to evaluate and determine the content and context of images in the interpretation of visual culture of Africa.		X		X			
AHIS 209 History of African Art: SLO #3- Synthesize Ideas and Information: Students will demonstrate the ability to effectively research images and ideas in order to communicate a synthesis of information in the interpretation of visual culture of Africa.			X		X		X

Appendix B SLO/PLO TIMELINES

Course and SLO#		FA	Sp	SU	FA	SP	SU	FA	SP	SU	FA	SP	SU	FA	Sp	su
		2020	2021	2021	2021	2022	2022	2022	2023	2023	2023	2024	2024	2024	2025	2025
PLO #1						x										
PLO #2									x							
PLO #3												x				

AHIS 101– SLO #1			X												X	
AHIS 101– SLO #2						X										
AHIS 101– SLO #3									X							
AHIS 102A– SLO #1			X												X	
AHIS 102A– SLO #2						X										
AHIS 102A– SLO #3									X							

AHIS 102B- SLO #1			X												X	
AHIS 102B- SLO #2						X										
AHIS 102B- SLO #3									X							
AHIS 102C- SLO #1			X												X	
AHIS 102C- SLO #2						X										
AHIS 102C- SLO #3									X							

AHIS 205A- SLO#1	Fall				x									x		
AHIS 205A- SLO #2	Fall	x														
AHIS 205A- SLO #3	Fall							x								
AHIS 205B- SLO #1			x												x	
AHIS 205B- SLO #2						x										

AHIS 205B- SLO #3									x							
AHIS 207- SLO #1			x												x	
AHIS 207- SLO #2						x										
AHIS 207- SLO #3									x							
AHIS 208- SLO #1	Fall	x												x		
AHIS 208- SLO #2	Fall				x											

AHIS 208- SLO #3	Fall							x								
AHIS 209- SLO #1			x												x	
AHIS 209- SLO #2						x										
AHIS 209- SLO #3									x							

Appendix C

6-YEAR CURRICULUM COURSE REVIEW TIMELINE

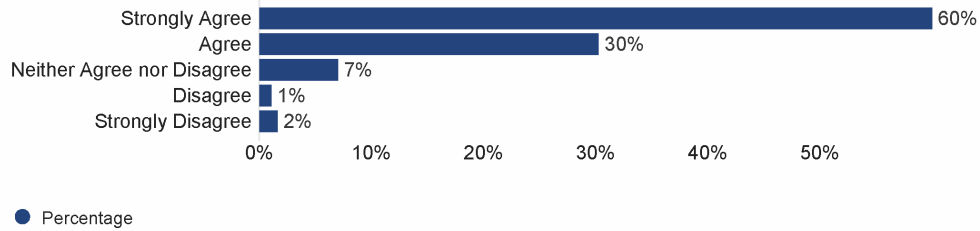
DEPARTMENT	DEPARTMENT	DEPARTMENT	2014-2015	2015-2016	2016-2017	2017-2018	2018-2019	2019-2020	2020-2021	2021-2022	2022-2023	2023-2024	2024-2025	2025-2026	2026-2027	2027-2028
Art History	AHIS 101 (formerly Art 1)	X		X						6 YR						6 YR
Art History	AHIS 102A (formerly Art 2)	X		X						6 YR						6 YR
Art History	AHIS 102AH (formerly 3)	X		NEW						6 YR						6 YR
Art History	AHIS 102B (formerly 3)	X						6 YR						6 YR		
Art History	AHIS 102C (formerly 4)	X		X				6 YR						6 YR		
Art History	AHIS 106 (formerly 6)	X			X						6 YR					
Art History	AHIS 205A (formerly 5A)	X			X						6 YR					
Art History	AHIS 205B (formerly 5B)	X			X						6 YR					
Art History	AHIS 207 (formerly 7)	X						6 YR						6 YR		
Art History	AHIS 208 (formerly 108)	X						6 YR						6 YR		
Art History	AHIS 208H			NEW						6 YR						6 YR
Art History	AHIS 209 (formerly 9)	X						6 YR						6 YR		

Appendix D

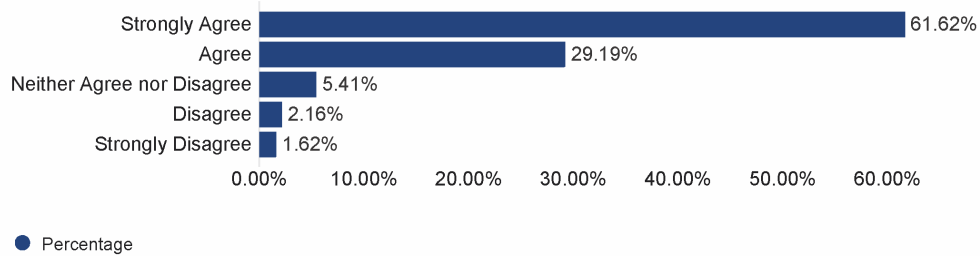
STUDENT SURVEY FALL 2020

Art History Program Review Student Survey Fall 2020 (n=191))

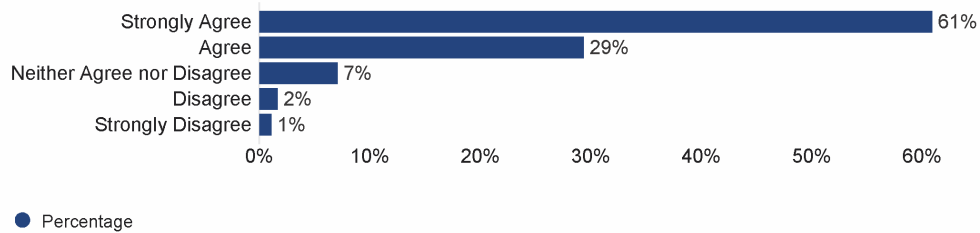
1. Instructors in this program have helped me achieve my academic goals.



2. Instructors in this program have helped me stay on track.

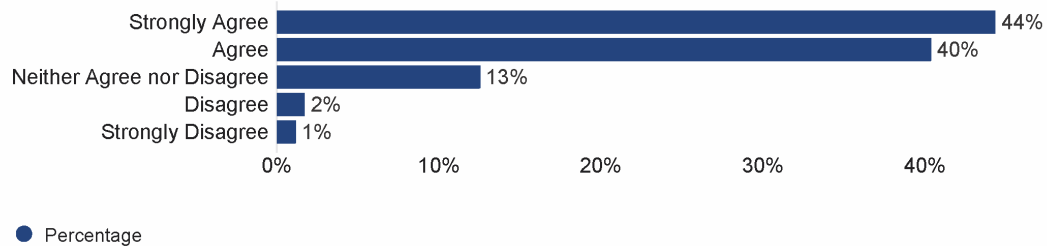


3. Student contributions have been valued by instructors in this program.

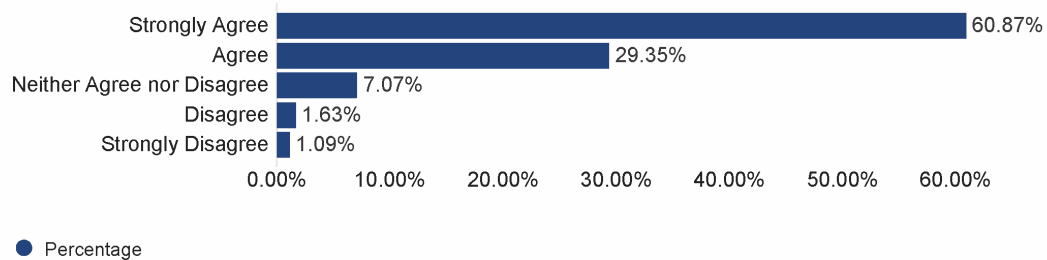


Art History Program Review Student Survey Fall 2020 (n=191))

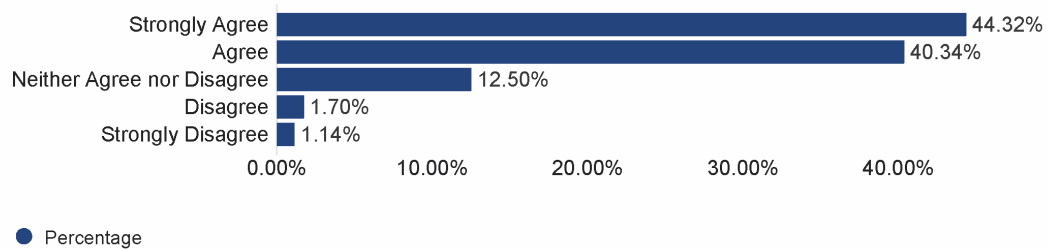
4. There is an appropriate range of courses offered in this program.



5. Student contributions have been valued by instructors in this program.

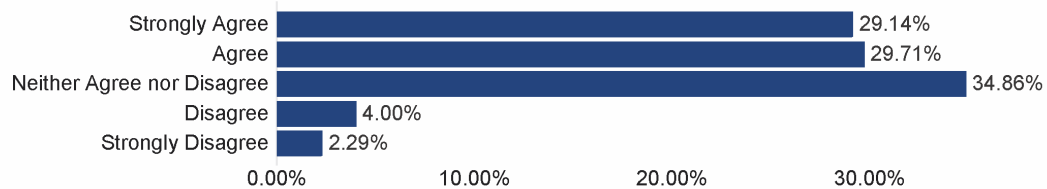


6. There is an appropriate range of courses offered in this program.



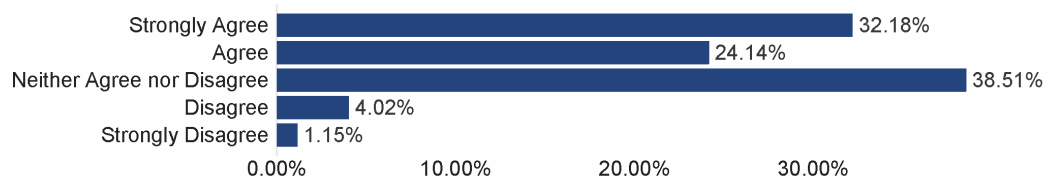
Art History Program Review Student Survey Fall 2020 (n=191))

10. There is a variety of extracurricular activities related to this program on campus.



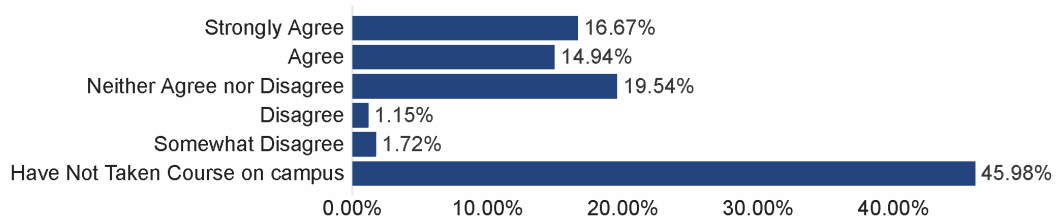
● Percentage

11. The library has the resources to help me succeed in this program.



● Percentage

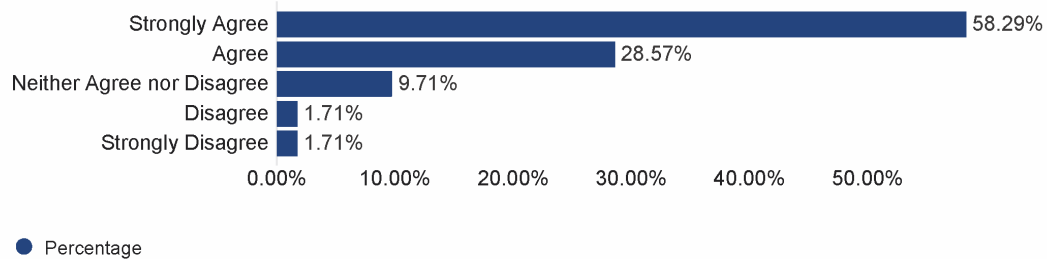
12. The buildings and classrooms used by this program are satisfactory.



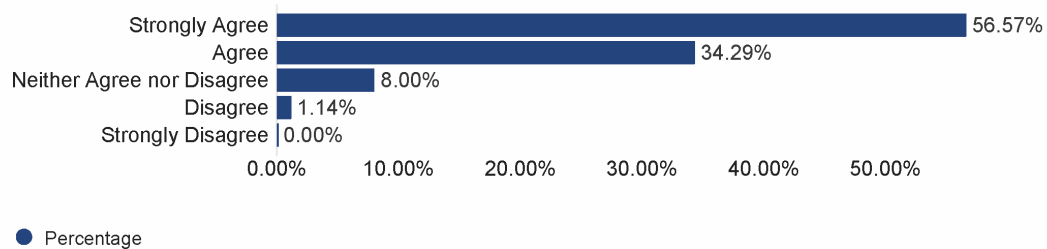
● Percentage

Art History Program Review Student Survey Fall 2020 (n=191))

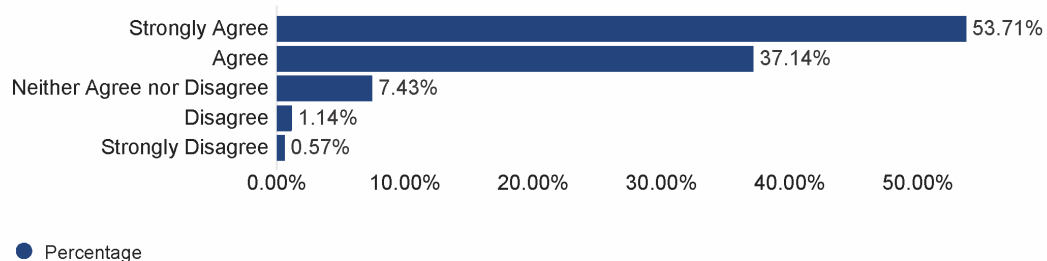
7. Courses were scheduled on days and times that were convenient to me.



8. I've been able to register for the classes I need within this program.

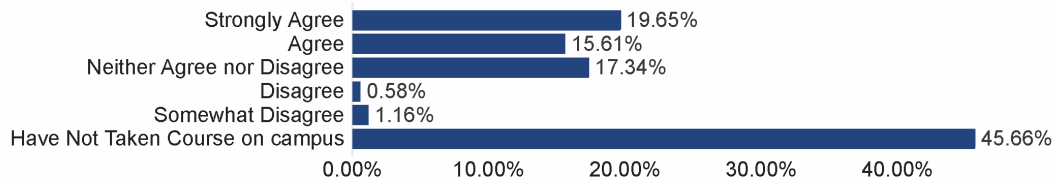


9. The courses in this program have helped me meet my academic goals.



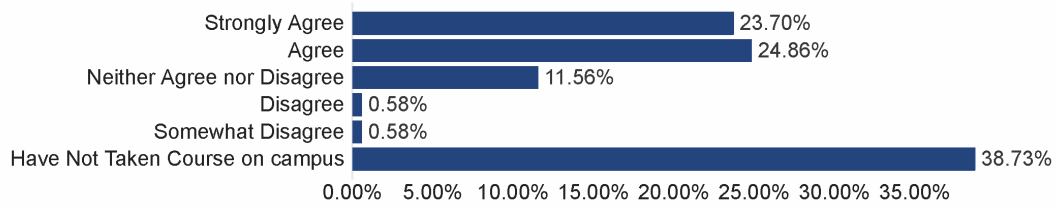
Art History Program Review Student Survey Fall 2020 (n=191))

13. I am satisfied with the equipment (projectors, machinery, models, etc.) used in this program



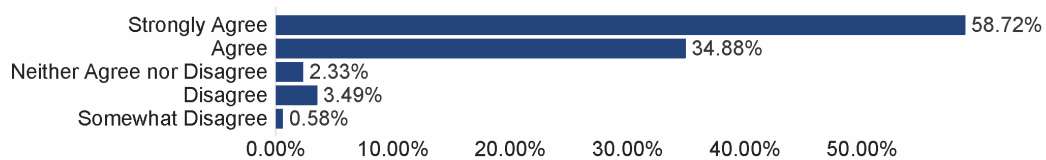
● Percentage

14. I am satisfied with the computers and software used in this program.



● Percentage

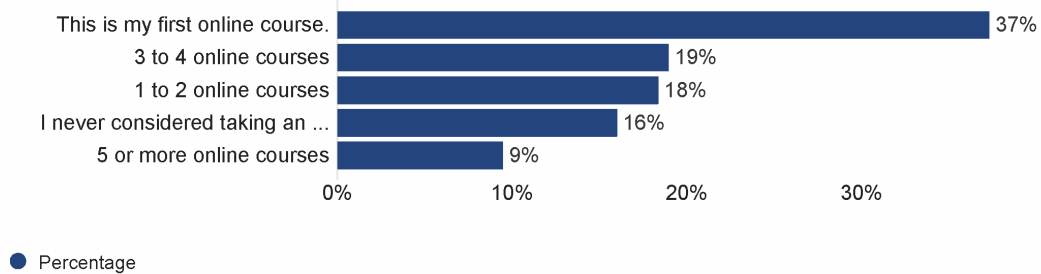
15. I am aware of the course outcomes - what I should be able to learn and what skills I should possess after completing courses in the program.



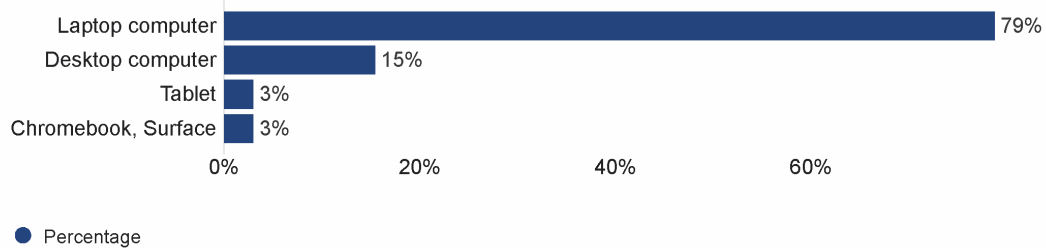
● Percentage

Art History Program Review Student Survey Fall 2020 (n=191))

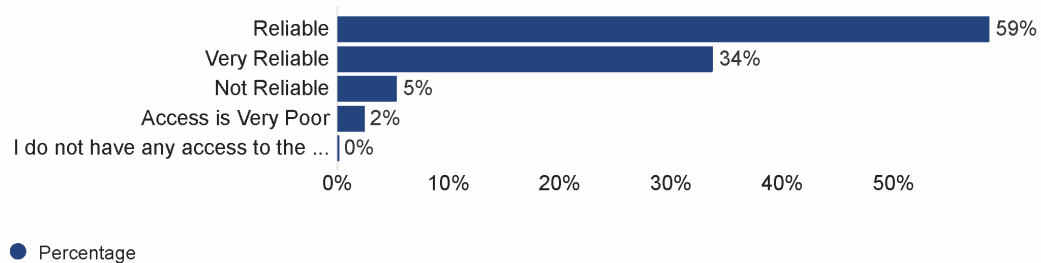
16. Prior to the COVID-19 pandemic, how many online courses had you previously taken at El Camino College?



17. What is the primary technology you have access to in order to participate in your Art History coursework?

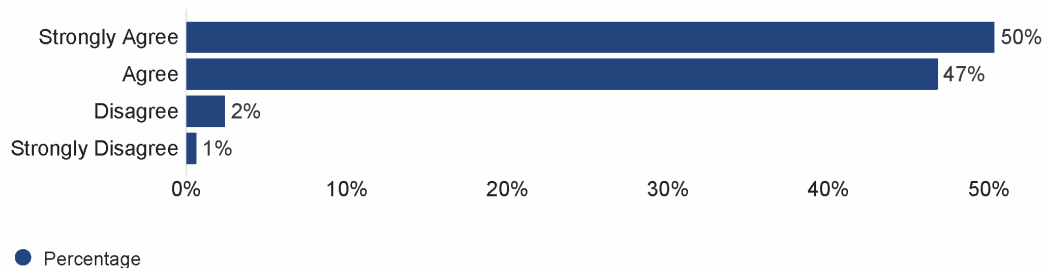


18. I have access to a reliable high speed internet connection.



Art History Program Review Student Survey Fall 2020 (n=191))

19. I have access to a computer, tablet or other device that is usable for viewing images clearly.



19. If you experienced synchronous online instruction, was it successful? Please explain.

Yes it was, the hours are extended so it is suitable for students that work too

I believe it was synchronous and it was successful. Professor Robertson was amazing with her well informed lectures.

Yes because it helped being aware of other activities .

N/A

It was very difficult but it was successful afterwards.

Not applicable

N/A.

It was very helpful and successful. I was able to do my work.

N/A

So this semester was very successful my professors had some zooms and those kind of helped to get more details from the assignments.

Yes, it is very successful, we have one class each week, and our professor clear every doubt which we have related to the assignments which are due at the end of the coming week.

I liked that fact that the teacher was available on the assigned zoom days, but I also enjoyed that the meetings weren't mandatory--so I didn't feel...pressured to go to them. It's nice knowing that the teacher will be there for you if you need it, but won't be too overbearing with your time as well.

never did one

Art History Program Review Student Survey Fall 2020 (n=191))

Have not experienced synchronous online instruction.

Yes it was. Everything was explicit

It was successful to being able to ask question and clarify things in the moment. However it always made teachers push for quicker due dates which is a bit difficult when you have all these other classes requiring the same thing and not feeling the sense of urgency one would during in class

No experience

I have not necessarily taken synchronous classes online, mainly because I prefer asynchronous.

no i havent.

Everything was well

Art History Program Review Student Survey Fall 2020 (n=191))

20. If you experienced asynchronous online instruction, was it successful? Please explain.

N/A

N/A

I'll say in between because it's mostly online and many of us would want to be in a classroom.

N/A

It was difficult not physically having the help from instructor present.

I would consider it successful. It allowed a great deal of flexibility in my schedule, and did not impede my academic progress or achievement in this specific class.

I think it was successful and it helped me be better as a student.

It was very helpful and successful. I was able to complete my work.

I would say that this course was successful because while we did not have a schedule to follow we knew when assignments were do. We also knew that we could contact the professor if we needed help understanding an assignment or a topic.

My professor was very good at detailing her assignments to make sure we understood each assignment well and also had youtube videos of her lectures which were very helpful to look back on and study.

Yes, it is successful, Our professor explained every assignment in a detailed manner, so it's very easy to understand.

N/A

never

My experience was successful. I was able to work on it on my own time as I work full time during the day.

Yes everything was clear

It was successful in the sense I was able to make my own schedule and take care of life outside of class!

It was successful, as I could work with my own schedule.

My asynchronous instruction was the most successful instruction that I have ever had. Of course it's not for everyone, but for me, I was successful not only because it helped me become fully independent, but because that is my best learning style.

no i havent.

Art History Program Review Student Survey Fall 2020 (n=191))

No

21. If you experienced asynchronous online instruction, was it successful? Please explain.

N/A

N/A

I'll say in between because it's mostly online and many of us would want to be in a classroom.

N/A

It was difficult not physically having the help from instructor present.

I would consider it successful. It allowed a great deal of flexibility in my schedule, and did not impede my academic progress or achievement in this specific class.

I think it was successful and it helped me be better as a student.

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N/A

never

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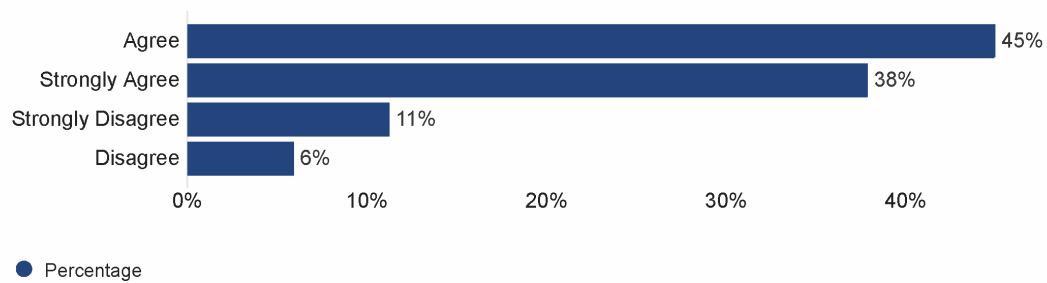
Art History Program Review Student Survey Fall 2020 (n=191))

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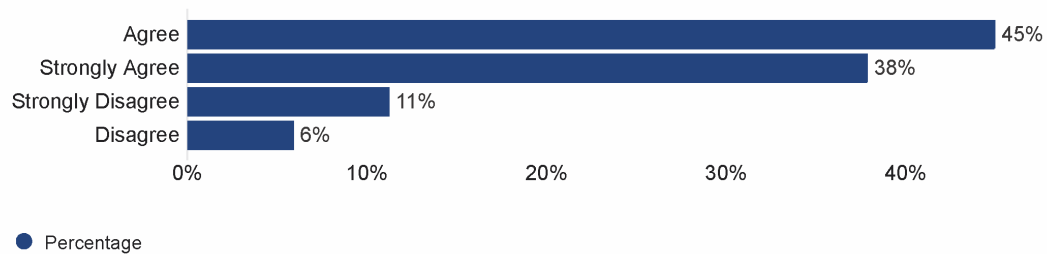
no i havent.

No

22. The content in my online Art History course(s) is engaging.

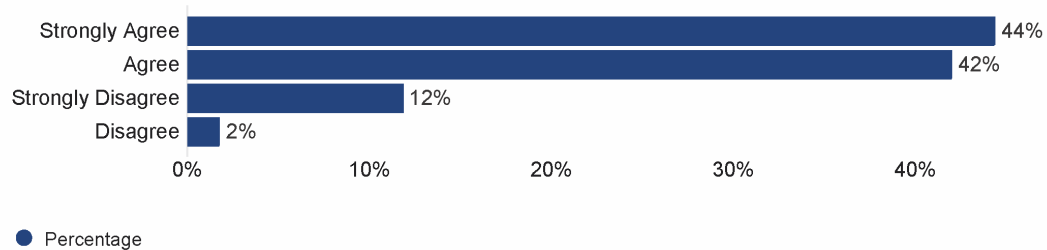


23. The content in my online Art History course(s) is engaging.

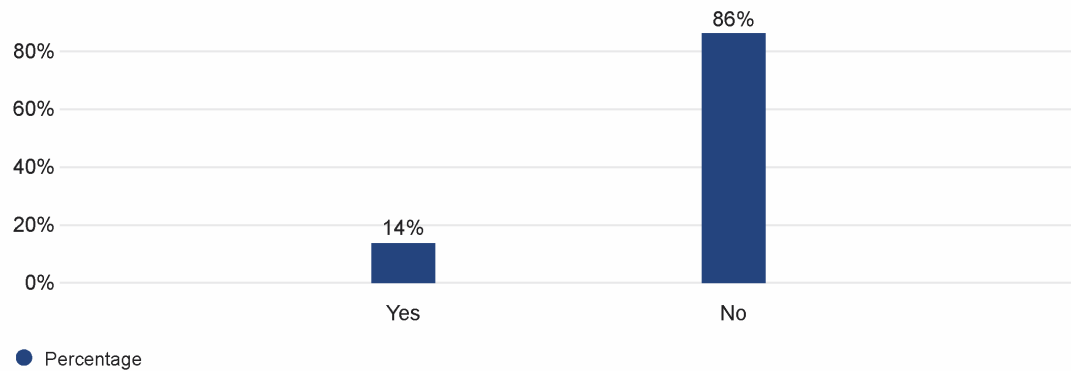


Art History Program Review Student Survey Fall 2020 (n=191))

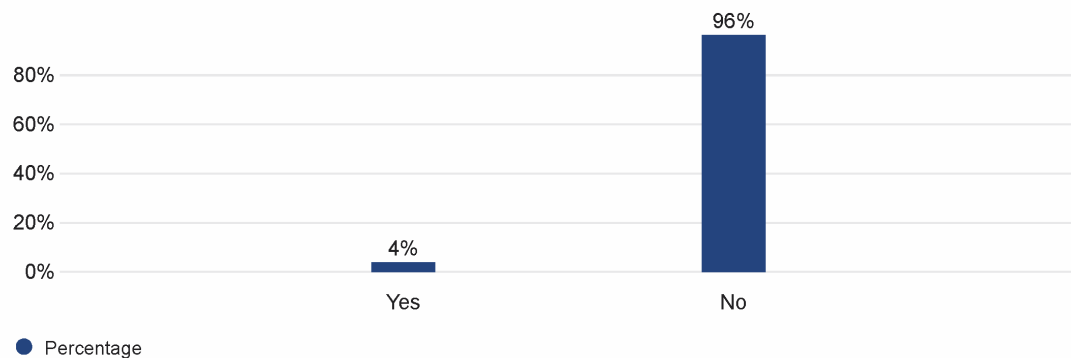
24. Questions and diverse points of view are welcomed in my online Art History course(s).



25. Are you majoring in one of the following (Studio Arts)

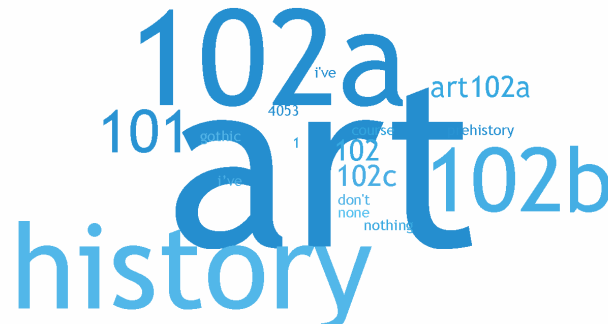


Are you majoring in one of the following (Art History)

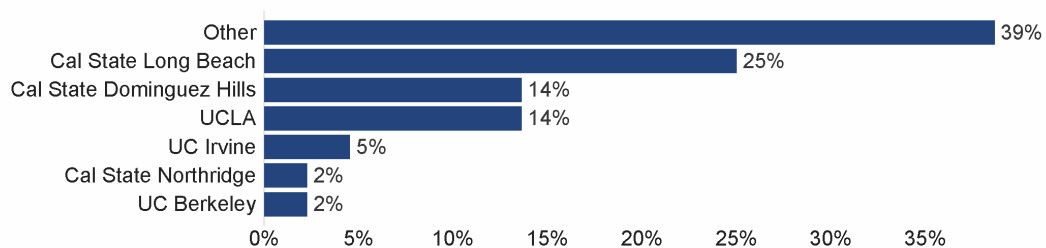


Art History Program Review Student Survey Fall 2020 (n=191))

26. If you answered "Yes", which Art History courses have you taken?



27. If you answered "Yes" , where do you plan to transfer to? - Selected Choice



● Percentage

Other - Transfers

