Executive Summary: Kress Foundation Department of Art History

**Mission:**
KU has a History of Art Department because the study of the visual arts in their historical contexts enriches our understanding of human creativity and the human condition. The department offers five degrees: BA, BGS, BFA, MA and PhD. Our faculty’s scholarship and teaching contributes a significant global perspective to the discipline’s exploration and understanding of human creativity and the human condition.

**Faculty:**
The faculty consists of 11 tenure-track, or tenured professors including two named distinguished professorships, plus a Visiting and a Courtesy Assistant Professor (10.4 FTE). Each faculty member holds the terminal degree of PhD from a prestigious university. Faculty specializations span the spectrum of European/American art: Medieval; Italian Renaissance; Northern Renaissance and the History of Prints; seventeenth-century Dutch and Flemish; nineteenth-century European; and twentieth-century European; the History of Photography; American; and Contemporary. They also include Early Chinese; Later Chinese; Early Japanese; Modern Japanese; and Korean art, which establish our department as one of two US graduate programs having such strength in East Asian art history (four professors). Our two positions in American art make us one of the larger American art history programs in the U.S. Faculty members remain very productive scholars with international reputations. Eleven faculty members have graduate faculty membership. Ten of those have dissertation-chair status. Our department has had decades-long professional ties with the Nelson-Atkins Museum of Art (NAMA) in KC. NAMA curators have taught semester-long courses in our department and at the museum. They have also met our graduate students in their galleries, in storage, and in their conservation lab, and have served on our comprehensive-exam and dissertation committees.

**Bachelor’s Degrees (BA, BGS, BFA):**
Undergraduate degrees provide the critical thinking, reading, and writing skills to investigate the aesthetic characteristics, meaning, and function of works of art; to have an intellectually more profound experience when visiting museums and artistic monuments; to learn about different cultures and time periods; and to learn what the art of a certain period or place tells one about that period or place. The major prepares a student for graduate work in art history and other fields, and for various careers that require interdisciplinary knowledge, and critical thinking, reading, and writing skills.

**Master’s Degrees (MA):**
We offer two MA degrees in European/American and East Asian art history. Our mission is to produce individuals whose art historical training has gone substantially past the undergraduate level, and who have honed their art historical skills, including critical thinking, reading, and writing, and accomplished independent art historical research. The acquired skills will contribute to the pursuit of a variety of academic and other career paths in which most of our MA students, in fact, have been successful.

**Doctoral Degree (PhD):**
In spring 2011, external reviewers concluded that our “graduate program is surprisingly strong, given how inadequately it is funded.” The reviewers observed that “at their best, it is very clear
that KU graduates compete with the best of other programs . . .” Our doctoral program graduates individuals capable of advanced independent research in art history, who make local, national, and international contributions as professional art historians, including academics and museum curators. The PhD may be earned in any art historical area in which faculty members have dissertation-chair status and the appropriate scholarly expertise. Almost all of our graduate students enjoy success on the competitive job market, which attests to our successful learner outcomes. Students consistently report our program prepared them very well. Most of our PhDs in academic positions receive tenure and those in museum positions enjoy job security and promotions.

HA graduate programs in the NRC rankings that consistently came up around ours included Florida State, Minnesota, Indiana, Washington, Ohio State, Virginia, Iowa, Case Western Reserve, Penn State, and Stony Brook. The NRC listed our program as the best in the Plains (six-state region: Kansas, Nebraska, Colorado, Oklahoma, Iowa, and Missouri). Among nearby states, the NRC ranked no art history programs in Colorado, Nebraska, Oklahoma, Arkansas, Wyoming, North Dakota, or South Dakota. Those that generally ranked lower than our program included Missouri, Iowa, and Ohio State. Our program received its lowest ranking for median time-to-degree. On this metric, Chicago, Ohio State, CUNY, and Missouri clustered around KU. We ranked significantly higher for the percentage of students finishing within eight years, where UCLA, UNC, and Virginia clustered with us.

To address time-to-degree, we now require dissertation students to establish a contract each semester with their advisors that describes what they will accomplish. A grade is given for the dissertation hours based on the students’ success in reaching the stated goals. This practice has resulted in students working at a faster pace without sacrificing quality. The external reviewers’ concluded, “the department largely has its hands around this problem [of time-to-degree] with the introduction of the contract system—an idea we will take home with us and will likely implement in our home departments.” They also noted that our times-to-degree “are becoming more-or-less commensurate with times at competing universities.”

**Change as a Result of the Review Process:**

- Continued review of our undergraduate major through assessment of the pedagogical and intellectual relationships of our courses in the context of our student learning outcomes and the soon-to-be determined KU undergraduate general education requirements. Evaluation began years ago with our participation in the CTE-sponsored project to document student learning, and continues with the Provost’s mandate to assess upper-level undergraduate students’ writing skills;
- Continued discussion of capstone courses as an undergraduate-major requirement, and observation of successful models in other humanities departments at KU and at peer institutions;
- Continued encouragement and facilitation of intellectual exchange between the European/American and East Asian graduate students, as well as with students/faculty in other disciplines;
- Intensification of assessment of our doctoral program by implementing the new rubric for measuring dissertation-learning outcomes;
• More vigorous partnership with KUEA to seek additional funding for doctoral-student recruitment and dissertation research.

**Overall Evaluation:**
Because the University of Kansas has the only History of Art department in the state, and one of the largest and finest in the region, this program will be continued. Our singular status helps to build the reputation of KU as a premier undergraduate and graduate institution. Our spring 2011 external reviewers noted: “The Kress Foundation Department of Art History ... is an excellent one, with a distinguished history and great potential. ... It is easy to argue that ... the department is one of the most significant between the coasts... A few factors stand between this claim and current reality, and the most prominent is the lack of graduate funding.”
Highlights: Kress Foundation Department of Art History

- The History of Art department is the only one in the state, and one of the largest and finest in the region;
- 11 tenure-track or tenured professors (10.4 FTE), including two named professors (Hall Distinguished Professor of American Art and Culture, and the Judith Harris Murphy Distinguished Professor of Art History), plus a Visiting and a Courtesy Assistant Professor;
- All faculty hold the terminal degree of PhD from prestigious graduate programs;
- Faculty specialties represent the breadth of western European, American, Chinese, Japanese, and Korean art history;
- The four faculty positions in Early Chinese; Later Chinese; Early Japanese; Modern Japanese; and Korean art establish us as one of two US graduate programs having such strength in East Asian art history;
- Our two positions in American art make us one of the larger American art history programs in the US;
- Faculty remain very productive scholars with international reputations as well as award-winning teachers;
- Two Master’s degree programs in European/American and East Asian art;
- Endowed Franklin D. Murphy Lecture fund hosts 10-12 internationally known academics, curators, critics, and artists per year from either two/three days (public presentation and meeting with students) or two weeks (six meetings with an ongoing graduate seminar; two public lectures published by department and Spender Museum of Art and distributed by University of Washington Press);
- Endowed Art History Travel Fund underwrites international research trips for faculty and doctoral students;
- Department housed in the Spencer Museum of Art with outstanding Murphy Art and Architecture Library. Graduate students have invaluable opportunities to engage in curatorial research projects and as year-long paid internships in the six SMA curatorial departments;
- Department has made interdisciplinary, university-wide contributions through cross-listed courses and/or joint faculty in African/African-American Studies; American Studies; Anthropology; Classics; the Center for East Asian Studies; the Spencer Museum of Art; and Women, Gender, and Sexuality Studies; Architecture; the Center for Latin American Studies; and the Center for Russian, East European, and Eurasian Studies;
- Outstanding professional placement record of MA and PhD students in tenure-track academic and curatorial (art museum) positions.
Kress Foundation
Department of Art History
www.ku.edu/~kuarthis

The University of Kansas

Self-Study Report
External Review
April 17-19, 2011
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1. What do we do and why do we do it?

1.A. Mission of unit: The University of Kansas has the only History of Art department in the state, and one of the largest and finest in the region. This singular status helps to build the reputation of KU as a premier educational institution. At present, the faculty includes 12 tenure-track, or tenured professors (11.1 FTE), plus one non-tenured faculty member and a Courtesy Assistant Professor, each of whom holds the terminal degree of Ph.D. The faculty members’ art historical specialties represent well the breadth of western European, American, Chinese, Japanese, Korean, and African art history. The department has two named distinguished professors: the Hall Distinguished Professor of American Art and Culture, and the Judith Harris Murphy Distinguished Professor of Art History (an unfilled position).

The HA department’s undergraduate degrees provide the critical thinking, reading, and writing skills to investigate the aesthetic characteristics, meaning, and function of works of art; to have an intellectually more profound experience when visiting art museums and major artistic monuments; to learn about different cultures and time periods; and to learn what the art of a certain period or place tells one about that period or place. An undergraduate HA major prepares a student for graduate work in art history and other fields, and for various careers that require interdisciplinary knowledge, and critical thinking, reading, and writing skills.

The department offers two Master’s degree programs in western European/American and East Asian art history. The mission of the Master's programs is to produce individuals whose art historical training has gone substantially past the undergraduate level, and who have had an opportunity to hone their art historical skills, including critical thinking, reading, and writing, and to gain experience in independent art historical research. The skills and training thus acquired will contribute to the pursuit of a variety of academic and other career paths.

The doctoral degree may be earned in any art historical area in which faculty members have dissertation-chair status and the appropriate scholarly expertise. The doctoral program’s chief mission is to produce individuals capable of advanced independent research in art history, who will be able to make contributions as professional art historians and teachers of art history locally, nationally, and internationally. Some will make contributions in a variety of professional roles other than university teaching, such as in museum positions.

The department reviews and makes appropriate changes in the curricula for the undergraduate and graduate degrees on an ongoing basis as pedagogical issues arise, and in response to changes in student cohorts, faculty membership, the discipline, and the job market.

Strengths of our programs include the endowed Franklin D. Murphy Lecture fund, which has provided the significant opportunity for the department to host numerous internationally known academics, curators, critics, and artists from two/three days to two weeks (see Appendix #2). They have shared their scholarly expertise in conjunction with ongoing undergraduate and graduate lecture courses, graduate seminars and Spencer Museum of Art exhibitions. Each two/three-day Murphy Lecturer gives a public lecture and a classroom or graduate seminar presentation. Each two-week Murphy Lecturer meets approximately six times with an ongoing graduate seminar, which has been prepared for the lecturer's visit by one or two host faculty members. The two-week Murphy Lecturer also gives two public lectures: one at the KU Spencer
Museum of Art (SMA) and one at the Nelson-Atkins Museum of Art (NAMA) in Kansas City. The two lectures are subsequently published by the Spencer Museum of Art and have been distributed by the University of Washington Press. Our undergraduate and graduate students have benefited enormously from such contact with some of the most highly accomplished and esteemed academics, curators, critics, and artists. In some cases, the initial contact on campus between visiting Murphy Lecturers and our graduate students has resulted in long-term, ongoing professional ties.

The Art History Travel Fund constitutes an additional strength of the HA department. The endowed fund has underwritten numerous research trips around the world for faculty members and doctoral students, as well as faculty members' participation in scholarly international conferences and symposia, visits to exhibitions, and professional meetings.

The HA department is housed in the Spencer Museum of Art as is the outstanding Murphy Art and Architecture Library. The close proximity of the three units affords invaluable ready access to colleagues, the museum’s collections and exhibitions, and to the library’s exceptional research resources.

The HA faculty, and undergraduate and graduate students also benefit greatly from hands-on experience with the Spencer Museum of Art’s permanent collection, changing exhibitions, and programming. HA graduate students have the invaluable opportunity to engage in curatorial research projects and year-long paid internships in the six curatorial departments of the Spencer Museum of Art.

The HA department’s professional full-time Visual Resources Curator and half-time Assistant Visual Resources Curator, as well as student part-time employees, oversee first-rate production and collection management of digital images for limited Internet access in art history courses, as well as for usage by the larger university community. The staff members of the Visual Resources Collection also oversee the use and maintenance of the department’s first-class instructional equipment. The HA department’s excellent main office staff includes one full-time office manager (Administrative Associate Senior), a half-time staff member (Administrative Associate), and two to three part-time student workers.

1. B. Unit goals and priorities: 1.) To have faculty members who are recognized nationally and internationally for their scholarly contributions to their respective fields of expertise; 2.) To recruit talented undergraduate and graduate students whose art historical and career interests will be well-served in the HA department, and who have the ability to complete the program in a timely and profitable fashion; 3.) To have faculty who will (i) facilitate recruitment of such talented students, (ii) facilitate recruitment of new faculty of the highest caliber, and (iii) ensure the quality of the undergraduate, M.A., and Ph.D. programs; 4.) To provide a structured program of course work and other degree requirements that will ensure the art historical training in critical thinking, reading, and writing, and that will prepare individuals for academic and other professional positions, including in the case of Master's degree students entry into a doctoral program in art history; 5.) To provide an environment that encourages and supports students’ continuing engagement in original research; 6.) To provide, as an essential ingredient in art historical training, frequent exposure to visiting distinguished art historians; 7.) To provide, as nearly as possible, funding for students in the graduate programs, so that they can focus their
energies on developing their art historical and pedagogic abilities, and timely completion of their degrees; 8.) To provide graduate students teaching experience, as well as training in effective teaching; 9.) To provide faculty and students with appropriate opportunities for the pursuit of interdisciplinary scholarly interests; 10.) To provide mentoring to graduate students in the best professional practices, including responsible scholarship, CV preparation, and job interviewing, and to assist in their placement in academic and other professional employment upon completion of degrees.

1.C. Short mission statement: “KU has a History of Art Department because the study of the visual arts in their historical contexts enriches our understanding of human creativity and the human condition.”

1.D. Role of unit (within discipline; College of Liberal Arts and Sciences (CLAS); Institution; nationally, internationally):
The History of Art by definition is a highly interdisciplinary/multidisciplinary field of study to which all of our research engagement and teaching attests. The department’s faculty members play a significant role within CLAS, the University, the discipline, nationally and internationally by virtue of the high scholarly profiles of their research, publications, and contributions at symposia and conferences; their memberships on international professional boards and foundations; their editorial positions on scholarly journals; and their training of graduate students from all over the US and East Asia, who currently hold significant academic, curatorial, and other professional positions (see 3.B.iii.c.). HA courses make a significant pedagogical contribution to our own students, but also to many undergraduate and graduate non-majors in CLAS and in the KU professional schools to which our large enrollment numbers attest. Several of our courses satisfy CLAS’ undergraduate General Education requirements in the humanities and non-western cultures. Undergraduate majors in three departments—Design, Visual Art, and Architecture—are required to take several HA courses. Numerous undergraduates choose to declare a double major or to “minor” in the History of Art (see: 1.E; 3.A.ii.a.; and 3.A.ii.c.).

Our department has cross-listed courses and/or faculty with joint or adjunct/courtesy appointments in African/African-American Studies; American Studies; Anthropology; Classics; the Center for East Asian Studies; the Spencer Museum of Art; and Women, Gender, and Sexuality Studies. In the past, we have also had cross-listed and/or faculty with joint or adjunct/courtesy appointments in Architecture; the Center for Latin American Studies; and the Center for Russian, East European, and Eurasian Studies.

HA faculty and Graduate Teaching Assistants (GTAs) have also team-taught courses with faculty and GTAs from other departments and programs, including English; French & Italian; History; the KU Honors Program; Theatre & Film; and the Humanities & Western Civilization Program. The HA department’s GTAs have team-taught in interdisciplinary, KU study-abroad programs in Britain, Italy (Florence), France (Paris), Greece, and Rome. Annually, for example, they teach the art historical component of study-abroad programs for the British Summer Institute (five weeks), and the Humanities & Western Civilization Program in Florence and Paris (fall and spring semesters).

1.E. Need and impact statements (student demand/employer demand for graduates): In the past nine years, undergraduate and graduate student demand for HA courses has remained high as demonstrated by student credit hour (SCH) production. Fluctuations have been impacted by
faculty research leaves. Enrollments by non-majors account for the biggest percentages of student credit hours.

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<th>FY</th>
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<td>8633</td>
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% SCHs taken by non-majors: 81.8% 78.3% 74.6% 74.7% 75.4% 76.8% 74.1% 73.4% 83.9%

The projected undergraduate enrollment per year for the next five years will either hold steady or increase as HA faculty vacancies are filled and interest in our courses by undergraduate HA majors, HA minors, non-majors, and HA graduate students continues to grow.

1.F. Inventory of instructional programs, undergraduate, graduate programs (see Appendix # 13):

1.F. i. Undergraduate: History of Art is a Humanities department in the College of Liberal Arts and Sciences. A HA undergraduate major may be a Bachelor of Arts (B.A.), a Bachelor of General Studies (B.G.S.), or a Bachelor of Fine Arts (B.F.A.). The B.A. and B.G.S. major consists of 30 hours of art history or 27 hours of art history and three credit hours of studio art training to gain functional knowledge of the creative process. The B.F.A. combines a 30-hour concentration in the history of art with 30 hours of studio art training to serve students interested in both the history and the making of art. Of the 27 or 30 required credit hours, HA majors must enroll in the introductory, year-long survey, and in at least one course in either ancient or Medieval art history; one in either Renaissance or Baroque art history; one in modern art history (19th- or 20th-century European; American art; or the History of Photography); and at least two courses in non-western art history, at least one of which must be in East Asian art due to the strength of our faculty in that area. Other non-western course offerings include African art.

All undergraduates in our courses benefit from active learning stimulated by open dialogue with faculty and GTAs, in-class discussion, and frequent critical thinking, reading, and writing assignments in and outside of the classroom. Exceptional seniors are often invited to enroll in graduate-level seminars. Undergraduates also benefit from the incorporation of the outstanding collection of the Spencer Museum of Art into lectures, discussion sections, and written assignments, as well as from SMA temporary exhibitions, public lectures, and programming. The KU Wilcox Classical Museum of Greek and Roman antiquities and plaster casts of Greek and Roman sculpture is also frequently studied by classes. Undergraduates are invited to most department and SMA events, such as the Murphy Lectures.

As a result of self-assessment and discussion, the department adopted changes in the undergraduate curriculum in the past few years: 1.) We established the following list of disciplinary skills that must be incorporated into the undergraduate curriculum of all introductory courses, and that are highly recommended for upper-level lecture courses: formal analysis; analysis of works of art in their cultural contexts; critical thinking, reading, and writing; training in methodological approaches to research, including familiarity with primary sources; familiarity with the kind of research, writing, and construction of an argument characteristic of scholarly
articles; assignment of a minimum of two paper assignments, or a rough draft and final paper, in order to realize improvement; and a working knowledge of the discipline’s vocabulary. Such courses should also include one or more recommendations of a text or online source about writing about art. 2.) The department successfully lobbied the CLAS and was allocated two additional GTA lines in order to designate some undergraduate courses as reading and writing intensive. The additional GTA positions have been used as Lecture Assistants each semester in two to three faculty-taught undergraduate courses. Effective 2010-11, the department lost funding roughly equivalent to half of one GTA position because of university budget cuts. 3.) We revised requirements for the undergraduate Honors thesis that changed them from an independent study experience to enrollment in a HA graduate seminar. The Honors aspirant will benefit from the greater structure afforded by a seminar, the shared discussion, critical reading and writing assignments, and the feedback from peers and the professor.

**1.F. ii. M.A. programs:** M.A. students enroll for graduate credit in upper-level (HA 500) lecture courses; graduate proseminars (HA 600-700), and advanced graduate seminars (HA 800-900). They must complete a total of 30 graduate credit hours including six seminars (increased from five as a result of the department’s self-study discussions), including at least two at the HA 800-900 level. The graduate students enrolled in the M.A. program in western European/American art history must complete at least one graduate course in each of the following subject areas: Ancient/Medieval; Renaissance/Baroque; Modern; and an undergraduate (for no graduate credit) or graduate course in non-western art. The graduate students enrolled in the M.A. program in East Asian art history must complete a balanced distribution of HA 500 or higher graduate-level courses in Chinese and Japanese art, including five art history seminars, two of which must be numbered 800 or above. Seminars numbered at the 600 and 700 level will be taught as proseminars. M.A. students in East Asian art must also show evidence of at least one course in the history of European/American art.

The department reviews the curriculum of our Master’s-degree programs on an ongoing basis in response to pedagogical concerns, students’ needs and expectations, changes in faculty appointments, the evolving nature of art historical investigation and discourse, and the job market. We also continually evaluate our curriculum to provide more experience in critical thinking, original research, and critical writing. All faculty members in western European/American are involved each year in the design and review of the comprehensive M.A. exam in those areas. Similarly, all faculty in East Asian art are involved in the design and review of the comprehensive East Asian M.A. exam. The format of the M.A. comprehensive exams has changed over time to assess better students’ critical thinking and writing skills, and their conceptual understanding, rather than only factual knowledge, of the history of art. As a result of the self-study process, the faculty have initiated an ongoing discussion of possible changes in the format and expectations of the M.A. exams.

**1.F.iii. Ph.D. program:** During the semesters between the completion of the M.A. and formal, departmental admission into the Ph.D. program, a student seeks out a faculty member who will be the Ph.D. advisor in the desired field of study. In consultation with the prospective Ph.D. advisor, a student then prepares and submits to the entire HA faculty a "Doctoral Program of Study Petition." This petition lists the student’s doctoral major and two minor fields, the faculty members who will be the advisors in each of these fields, and the courses taken and to be taken to prepare the student for Ph.D. comprehensive examination in these fields. The faculty as a
whole, in effect, advises students at this point, considering petitions and sometimes requiring changes in the proposed courses or fields. Once a student’s course of doctoral studies is determined and accepted by the whole faculty, s/he is advised primarily by the member of the faculty who will oversee the major area of the comprehensive examinations and chair the dissertation committee. The Ph.D. candidate in western European/American art history meets with his/her major doctoral advisor regularly, but particularly in anticipation of enrollment for the following semester. The post-M.A. student who has successfully petitioned for admission to the Ph.D. program in East Asian art meets with his/her major doctoral advisor regularly, but particularly in anticipation of enrollment for the following semester and may also meet with the graduate advisor of doctoral studies in East Asian art history.

Recently, the HA faculty implemented a successful system of “contractual” agreements between doctoral dissertation students and their major advisors in order to improve the department’s time-to-Ph.D.-degree rates. In advance of a semester, the student proposes a reasonable amount of work to be accomplished, and the advisor concurs or suggests alternatives. Specific plans for each student vary. With agreement reached between student and advisor, the student enrolls in “dissertation credit hours.” At the end of the semester s/he receives a letter grade from the advisor. Satisfactory progress as outlined in the contract should be indicated by an A; less satisfactory progress by a B; unsatisfactory progress by a grade of C in the first instance, D in the second consecutive instance, and F in the third consecutive instance. The grade of F on dissertation hours will result in the student’s status in the graduate program being reviewed by the graduate faculty.

Also recently, the HA faculty adopted the expectation that a dissertation student should write a succinct memorandum accompanying a draft of a chapter(s) submitted to his/her major advisor that explains what the document represents, and how issues raised in previous drafts have been addressed. Such a memo should permit the advisor's more expeditious review of the draft and more useful, focused critiques. The memoranda provide one way students can take a lead role in keeping track of their research project and its progress. Both the system of “contractual” agreements and the memoranda have helped dissertation students to fulfill timetables for completion of their Ph.D. degrees.

2. Who does it? (faculty in profile):
2.A. Who is doing the teaching (see Appendix # 4)?
Each of the HA faculty numbers, plus one Courtesy Assistant Professor, holds the terminal degree of Ph.D. from a prestigious university (Courtauld Institute of Art, London; Institute of Fine Arts/NYU; Stanford; UC Berkeley; UCLA; Univ. of Chicago; Univ. of East Anglia (UK); Univ. of Iowa; Univ. of Minnesota; and Yale). Faculty specializations include those that range across most of the chronological spectrum of the history of western European and American art, including Medieval; Italian Renaissance; Northern Renaissance and the History of Prints; seventeenth-century Dutch and Flemish; nineteenth-century European; and twentieth-century European; the History of Photography; American; and Contemporary. Faculty specializations also include Early Chinese; Later Chinese; Early Japanese; Modern Japanese; Korean; and African art. The department is one of two graduate programs in the country in having such strength in East Asian art history (four faculty members). Their contributions to the curriculum are complemented by the proximity of the extraordinarily fine Asian collection at the Nelson-
Atkins Museum of Art in Kansas City. The faculty also includes two positions in American art making it one of the larger American art history programs in the United States. Ancient Greek and Roman art history courses are taught by two colleagues in the Classics Department, and Pre-History of Art is taught by a colleague in the Anthropology Department. Such courses are cross-listed with the HA department. The HA department has had decades-long professional ties with the curatorial and conservation staff of the Nelson-Atkins Museum of Art (NAMA) in Kansas City. Since 2000, for example, NAMA curatorial staff members have on three occasions taught semester-long courses in our department in African Art, Decorative Arts, and Modern Art, and have team-taught with a KU professor a seminar on Chinese painting. NAMA staff have also met with our graduate seminars to discuss art on view in their galleries, in storage, and in their conservation lab. NAMA curators have also served on some of our graduate students’ doctoral comprehensive exams and dissertation committees. Additionally since 2000, two visiting scholars from St. Petersburg, hosted by the KU Center for Russian, East European, and Eurasian Studies, taught two-semester long courses on Russian art in our department.

2.B. Who is doing the advising/mentoring?

2.B.i. Undergraduate advising: To better serve the advising needs of our undergraduate majors, two tenure-track and/or tenured full-time art history faculty members have been appointed as undergraduate major advisors. All faculty members offer informal curriculum and career advising. Most faculty members also serve as undergraduate advisors mid-semester during the busy enrollment period for the subsequent semester.

2.B.ii. Graduate advising: Effective advising takes several forms. Graduate students are informed of their progress within the context of classroom instruction through faculty comments on papers and exams, critiques of oral reports, and grades. If a student is having problems with course work or is not making satisfactory progress toward fulfilling degree requirements, s/he is also counseled by the Graduate Advisor in either western European/American art or East Asian art. All faculty participate in informal graduate student advising on a routine basis as appropriate.

The Graduate Advisor in western European/American art advises students in the M.A. program along with post-M.A. students in western European/American art who have yet to petition for and receive admission into the Ph.D. program under the sponsorship of a specific faculty member. The basic responsibilities for supervising the separate graduate program in East Asian art history are divided between a graduate advisor of the M.A. program and a graduate advisor of doctoral studies. New students in both M.A. programs are advised during the week prior to the beginning of classes by the graduate advisors, who review the program requirements with students and recommend a course of study. M.A. students subsequently meet with the appropriate M.A. advisor every semester during each enrollment period for the following semester. Together all of the western European/American faculty members also conduct a semi-annual academic review of all graduate students in that M.A. program. Similarly the East Asian faculty members together review graduate students in that M.A. program. The results of their collective assessments are conveyed by the respective M.A. advisors to individual students during mid-semester advising and enrollment appointments.

2.C. What is the faculty workload? The department follows the University's 40-40-20 (teaching-research-service) formula in the assignment of professional responsibilities, which includes a typical teaching load of four courses per year. The annual teaching loads of HA faculty positions that have been reduced include that of the department chair (two courses); a
distinguished professor (three courses); an editor-in-chief of a scholarly journal (three courses); an associate dean in the CLAS (one course); a faculty/curator, i.e., joint appointment of .30 FTE History of Art and .70 FTE Spencer Museum of Art, (one course). Another colleague negotiated a one course reduction every other year, which began three years ago. The demanding supervision of dissertations, as well as undergraduate and graduate advising, do not affect teaching loads.

2.D. Quantitative and qualitative indicators (see Appendix # 1 for 2.D. through 2.E.):

2.D.i. Overall counts/FTE: From Fall 2007 through Fall 2009, the HA faculty members numbered 13 tenure-track and tenured professors (11.8-12.1 FTE), plus one Courtesy Assistant Professor, each of whom holds the terminal degree of Ph.D. In the Fall 2010, the HA faculty members numbered 12 tenure-track and tenured professors (11.1 FTE), plus one non-tenured assistant professor and a Courtesy Assistant Professor. Effective the end of the current academic year (2011-12), we will lose our non-tenured faculty member in African art history as well as our Assistant Professor in Medieval art history, who has resigned for personal reasons. Since 2002, GTA positions were held by the following number of graduate students per fiscal year: 11.50 (2002); 11.50 (2003); 10 (2004); 10 (2005); 12 (2006); 12.75 (2007); 11.2 (2008); 13 (2009); 11 (2010).

2.D.ii. Tenure-track, other, GTA: Faculty teach the large majority of HA undergraduate credit hours.

<table>
<thead>
<tr>
<th>FY</th>
<th>2001-02</th>
<th>02-03</th>
<th>03-04</th>
<th>04-05</th>
<th>05-06</th>
<th>06-07</th>
<th>07-08</th>
<th>08-09</th>
<th>09-10</th>
</tr>
</thead>
<tbody>
<tr>
<td>% of Fall UG SCH taught by ten/tenure-track faculty</td>
<td>81.4% 74.8% 87.3% 82.5% 76.6% 62.9% 75.5% 83.0% 75.9%</td>
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<tr>
<td>% of Fall UG SCH taught by GTAs</td>
<td>17.8% 22.0% 11.1% 12.7% 20.6% 5.0% 10.5% 11.7% 22.2%</td>
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<tr>
<td>% of Fall GR SCH taught by ten/tenure-track faculty</td>
<td>93.2% 86.0% 84.9% 74.6% 99.5% 76.7% 97.3% 99.0% 100%</td>
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</table>

In certain years, the decline in percentages in undergraduate credit hours taught by faculty reflects the absence of colleagues who were on research leaves.

In the fall 2009, in response to an initiative from the CLAS, many departments more accurately reported the teaching efforts of their GTAs, who instruct students directly. This change is reflected in the Instructor Workload information by an increase in GTAs who are instructors of record and a corresponding decrease in GTAs who are not instructors of record.

2.E. Faculty demographics: (Fall 2010) percentage of tenured/tenure-track faculty who are: women 66.7%; minority 0.0%; international 8.3%; with terminal degrees 100%.

2.F. Faculty scholarly output since 2000 (see Appendix #4): HA faculty members have remained very productive in their fields. The department continues to encourage and reward research, scholarly presentations at professional meetings, professional service at various levels, and the integration of research into teaching and new course offerings. Since 2000, faculty research has been published in the following: Articles in scholarly journals Renaissance Studies; Sixteenth Century Journal; Art Bulletin; Renaissance Quarterly; Zurich Studies in the History of Art: George Bloch-Jahrbuch (3x); Orientations; T’ang Studies; Artibus Asiae (3x); Journal of Asian Studies; American Art (Smithsonian) (2x); Resource Library Magazine; The Register (Spencer Museum of Art) (2x); Archives of Asian Art (2x); Kindai Gaketsu (Modern
Painting Theory); Positions: East Asia Cultures Critique; Nineteenth-Century Contexts; Nineteenth-Century Art Worldwide; Dix-Neuf: Journal of the Society of Dix Neuviiémistes; Word & Image; Yishu: Journal of Contemporary Chinese Art; Groninger Magazine (Groningen); Visual Production (Shanghai); Palace Museum Journal; Chungguksa yongu (The Journal of Chinese Historical Researches); Contemporary Impressions; Jaarboek Koninklijk Museum voor Schone Kunsten Antwerpen/ Antwerp Royal Museum Annual; African Arts; Critical Interventions; Ars Orientalis; Oriental Art. Scholarly chapters in books: Univ. of Hawai’i Press; Wenwu Press, Beijing; Iowa State U. Press; Auckland U. Press; Univ. Press of Kansas; Ashgate Publishing Ltd. (3x); Oxford Univ. Press; Brill; Kokusho kankokai; Tokyo bijutsu; Manchester Univ. Press; Duke Univ. Press; Columbia Univ. Press; Pearson/Prentice Hall; National Museum of Korea; Rock Publishing International Gallery 72, Omaha, NE.; Electa, Milan, Italy; Yale Univ. Press; Univ. of Delaware Press & Associated University Presses, London; Arizona Center for Medieval and Renaissance Studies; Blackwell Publishing, Tokyo National Research Institute for Cultural Properties. Books: Univ. of Hawai’i Press (2x); Univ. of Georgia Press; Univ. of Nebraska Press; Univ. of Minnesota Press; Ashgate Publishing, Ltd.; Univ. of North Carolina Press; Wiley Blackwell (contracted). Edited books: Univ. of Hawai’i Press; Ashgate Publishing Ltd. Exhibition catalogues: Univ. of Georgia Press; Spencer Museum of Art, KU & Mount Holyoke College Art Museum. Exhibition catalogue essays: Crocker Art Museum, Sacramento; Montgomery Museum of Fine Arts; Yale Univ. Press; International Arts; Lawrence Arts Center; Terra Foundation for American Art; Galerie Michael Schultz, Berlin; Denver Art Museum; National Gallery of Art, Ireland & Yale Univ. Press; Hood Museum of Art, Dartmouth College in association with Univ. Press of New England; Albrecht-Kemper Museum of Art, Saint Joseph, MO; Charlotte Street Foundation, Kansas City, MO; Nelson-Atkins Museum of Art distributed by Univ. of Washington Press; Shenzhen, China: OCT-Contemporary Art Terminal of He Xiangning Museum; Sheldon Memorial Art Gallery - Lincoln and London: Univ. of Nebraska Press; South Dakota Art Museum; Univ. of North Texas Art Gallery et al.; MIT Press; ExhibitsUSA, Kansas City, MO; San Francisco Museum of Modern Art in association with Univ. of California Press; Harvard Univ. Art Museums; Musée des Beaux-arts, Strasbourg; Museum voor Schone Kunsten Antwerpen (Museum of Fine Art, Antwerp); Museum voor Schone Kunsten Gent (Museum of Fine Art, Ghent), Ludion, Ghent and Amsterdam; Yale Univ. Press, in association with the Davis Museum and Cultural Center, Wellesley College; Quay Art in partnership with Ferens Art Gallery, Hull, UK; Sterling and Francine Clark Art Institute, Williamstown, MA; Univ. of Missouri, Kansas City; New Orleans Museum of Art; Barbier-Mueller Museum, Geneva; Five Continents Editions, Milan; Spencer Museum of Art; Rietberg Museum at the Univ. of Zürich, Asia Society Museum and Yale Univ. Press.

Professional board membership since 2000: Newsletter Editor and Executive Committee Member, Italian Art Society; Historians of Netherlandish Art International Board; T’ang Studies Society; Terra Foundation for American Art; Amon Carter Museum; Interdisciplinary Nineteenth-Century Studies Association; Association of Historians of Nineteenth-Century Art; Hall Center for the Humanities Executive Committee, KU; Arthur Kingsley Porter Prize Jury, College Art Association (CAA); Center for Advanced Study in the Visual Arts, National Gallery, Washington, D.C.; Archives of Asian Art; Center for East Asian Studies, KU.

Scholarly editorial positions since 2000: Editor-in-chief, Artibus Asiae; American Art (Smithsonian American Art Museum); Field Editor for Photography, caa: reviews (College Art
Association); Chair, Editorial Board of *Archives of Asian Art*; Editor for the English abstracts for the Japanese art history journal *Bijutsushi*.

**2.G. Faculty grants and contracts since 2000 (see Appendix #4):**

Higuchi/Endowment Research Achievement Award in the Humanities (Balfour Jeffrey Award; KU); National Endowment for Humanities Research Fellowships (3x); Getty Research Institute (2x); Renaissance Society of America; American Philosophical Society; Hall Center for the Humanities Research Fellowships (4x); Center for Advanced Study in the Visual Arts Fellowship; Howard Foundation Fellowship (Brown Univ.); Metropolitan Center for Far East Asian Art Studies (2x); International travel grant from International Programs (KU); Getty Library Research Grant (2x); Hall Center for the Humanities (KU) Travel Grant (3x); Millard Meiss Book Subvention Grant, College Art Association; Vice-Provost for Research Book Subvention Award (KU); Wood Fellowship, Philadelphia College of Physicians and Surgeons; Helfand Fellowship, New York Academy of Medicine; Smithsonian Postdoctoral Fellowship; Keeler Family Intra-Univ. Professorship (KU); Wolfsonian-FIU Fellowship; Fulbright-Hays; KU Center for East Asian Studies Travel Grant; International Travel Fund for Humanities Research, KU; Robert and Lisa Sainsbury Fellowship, Sainsbury Institute for the Study of Japanese Arts and Cultures, SOAS Univ. of London; Asian Cultural Council, Asian Art and Religion Fellowship; Freeman Undergraduate Asian Studies Initiative Research Grant; Association of Asian Studies, Japan Studies Research Travel within the U.S.A.; Japan Foundation Fellowship (2x); Association of Asian Studies, Japan Studies Research Travel Grant to Japan; KU General Research Fund grants; Center for East Asian Studies New Course Development Grant (3x).

**2.G.i-ii. Sponsored project expenditures and proposals submitted to external agencies, number and dollar amount (see Appendices #3 and #4)**

**2.G.iii. Awards, funding in department for faculty development (see Appendix # 2):** The endowed Art History Travel Fund has afforded invaluable support for the research of faculty and doctoral students around the world. The travel fund has also helped support faculty members' participation in international scholarly conferences and symposia. The endowed Murphy Lecture fund has provided the significant opportunity for the department to host numerous internationally known lecturers who have shared their scholarly expertise in conjunction with ongoing graduate lecture courses, seminars and Spencer Museum of Art exhibitions.

**Faculty university-wide teaching awards (see Appendix #4):** An additional measure of the degree to which faculty research is successfully incorporated into teaching and advising is the number of university-wide teaching awards given to HA faculty members: W.T. Kemper Fellowship for Teaching Excellence (5x); H. Bernerd Fink Award for Outstanding Teaching; Byron T. Shutz Award for Distinguished Teaching; Chancellors Club Career Teaching Award; Ned N. Fleming Trust Teaching Award; Archie and Nancy Dykes Teaching Award; the George and Eleanor Woodyard International Educator Award; Mortar Board Outstanding Teaching Awards (2x); the Emily Taylor Women’s Resource Center Outstanding Woman Educator; the Byron Alexander Graduate Mentor Award, College of Liberal Arts & Sciences (CLAS); and the John C. Wright Graduate Mentor Award (CLAS).

**2.H. Graduate faculty status & dissertation status and criteria for these designations (see Appendix #5):** Twelve of the History of Art faculty members have graduate faculty membership. Nine of those have dissertation-chair status.

**2.I. Maintaining quality:**
2.I.i. How are you recruiting and retaining faculty to sustain and enhance program quality? The HA department and the CLAS recruit outstanding faculty with competitive starting salaries; financial assistance with moving expenses; start-up research funding; recent advantageous changes made to the start date of health-care insurance coverage; vibrant undergraduate and graduate programs; a first-rate art and architecture library; an outstanding university art museum; departmental endowed funds for research travel and scholarly guest lecturers; opportunities for campus-wide interdisciplinary collaboration; one-semester research leaves for tenure-track assistant professors; and fine facilities in a shared building that affords close professional ties among the HA department, the Spencer Museum of Art, and the Murphy Art and Architecture Library. The department retains faculty members and enhances program quality with virtually all of the same opportunities. The CLAS and the university also assist in faculty retention with additional research-travel funding opportunities. Scholarly programming, fellowship opportunities, lectures, workshops, and programs offered elsewhere on campus by the Spencer Museum of Art; the Hall Center for the Humanities; the Commons; the Center for Teaching Excellence; the area studies centers, and others contribute to the recruitment and retention of faculty to sustain and enhance our program quality. The HA department’s longstanding tradition of collegiality also helps to achieve the missions of recruitment and retention of outstanding faculty to sustain and enhance program quality. The faculty has always operated as a committee of the whole in formulating the department's goals and directions. Free and open discussions precede all substantive actions, and everyone participates with equal votes in almost all decisions, including faculty hiring. Promotion to associate professor with tenure reviews limit voting to tenured associate and full professors. A review of an associate professor for promotion to full professor limits voting to tenured full professors.

2.I.ii. Given your observation of the median age of the faculty, what is your succession plan (see Appendix #1)? The median age of the HA faculty members is 52.5 years old. The many advantages of membership on the faculty in the HA department (see 2.I.i.), and the tight job market, will enable the department to continue to hire outstanding young faculty who represent new directions in art historical teaching and research.

3. How well do we do it and who thinks so (student profile, program productivity and quality)?
3.A. Undergraduate level:
3.A.i. Undergraduate level; students in profile (see Appendix #1 for 3.A. through 3.B.):
3.A.i.a. Undergraduate test scores:
ACT scores for HA declared undergraduate majors listed by fall semesters:
   24.5 (2000); 25.0 (2001); 24.8 (2002); 24.6 (2003); 24.6 (2004); 24.7 (2005);
   25.4 (2006); 24.0 (2007); 24.0 (2008); 24.6 (2009); 24.5 (2010).
The quality of HA undergraduate majors varies from average to exceptional.

3.A.i.b. Undergraduate financial support and other recruitment:
Percentage of undergraduate HA majors by fiscal year who received:
   • Aid of any kind (Federal grants, need-based loans, non-need-based loans, includes PLUS and KUEA loans), institutional grants and scholarships (includes KU tuition grant; excludes athletic grants): 59% (2006); 58.3% (2007); 59.8% (2008); 62.1% (2009); 60.4% (2010).
• **Institutional grants and scholarships** (includes KU Tuition Grant; excludes athletic grants): 24.7% (2006); 23.9% (2007); 28.0% (2008); 25.9% (2009); 34.1% (2010).

• **State aid (grants/scholarships):** 6.2% (2006); 8% (2007); 8.5% (2008); 10.3% (2009); 12.2% (2010).

### 3.A.i.c. Undergraduate demographics (mean age, number of majors):

Mean ages/ Undergraduate Declared Major Counts in fall semesters:
- 24.3 yrs./104 majors (2000);
- 23.6 yrs./104 majors (2001);
- 22.7 yrs./126 majors (2002);
- 22.5 yrs./129 majors (2003);
- 22.6 yrs./152 majors (2004);
- 22.8 yrs./171 majors (2005);
- 22.8 yrs./156 majors (2006);
- 22.5 yrs./151 majors (2007);
- 22.9 yrs./161 majors (2008);
- 22.5 yrs./155 majors (2009);
- 22.7/134 majors (2010).

Between 2000 and 2010, the mean age of declared HA undergraduate majors was the lowest at 22.5 years old in 2003, 2007, and 2009. Undergraduate majors have increased in number from totals of 104 in both 2000 and 2001 to a high of 171 in 2005. In subsequent sequential years, the undergraduate major totals were 156, 151, 161, 155, and 134.

Mean age of HA undergraduate majors at graduation by FY:
- **24.9 yrs** (2000-01);
- **24.7 yrs** (2001-02);
- **24.8 yrs** (2002-03);
- **25.3 yrs** (2003-04);
- **23.8 yrs** (2004-05);
- **24.1 yrs** (2005-06);
- **24.0 yrs** (2006-07);
- **24.0 yrs** (2007-08);
- **24.2 yrs** (2008-09);
- **23.9 yrs** (2009-10).

### 3.A.ii. Undergraduate program productivity:

#### 3.A.ii.a. Distribution of size of undergraduate classes, advising/mentoring models:

HA classes range in sizes, that is, freshmen/sophomore introductory lecture: 65 to 150 students; junior/senior/grad lecture: 25 to 110; and graduate seminars: 6 to 10+. For undergraduate advising/mentoring models, see: 2.B.1.

Percentage of student credit hours (SCH) by HA majors and by non-majors:

<table>
<thead>
<tr>
<th>FY</th>
<th>Majors</th>
<th>% UG SCHS taken by</th>
</tr>
</thead>
<tbody>
<tr>
<td>2001-2002</td>
<td>11.8%</td>
<td>14.5% 15.8% 16.6% 18.2% 16.7% 18.2% 19.8% 12.3%</td>
</tr>
<tr>
<td>2003-2004</td>
<td>81.8%</td>
<td>78.3% 74.6% 74.7% 75.4% 76.8% 74.1% 73.4% 83.9%</td>
</tr>
</tbody>
</table>

#### 3.A.ii.b. Undergrad time to degree—Mean years to degree/median years to degree by FY:

<table>
<thead>
<tr>
<th>FY</th>
<th>Mean years</th>
<th>Median years</th>
</tr>
</thead>
<tbody>
<tr>
<td>2000-01</td>
<td>6.1/5.0</td>
<td>6.1/5.0</td>
</tr>
<tr>
<td>2002-03</td>
<td>5.3/4.3</td>
<td>5.5/5.0</td>
</tr>
<tr>
<td>2003-04</td>
<td>5.6/4.5</td>
<td>5.0/4.0</td>
</tr>
<tr>
<td>2004-05</td>
<td>5.3/5.0</td>
<td>4.9/4.5</td>
</tr>
<tr>
<td>2005-06</td>
<td>5.3/4.5</td>
<td>4.9/4.5</td>
</tr>
</tbody>
</table>

HA undergraduate majors’ completion rates are affected by the fact that many students "discover" art history late in their undergraduate career, and choose to change or double-major. Most students have had no contact with the discipline in high school, and, therefore, their experience in a KU art history course is often their first. Between 2000-01 and 2009-10, the students with the shortest mean/median years to degree (4.9/4.5 years) graduated in 2008-09.
3.A.ii.c. Undergraduate degrees awarded (B.A., B.G.S., and B.F.A.) by FY:

- 26 degrees (2000-01);
- 36 degrees (2001-02);
- 36 degrees (2002-03);
- 41 degrees (2003-04);
- 46 degrees (2004-05);
- 55 degrees (2005-06);
- 55 degrees (2006-07);
- 61 degrees (2007-08);
- 50 degrees (2008-09);
- 65 degrees (2009-10).

HA undergraduate degrees have significantly increased in number from a low total of 26 in 2000-01 to a high of 65 in 2009-10.

Undergraduate Minors in HA by semester since fall 2005:

- 110 (Fall 2005);
- 116 (Sp 2006);
- 89 (Fall 2006);
- 86 (Sp 2007);
- 87 (Fall 2007);
- 93 (Sp 2008);
- 96 (Fall 2008);
- 102 (Sp 2009);
- 109 (Fall 2009);
- 102 (Sp 2010);
- 86 (Fall 2010)

Since 2005, significant numbers of non-majors have chosen to minor in HA, which requires six courses, four of which must be at the junior/senior level.

3.A.ii.d. Undergraduate credit hour productivity:

The five-year (fall 2004 to fall 2008) weighted average of student credit hours (SCH) per FTE tenured and tenure-track HA faculty member at KU was 305.1 while the AAU ratio of comparable institutions was 152.4 (i.e., our five-year weighted average was 200.2% that of comparable AAU institutions). The five-year weighted average of SCH per FTE of all HA faculty members at KU was 240.4, while the AAU ratio of comparable institutions was 151.8 (i.e., our five-year weighted average was 158.4% that of comparable AAU institutions).

3.A.iii. Undergraduate program quality outcomes:

3.A.iii.a. Undergraduate student learner outcomes (see Appendix #6):

In the past few years, the HA department began to document undergraduate student learning outcomes as part of the Provost's Unit Project on Documenting Undergraduate and Graduate Learning Success by periodically sampling and assessing student work and linking those outcomes with departmental expectations for course content and goals. In 2009, the KU Center for Teaching Excellence (CTE) honored our ongoing efforts to document student learning outcomes with a $2,000 CTE Unit Development Award.

3.A.iii.b. Undergraduate satisfaction surveys: class evaluations (see Appendix #7) and senior surveys (see Appendix #1):

Undergraduate student assessment of the quality of HA instruction is very high as attested to by departmentally administered student evaluations (Curriculum & Instruction surveys), and by the number of student-nominated, teaching and advising awards received by HA faculty members and GTAs. In the past three semesters, a majority of students at every course level (freshmen/sophomore; junior/senior/grad lecture; grad seminar) responded to almost every evaluative question that they “strongly agreed” that the described pedagogical goals had been met. Many students have written on student evaluations that their undergraduate HA courses were some of the best courses, or the best course, they had at KU. Undergraduate majors who have pursued graduate degrees elsewhere in art history consistently report that they were competitive, and very well-prepared by their undergraduate education in our department.

Senior Surveys 2009. HA undergraduate, student satisfaction measures:

- between “neutral” and “very satisfied,” and slightly higher than the University’s mean for: “overall quality of instruction in the major”; “intellectual challenge of major courses”; “integration of major courses”; “number of courses in the major”; “availability of major courses”; and “ease of obtaining Gen Ed courses.”
• between “neutral” and “very satisfied,” but slightly lower than the University’s mean for: “overall education at KU”; “ease of meeting with instructors”; “availability of personal interest courses.”

• between “neutral” and “very satisfied,” but lower than the University’s mean for: “helpfulness of upper division advisor.”

3.A.iii.c. Undergraduate placement, employer assessments:
Each year, some graduating HA majors demonstrate their success by being admitted to graduate schools (e.g., UCSB; CUNY; Washington Univ. at St. Louis; School of the Art Institute of Chicago; USC; Queen’s Univ., Kingston, Ontario; and the Univ. of New Orleans), or by being accepted for museum and art gallery internships (e.g., SITE Santa Fe; Addison Rowe Fine Art and Appraisal and Charlotte Street Foundation, KC; ) or employment (Manager of Symposia and Publications for the Center for Advanced Study in the Visual Arts at the National Gallery of Art, Washington, D.C.; Assistant Educator, Interpretive Media and Resources, Nelson-Atkins Museum of Art; Head of Conservation, Denver Art Museum; Account Manager for home and interiors advertising for New York Magazine, NYC; Reproduction Sales Representative for Condé Nast Archive/ Condé Nast Publications; and Copyediting Coordinator for Allen Press, Inc.). Some have pursued graduate degrees in other disciplines (e.g., law; speech-language pathology; elementary/secondary education; etc.); and some have assumed employment seemingly unrelated to art history (e.g., accounting; marketing and research; small-business management; banking; sales; etc.). The training that HA undergraduate majors receive in critical thinking, reading, and writing skills prepares them for a wide variety of employment and careers.

3.A.iii.d. Undergraduate awards: The annual Amsden Awards Ceremony honors undergraduates (majors and non-majors) who have excelled in our classes. HA faculty present the students with book awards, which have been selected by members of the teaching staff. Some of the awarded books are donated by Yale University Press under the auspices of their Fine Arts Editor, who received her B.A. and M.A. from KU in the History of Art. Additional undergraduates and graduate students receive other awards for their academic excellence and/or their contributions to our teaching mission that have been made possible by generous alumni and former HA faculty. Annually, the competitive Eglinski Prize for Study Abroad awards some tuition funding to an outstanding undergraduate—with preference for an HA major—who enrolls for credit in a western European study abroad program with an art history component.

3.A.iii.e. Undergraduate outreach/engagement and corresponding impact:
Numerous undergraduate majors have volunteered, interned, or have been employed by art museums and/or galleries in the greater Kansas City area, including the Spencer Museum of Art; the Lawrence Arts Center; the Nelson-Atkins Museum; the Nerman Museum of Contemporary Art, Johnson County Community College; the Kemper Museum of Contemporary Art, KC; the Mulvane Art Museum, Washburn Univ., Topeka; Belger Arts Center, KC, MO; and others.

3.B. Graduate level:
3.B.i. Graduate students in profile (applicants, admitted and enrolled students):

<table>
<thead>
<tr>
<th>Summer/Fall—M.A. program</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td># applied</td>
<td>20</td>
<td>28</td>
<td>25</td>
<td>26</td>
<td>25</td>
<td>26</td>
<td>31</td>
</tr>
<tr>
<td># admitted</td>
<td>13</td>
<td>18</td>
<td>17</td>
<td>16</td>
<td>16</td>
<td>13</td>
<td>20</td>
</tr>
<tr>
<td># enrolled</td>
<td>3</td>
<td>7</td>
<td>7</td>
<td>8</td>
<td>7</td>
<td>6</td>
<td>8</td>
</tr>
</tbody>
</table>
Between 2004 and 2010, applicants to our M.A. program numbered between 20 and 31, and applicants to our Ph.D. program numbered steadily ten or 11 (except for 5 in 2005, and 17 in 2010). The admission rate for M.A. applicants ranged between 62% and 68% except in 2009 when it was 50%. The admission rate for Ph.D. applicants remained approximately 81% between 2004 and 2006; 36% in 2007 and 2008; 73% in 2009, and 53% in 2010. From 2004 until 2010, the percentages of admitted students who enrolled in our graduate programs were:

**M.A.:** 23%; 39%; 41%; 50%; 44%; 46%; 40%.  **Ph.D.:** 67%; 25%; 50%; 25%; 50%; 75%; 57%.

### 3.B.i.a. Graduate student test scores. Mean Verbal/Quantitative GRE Scores:

<table>
<thead>
<tr>
<th>Summer/Fall</th>
<th>Applied M.A. Students</th>
<th>Admitted M.A. Students</th>
<th>Enrolled M.A. Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>2004</td>
<td>550.0/542.8</td>
<td>588.3/575.8</td>
<td>586.7/433.3</td>
</tr>
<tr>
<td>2005</td>
<td>557.7/568.8</td>
<td>585.9/596.5</td>
<td>565.0/616.7</td>
</tr>
<tr>
<td>2006</td>
<td>525.2/566.4</td>
<td>572.4/607.6</td>
<td>582.9/608.6</td>
</tr>
<tr>
<td>2007</td>
<td>554.5/602.3</td>
<td>577.1/657.9</td>
<td>565.7/668.6</td>
</tr>
<tr>
<td>2008</td>
<td>571.7/577.0</td>
<td>591.3/602.0</td>
<td>593.3/615.0</td>
</tr>
<tr>
<td>2009</td>
<td>547.1/563.8</td>
<td>596.7/582.5</td>
<td>615.0/573.3</td>
</tr>
<tr>
<td>2010</td>
<td>559.7/610</td>
<td>594.7/620.5</td>
<td>577.1/628.6</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Summer/Fall</th>
<th>Applied Ph.D. Students</th>
<th>Admitted Ph.D. Students</th>
<th>Enrolled Ph.D. Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>2004</td>
<td>620.0/621.8</td>
<td>637.8/651.1</td>
<td>603.3/636.7</td>
</tr>
<tr>
<td>2005</td>
<td>560.0/690.0</td>
<td>543.3/656.7</td>
<td>---</td>
</tr>
<tr>
<td>2006</td>
<td>593.8/643.8</td>
<td>591.4/684.3</td>
<td>573.3/673.3</td>
</tr>
<tr>
<td>2007</td>
<td>523.0/660.0</td>
<td>542.5/677.5</td>
<td>---</td>
</tr>
<tr>
<td>2008</td>
<td>532.0/610.0</td>
<td>620.0/556.7</td>
<td>560.0/370.0</td>
</tr>
<tr>
<td>2009</td>
<td>569.1/631.8</td>
<td>566.3/655.0</td>
<td>556.7/611.7</td>
</tr>
<tr>
<td>2010</td>
<td>545.3/663.3</td>
<td>615/712.5</td>
<td>605/680</td>
</tr>
</tbody>
</table>

### 3.B.i.b. Graduate student financial support (scholarships, fellowships, GTAs, GRAs) and other recruitment:

#### 3.B.i.b.1. Scholarships/fellowships:

Percentage of HA graduate students by fiscal year who received:

- **Institutional grants and scholarships** (includes KU Tuition Grant; excludes athletic grants): **18.3%** (2006); **24.6%** (2007); **23.5%** (2008); **23.8%** (2009); **25.9%** (2010).
- **State aid (grants/scholarships):1.4%** (2006); **1.4%** (2007); **1.5%** (2008); --- (2009); --- (2010).

Resources for recruitment (scholarship and fellowship support, research and teaching assistantships, and training grants) include in some cases GTA positions in the HA department and in the East Asian Languages and Culture department; Spencer Museum of Art curatorial internships; Graduate Research Assistantships (GRAs) in the department’s Visual Resources Collection; and a limited number of entry fellowships, including the Morris Family Scholarship; the Graduate Student Support Fund Scholarship; Foreign Language and Area Studies...
Fellowships; and competitive university-wide Honors and Graduate Minority Opportunity Fund fellowships. The Morris Family Scholarship (not endowed) provides support to two incoming students as follows: In the first year, one student receives $15,000, a full tuition waiver, and appointment as a GTA. In the second year, the same student is appointed as a GTA, provided s/he did well in the first year, with a salary and a full tuition waiver. In the third year, the same Morris Family Scholar is eligible for a GTA position or a curatorial internship in the Spencer Museum of Art, which carries a salary and in-state tuition status. A second Morris Family Scholarship of $5,000 (without tuition waiver or GTA position) is also awarded each year to an incoming graduate student. Beginning in 2010-11, the privately gifted Graduate Student Support Fund (GSSF) provides $4,000 each year to recruit an outstanding graduate student to our program. The donor has committed to a gift of $4,000 in each of five years for a total of $20,000.

In the recent past, the HA department has improved our recruitment efforts by offering three to five GTA positions to outstanding applicants to our graduate programs, and by funding their travel for a visit to our campus where they have met, toured, and socialized with faculty members and students in our graduate programs.

The amount of funding awarded to entering graduate students has stayed approximately the same over the last ten years. The department has lost outstanding admitted students, who have been offered a Morris Family Scholarship, the university-wide Honors Fellowships, etc., to other institutions with even more lucrative recruitment packages. The number of departmental and university fellowships and scholarships to recruit outstanding graduate students is grossly inadequate. The department has fared better in obtaining fellowships and grants for graduate students in years subsequent to the year of matriculation.

3.B.i.b.2. Employment/Graduate Teaching Assistants (GTAs) & Graduate Research Assistants (GRAs): Graduate students are invited to apply for GTA, GRA, and grading positions each year. Students must be enrolled in at least six hours of graduate study while they are a GTA or GRA. No one is guaranteed a position except for some students receiving special scholarships, although many graduate students who desire experience teaching have the opportunity to do so. GTAs are selected by HA faculty according to experience and academic achievement. GTAs are encouraged to make use of faculty mentoring in their preparation and in their development of teaching skills. The HA department is dedicated to making our GTAs as marketable as possible, and preparing them for post-degree employment.

First-time GTAs typically assist with the large introductory, faculty-taught courses in western European/American art or in East Asian art by teaching discussion sections each week, attending all lectures given by the professor, grading exams and papers, and holding office hours. Recently, up to two GTAs each year have fulfilled the role of Lecture Assistant for writing-intensive undergraduate courses. In such courses, GTAs work closely with the faculty instructor-of-record in the design of the multi-step writing and reading intensive assignments, papers, exams, and response papers. They also lead class discussions; lecture up to three times; conduct review sessions; help meet with students; assist with the course Blackboard site; help grade exams, papers, and other written assignments; answer course-related email messages from students; maintain course records; and keep two office hours per week. Many GTAs have already had some experience serving as paid graders for faculty members, which involves no teaching or office hours. Professors who give the introductory art history courses meet weekly
with their GTAs to plan the material to be covered in subsequent discussion sections that supplement, but do not duplicate, lectures. The professors of record also visit discussion sections and constructively evaluate GTAs’ teaching.

GTAs who are more pedagogically and academically advanced occasionally teach their own undergraduate lecture courses, which have included the one-semester Introduction to Art History course, and survey courses in Modern Art, American Art, the History of Photography, and Art Since 1945. Various circumstances create the opportunity for graduate students to teach their own courses, including the on-leave status of the regular faculty member responsible for a course in question. GTAs who teach their own classes choose the material to be taught, design the syllabus, deliver the lectures, determine readings, develop assignments, hold office hours, and grade all of their students’ work. This provides valuable teaching experience and develops necessary classroom and managerial skills. The teaching of the GTAs who are instructors of record is observed by either their doctoral major advisors, the professor whose area is most closely related to the course material, or the chairperson. Each year a HA GTA team-teaches in KU’s interdisciplinary British Summer Institute, a five- to six-week study-abroad program. Additionally a HA GTA team-teaches in the fall and another in the spring on the semester-long, interdisciplinary Humanities & Western Civilization (study-abroad) Program in Florence and Paris.

At the beginning of each academic year, the HA chair and office manager conduct a GTA orientation to discuss departmental policy, and to offer suggestions concerning leading a discussion, grading, syllabi, student academic misconduct, etc. The Center for Teaching Excellence also conducts a mandatory, day-long, GTA training session and online tutorial.

Curatorial internships (Graduate Research Assistants) at the Spencer Museum of Art: The curatorial internship program at the Spencer Museum of Art provides effective pre-professional training to graduate students aspiring to curatorial and related careers. Even for those who ultimately find employment in academic departments or other professional roles, the one-year internship experience makes them more informed users of museum collections and services.

Other Graduate Research Assistant positions: Graduate students, especially more advanced doctoral students, have been employed as GRAs by faculty using grant or other discretionary funds. This direct engagement in the research process has abetted faculty members’ productivity and stimulated the interest and aspirations of students. It is hoped that such productive alliances of faculty and graduate student assistants can be increased through additional funding.

3.B.i.c. Enrolled graduate student demographics (see Appendix #1):

<table>
<thead>
<tr>
<th>Year</th>
<th># MAs</th>
<th># PhDs</th>
<th>% Minority</th>
<th>% Intern.</th>
<th>% Female</th>
<th>% KS residents</th>
</tr>
</thead>
<tbody>
<tr>
<td>2000</td>
<td>13</td>
<td>48</td>
<td>6.6</td>
<td>16.4</td>
<td>82.0</td>
<td>32.8</td>
</tr>
<tr>
<td>2001</td>
<td>13</td>
<td>50</td>
<td>6.3</td>
<td>15.9</td>
<td>79.4</td>
<td>33.3</td>
</tr>
<tr>
<td>2002</td>
<td>23</td>
<td>49</td>
<td>5.6</td>
<td>12.5</td>
<td>81.9</td>
<td>33.3</td>
</tr>
<tr>
<td>2003</td>
<td>26</td>
<td>50</td>
<td>6.6</td>
<td>14.5</td>
<td>82.9</td>
<td>31.6</td>
</tr>
<tr>
<td>2004</td>
<td>21</td>
<td>52</td>
<td>5.5</td>
<td>16.4</td>
<td>86.3</td>
<td>32.9</td>
</tr>
<tr>
<td>2005</td>
<td>18</td>
<td>50</td>
<td>8.8</td>
<td>14.7</td>
<td>86.8</td>
<td>33.8</td>
</tr>
<tr>
<td>2006</td>
<td>23</td>
<td>41</td>
<td>9.4</td>
<td>15.6</td>
<td>84.4</td>
<td>34.4</td>
</tr>
<tr>
<td>2007</td>
<td>26</td>
<td>41</td>
<td>9.0</td>
<td>19.4</td>
<td>82.1</td>
<td>35.8</td>
</tr>
<tr>
<td>2008</td>
<td>23</td>
<td>37</td>
<td>6.7</td>
<td>23.3</td>
<td>88.3</td>
<td>30.0</td>
</tr>
</tbody>
</table>
Between 2000 and 2010, the total number of enrolled M.A. students has vacillated from 13 at the lowest (2000 and 2001) to 26 at the highest (2003 and in 2007). The total number of enrolled Ph.D. students has vacillated between 37 at the lowest (2008) and 52 at the highest (2004). The department enrolls students from various regions of the U.S. and from Asia. This is consistent with our goal of having an increasingly geographically diversified graduate student body.

3.B.ii. Graduate program productivity (see Appendix # 1 for 3.B.ii.a. through 3.B.ii.c.):

3.B.ii.a. Distribution of size of graduate-student classes, advising/mentoring models (see 2.B.ii):

Typically, upper-level lecture courses enroll a total of 25 to 110 students, which include undergraduates and approximately 10 graduate students. HA 700 and HA 800-900 graduate seminars require a minimum of six enrolled students, and typically have between 6 and 10 enrolled students. Students may enroll in several graduate seminars that are offered simultaneously at the HA 700 and HA 800/900 levels, which combine first- or second-year graduate students with more advanced ones, who typically enroll at the higher level. Each faculty member in western European/American art teaches one graduate seminar (HA 700 and/or HA 800/900) per academic year. Faculty members in East Asian art often teach more than one seminar per year.

<table>
<thead>
<tr>
<th>Year</th>
<th>Mean</th>
<th>Median</th>
<th>Mean</th>
<th>Median</th>
</tr>
</thead>
<tbody>
<tr>
<td>2000-01</td>
<td>2.9/2.3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2001-02</td>
<td>3.5/3.5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2002-03</td>
<td>2.4/2.3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2003-04</td>
<td>2.1/2.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2004-05</td>
<td>2.0/1.7</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2005-06</td>
<td>2.6/2.5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2006-07</td>
<td>2.8/2.7</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2007-08</td>
<td>2.7/2.7</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2008-09</td>
<td>2.6/2.7</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2009-10</td>
<td>2.1/2.3</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Mentoring of Ph.D. students is uneven across the faculty. A few faculty members have five or more Ph.D. advisees; a few have two to four advisees; and a few faculty members have one or none. There is no special compensation or course reduction for serving as the faculty advisor for Ph.D. students, which can be very rewarding, but also extremely time and effort consuming.

3.B.ii.b. Graduate student time to degree:

<table>
<thead>
<tr>
<th>Year</th>
<th>M.A. completion</th>
<th>Ph.D. completion</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mean years/median years</td>
<td>Mean years/median years</td>
</tr>
<tr>
<td>2000-01</td>
<td>2.9/2.3</td>
<td>10.2/10.2</td>
</tr>
<tr>
<td>2001-02</td>
<td>3.5/3.5</td>
<td>11.7/11.7</td>
</tr>
<tr>
<td>2002-03</td>
<td>2.4/2.3</td>
<td>10.6/10.7</td>
</tr>
<tr>
<td>2003-04</td>
<td>2.1/2.0</td>
<td>11.2/12.7</td>
</tr>
<tr>
<td>2004-05</td>
<td>2.0/1.7</td>
<td>9.4/9.7</td>
</tr>
<tr>
<td>2005-06</td>
<td>2.6/2.5</td>
<td>11.3/11.7</td>
</tr>
<tr>
<td>2006-07</td>
<td>2.8/2.7</td>
<td>15.1/15.1</td>
</tr>
<tr>
<td>2007-08</td>
<td>2.7/2.7</td>
<td>8.2/8.7</td>
</tr>
<tr>
<td>2008-09</td>
<td>2.6/2.7</td>
<td>10.4/10.3</td>
</tr>
<tr>
<td>2009-10</td>
<td>2.1/2.3</td>
<td>15.3/15.3</td>
</tr>
</tbody>
</table>

The timely completion of M.A. and especially Ph.D. degrees is hindered by various circumstances: the lack of fellowships to support graduate studies; time spent on part-time teaching or internships; the full-time employment (in college/university teaching or museum curatorial positions) of some doctoral students; and the difficulty of the foreign languages that are required for the degrees. The M.A. program requires students to master reading proficiency in one foreign language (typically French or German for the students in western
European/American art, and Chinese or Japanese for the students in East Asian art). The Ph.D.
program requires reading proficiency in a second foreign language or a research skill appropriate
to the student’s doctoral specialization (Italian, Dutch, Spanish, French, German, etc.). Doctoral
students in Chinese art are asked to demonstrate research capability in both Chinese and
Japanese. The progress of foreign students can be delayed by a need for ongoing study of
English.

3.B.ii.c. Graduate degrees awarded, completion rates:

<table>
<thead>
<tr>
<th>FY</th>
<th># M.A.s</th>
<th># Ph.D.s</th>
</tr>
</thead>
<tbody>
<tr>
<td>2000-01:</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>2001-02</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>2002-03</td>
<td>8</td>
<td>5</td>
</tr>
<tr>
<td>2003-04</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>2004-05</td>
<td>6</td>
<td>3</td>
</tr>
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<td>2005-06</td>
<td>10</td>
<td>9</td>
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<td>2006-07</td>
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<td>2</td>
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<tr>
<td>2007-08</td>
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<td>3</td>
</tr>
<tr>
<td>2008-09</td>
<td>8</td>
<td>6</td>
</tr>
<tr>
<td>2009-10</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>2010-11</td>
<td>8 (scheduled)</td>
<td>9 (scheduled)</td>
</tr>
</tbody>
</table>

3.B.ii.d. Graduate student research productivity (grants and contracts, publications,
conference presentations):

See: [http://www.provost.ku.edu/areas/academic/docs/program-review-rgs-data.pdf](http://www.provost.ku.edu/areas/academic/docs/program-review-rgs-data.pdf)

3.B.ii.d.1. Graduate student grants since 2000:

Critical Languages Scholarship for Japanese for study in Japan (U.S. State Department);
Northeast Asia Council of the Association for Asian Studies (AAS) for Short-term Research
Travel outside North America; Art History Travel Fund Dissertation Research Award; Morris
Family Scholarship; Laurence O. Sickman Award in Asian Art; Hall Center Graduate Summer
Research Award; Taiwan Fellowship from the Ministry of Foreign Affairs; Scholar-in-residence
at the Georgia O’Keeffe Museum and Research Center; Scholarship for Critical Language
Studies Program through the U.S. Department of State for the summer study of advanced
Japanese at the Kyoto Consortium for Japanese Studies; Summer Research Fellowship from the
KU Office of Graduate Studies; Fulbright Fellowships to Italy (2x), the Netherlands, and Nepal;
Louise Wallace Hackney Fellowship for the Study of Chinese Art by the American Oriental
Society; American Art Research Award; Andrew Debicki International Travel Award; Korea
Foundation Fellowship; Scholarship for the Nineteenth-Century Studies Summer School in
Newport, sponsored by the Victorian Society in America in conjunction with the Preservation
Society of Newport County; Grant from the Metropolitan Center for Far Eastern Art Studies;
Summer Research Fellowship from the KU Office of Graduate Studies; Gulnar Bosch Travel
Assistance Award from the Southeastern College Art Conference; International PhD Research
Scholarship from the National Chengchi Univ. in Taiwan; Delta Kappa Gamma Society
International Award by the American Indian College Fund; Social Science Research
Council/Japan Society for the Promotion of Science Fellowship; Summer Dissertation
Fellowship from the KU Office of Graduate Studies; Smithsonian Fellowship (National Portrait
Gallery); Attingham Trust for the Study of Historic Homes and Collections Scholarship;
American Indian College Fund Mellon Foundation Fellowship; Summer Dissertation Research Scholarship from the KU Graduate School; Clinton Dissertation Scholarship from the Mariological Society of America; Jesuitana Travel Grant from the Jesuit Institute of Boston College; KU Graduate School Dissertation Fellowship; KU Graduate School Dissertation Proposal Scholarship; Travel grant from the Italian Art Society Travel Committee; Eighteen-month government sponsored fellowship (Monbusho) to conduct dissertation research in Japan (2x); Lesbian/Gay/Bi-Sexual/Transgender Community Service Scholarship; Graduate Teaching Assistantship for Diversity from the KU Graduate School; Doctoral Dissertation Fellowship from the Chiang Ching-kuo Foundation for International Scholarly Exchange; Graduate School Tuition Scholarship; Exchange GTA-ship from French and Italian Department at KU; James B. Pearson Fellowship; Madison & Lila Self Graduate Fellowship; Max Kade Fellowship; Kress Travel Fellowship; Belgian-American Educational Foundation Fellowship; Foreign Language and Area Studies Fellowship; Smithsonian American Art Museum’s Patricia and Philip Frost Fellowship; Terra Foundation for the Arts pre-1940 American Art Scholarship.

Our graduate students have also been awarded internships at the Meadows Museum, Southern Methodist Univ.; the Metropolitan Museum of Art; and the Museum of Modern Art, NYC (Helena Rubenstein Foundation Internship); and the Rubin Museum of Art

3.B.ii.d.2. Graduate student publications since 2000: Faculty mentors encourage graduate students to revise their seminar research papers with a view to submitting them for publication and/or presentation of papers at scholarly meetings. A list follows of scholarly and critical journals and art museum exhibition catalogues since 2000 in which our students have published while still enrolled in our graduate program. Journals: American Art Review; Rutgers Art Review; Review (3x) [http://ereview.org/]; Marian Studies; Florida State Univ. graduate art history journal, Athanor XXIII; Make: The Journal of Women’s Art; National Women’s Studies Association Journal; OCULUS; Journal of Textiles and Dress; Museum Studies: Perspectives and Innovations; Spencer Museum of Art Register; Nineteenth-Century Art Worldwide; [http://wwwstpetersbasilicaorg/Docs/LCRRRelics.htm. Exhibition catalogues: Phoenix Art Museum; Albuquerque Museum of Art and History and the Denver Art Museum; Cambridge Scholars Publishing; Library of Congress; Univ. of Texas at Austin; Spencer Museum of Art and Univ. of Washington Press; MOMA; Spencer Museum of Art; Nelson-Atkins Museum of Art; Albrecht-Kemper Museum of Art, St. Joseph, MO; Los Angeles County Museum of Art.

3.B.ii.d.3. Graduate student paper presentation since 2000: An increasing number of graduate students are also presenting papers at regional and national meetings, including (since 2000) the College Art Association Conference; International Workshop at the Univ. of Oregon; Graduate symposium at the Univ. of Saint Thomas, St. Paul, MN; Supra Utilitatem: Annual Art History and Archaeology Graduate Symposium at the Univ. of Missouri and at KU; Women’s Studies panel at the Mid-Atlantic Popular/American Culture Association’s Annual Conference; Japanese Studies Triennial Conference held at the School of Oriental and African Studies, London; Aberystwyth History Research Seminar at Aberystwyth Univ., Wales; Historians of Netherlandish Art Conference, Amsterdam; Univ. of Edinburgh; Southeastern College Art Conference/ Mid-America College Art Association; New England American Studies Association’s Annual Conference; Japan’s Long Nineteenth Century: A Workshop and Practicum; International Congress on Medieval Studies at Western Michigan Univ. in
Kalamazoo, MI; Los Angeles County Museum of Art’s Colloquium for Fellows and Young Curators; Annual Comparative Literature Conference at the Univ. of South Carolina; Great Lakes American Studies Association Conference; Annual Cleveland Graduate Art History Students’ Symposium; Sixteenth-Century Society Conference; South-Central Renaissance Conference; Midwest Art History Society Meeting (many times); Midwest Conference on Asian Affairs; New York Conference on Asian Studies; Japan-America Student Conference; Graduate Symposium on Women’s and Gender History at the Univ. of Illinois, Urbana-Champaign; New York Univ. Graduate Student Conference; Women Art Patrons and Collectors Conference; Central Renaissance Society in Columbia, Missouri; Florida State Univ.; Asian Studies Graduate Student Conference at the Univ. of Texas, Austin; Postgraduate Workshop in Japanese Art History held in the UK; Nelson-Atkins Museum; Annual conference of the Arizona Center for Medieval and Renaissance Studies; Society for Art History and Archaeology, the graduate student organization in German Studies at the Univ. of Illinois at Champaign-Urbana; Graduate Student Conference at KU; Mid-America Popular Culture and American Culture Association in Valley Forge, PA; Southwest Art History Conference, Taos, NM; Japan Art History Workshop (JAWS), Seattle; Southern Graphics Council; Graduate Student Conference hosted by the Newberry Library, Chicago.

Some faculty members have involved their graduate students in the research and writing of scholarly exhibition catalogues for the Spencer Museum of Art and other regional museums. Almost all of the graduate student curatorial interns in the Spencer Museum of Art have curated a small exhibition with accompanying didactic labels and/or brochures.

3.B.iii. Graduate program quality outcomes:

3.B.iii.a. Graduate student learner outcomes: The success of most of our graduate students on the job market attests to successful learner outcomes. Graduate students who have accepted teaching or museum curatorial positions elsewhere consistently report that they were competitive, and very well-prepared by our M.A. and Ph.D. programs. They feel that the study of art history at KU was a positive experience that gave them the training necessary for success in meeting their professional goals. Often former graduate students remark that the facilities in our department are superior to wherever they find themselves and that our friendly, respectful student and student-faculty relationships are better than in their new jobs. Most of our graduate students who accept tenure-track academic or museum positions succeed, that is, they are either tenured in their academic positions or enjoy job security and often promotions, in their museum appointments.

3.B.iii.b. “Graduate Student Satisfaction Measures” from spring 2005 and fall 2009

<table>
<thead>
<tr>
<th>Graduate Student Surveys (see Appendix #1):</th>
<th>2005 HA mean</th>
<th>2009 HA mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overall program quality</td>
<td>3.90</td>
<td>3.81</td>
</tr>
<tr>
<td>Quality of graduate teaching faculty</td>
<td>4.10</td>
<td>3.83</td>
</tr>
<tr>
<td>Quality of academic advising and guidance</td>
<td>3.24</td>
<td>3.28</td>
</tr>
</tbody>
</table>

[5=excellent; 4=very good; 3=good; 2=fair; 1=poor]

[5= strongly agree; 4=agree; 3=ambivalent; 2=disagree; 1=strongly disagree]

Overall, climate of program is positive 4.14 3.94
Advised on how to search for a job? 2.89 3.14

Select KU if starting over? 3.62 3.75

3.B.iii.c. Graduate student placement rates, employer assessments:

**M.A.s—Teaching and research positions currently held:** Vanderbilt Univ., Nashville, TN; Univ. of Tulsa; McPherson College, McPherson, KS; Univ. of Illinois, Champaign-Urbana; Arkansas Tech Univ., Russellville, AR; Johnson County Community College, Overland Park, KS; Univ. of Minnesota; State Univ. of New York, Stony Brook; Southern Methodist Univ., Dallas; Hofstra Univ., Hempstead, NY; Colorado College; Louisiana State Univ.; Prairie View A&M Univ., Texas; Kansas City Art Institute; Dartmouth College.

**M.A.s—Curatorial and administrative museum positions currently or recently held:** The Metropolitan Museum of Art; Rhode Island School of Design; Phoenix Art Museum; Amon Carter Museum, Fort Worth; Baltimore Museum of Art; Crocker Art Museum, Sacramento, CA; Royal Academy of Fine Art, London; H&R Block Artspace at the Kansas City Art Institute, KC, MO; Alliance Francaise, Denver, CO; Parrish Art Museum, Southampton, NY; Univ. of Wisconsin, Madison; Johnson County Community College, Overland Park, KS; Nebraska Arts Council, Omaha; Jefferson County Public Library, CO; ACASA (Arts Council of the African Studies Association); Minneapolis Institute of Arts, MN; Univ. of Dubuque; International Center of Photography, NYC; Thomas de Doncker Fine Arts, Chicago; Spencer Museum of Art, KU; Beach Museum of Art, Kansas State Univ., Manhattan, KS; Nerman Museum of Contemporary Art, Johnson County Community College, Overland Park, KS; Curator, Fidelity Investment, Boston, MA; Salina Art Center, Salina, KS; Arkansas Arts Center, Little Rock, AR; Birmingham Museum of Art; Museum of Fine Arts, Boston; The Clendening History of Medicine Library and Museum, Univ. of Kansas Medical Center; Joslyn Museum of Art, Omaha.

**M.A.s—Other positions currently held:** Fine Arts Editor, Yale Univ. Press, New Haven, CT; International Academic Programs, State Univ. of New York, Stony Brook; Art Consultant, San Jose, CA, & New York, NY; Watson Library, KU; Licensure Officer, School of Education, KU; Director of Marketing, Conservatory of Music and Dance, Univ. of Missouri, Kansas City.

**M.A.s—Entered Ph.D. programs at other universities:** Northwestern Univ. (2x); Univ. of Iowa; Stanford; Boston Univ.; Indiana Univ.; Columbia Univ., NY; Staatliche Hochschule für Gestaltung Karlsruhe, Institut für Kunstwissenschaft und Medientheorie; CUNY; Univ. of London (SOAS); Univ. of California, Berkeley.

See: OIRP: Survey of Earned Doctorates

**Ph.D.s—Tenure-track or tenured positions currently held:** Case Western Reserve Univ.; Kenyon College; Cornell Univ.; Colby College; St. Olaf’s Univ., Northfield, MN; Univ. of Alabama, Tuscaloosa; Univ. of Montana, Missoula; Savannah College of Art; Univ. of St. Thomas, St. Paul, MN; Univ. of Hong Kong; Univ. of Pittsburgh; Cal State Univ. at San Luis Obispo; Georgia College & State Univ., Milledgeville, GA; Univ. of Colorado, Denver; Washburn Univ., Topeka, KS; Brigham Young Univ.; School of the Arts, College of Charleston, SC; Mississippi Univ. for Women, Columbus, MS; Arkansas State Univ., Jonesboro; Northeastern State Univ., Tahlequah, OK; Kansas City Art Institute; Univ. of Cincinnati; Virginia Polytechnic Institute and State Univ.; Ball State Univ., Muncie, IN; Univ. of Wisconsin,
La Crosse; Univ. of Wisconsin-Whitewater; Austin Peay State Univ., Clarksville, TN; Haskell Indian Nations Univ., Lawrence, KS; Arizona State Univ.; Atomi Univ., Tokyo; Baker Univ., Baldwin, KS; Univ. of Houston.

**Ph.D.s—Adjunct teaching positions currently held:** Kobe Univ., Japan; Bethel College, Newton, KS; Williamette Univ., Salem, OR; Gettysburg College, PA; Univ. of Pittsburgh.; Hongik Univ., Seoul, Korea; Kansas City Art Institute; Univ. of OK.

**Ph.D.s —Curatorial and administrative museum positions currently or recently held:** Smithsonian American Art Museum; Freer Gallery of Art (Smithsonian), Washington, D.C.; Los Angeles County Museum of Art; Phoenix Art Museum; Birmingham Museum of Art; Minneapolis Institute of Art; Lauren Rogers Museum of Art, Laurel, MS; Nelson-Atkins Museum of Art, Kansas City; Mead Art Museum, Amherst College, Amherst, MA; Ogden Museum of Southern Art, Univ. of New Orleans, LA; Gage Gallery, Augsburg College, Minneapolis, MN; Crocker Museum of Art, Sacramento, CA; Ulrich Museum of Art, Wichita State Univ., KS; Carnegie Libraries in Iowa Project, School of Library and Information Science, Univ. of Iowa; Pentacrest Museums—Old Capitol Museum and the Museum of Natural History, Univ. of Iowa; Fred Jones Jr. Museum of Art, Univ. of Oklahoma, Norman, OK.

**Ph.D.s —Other positions currently held:** Special Assistant to the Provost for Academic Affairs and Learning Initiatives, Provost’s Office, KU; Program Coordinator, Office of Research and Graduate Studies, KU; Copy Editor, Rosen Publishing, Buffalo, NY; Post-doctoral fellowship at Washington Univ. in St. Louis; Director, National Coordinating Site for the National Consortium for Teaching about Asia, Japan Studies Coordinator, Univ. of Iowa; Foote Jones Jr. Museum of Art, Univ. of Oklahoma, Norman, OK.

**3.B.iii.d. Graduate student awards since 2000:** Dorothy Haglund Outstanding Dissertation Award (university-wide award); Gunther P. Stamm Award for Excellence from the Florida State Univ. Art History Department for Best Graduate Symposium Paper; Outstanding Nontraditional Woman Student Award from the Emily Taylor Women’s Resource Center; Ted Johnson Interrelations of the Humanities and the Arts Award; Society for the Study of Early Modern Women Award for the Best Graduate Student Paper; College of Liberal Arts and Sciences Outstanding Thesis Award; Timothy Mitchell Awards for Academic Excellence; Marilyn Stokstad Awards for Outstanding Contributions to the Educational Mission of the Department; Excellence in Asian Art Awards; KU’s nominee for the Council of Graduate Schools/Univ. Microfilms International Dissertation Award; Okubo Award for Best Paper in Japanese Studies (4x).

The high quality of teaching by HA GTAs is reflected in the relatively large number of awards that our students have received. Since 2000, five HA GTAs have won the university-wide Outstanding Graduate Teaching Assistant Award. Two HA GTAs have won the Dean’s Graduate Instructorship and Award in the Humanities and Western Civilization Program. One has received the Humanities & Western Civilization Award for “Excellence in the Teaching of Writing in Western Civilization.” One has received the Contribution-based Compensation and Assessment System (CCAS) Performance Award from Haskell Indian Nations Univ. Such recognition of our graduate students also reflects the degree to which the HA faculty has supported the efforts of the students by nominating them for such teaching awards with enthusiasm and careful documentation.

**3.B.iii.e. Graduate student outreach/engagement and corresponding impact since 2000:** The HA graduate students have made major contributions to the wider University through their
teaching in other departments, and through various service roles and committee membership. Since 2000, HA graduate students have team-taught each semester (20x total) on the interdisciplinary Humanities & Western Civilization Program in Florence and Paris. Two HA students have also served as the Director of that program. Some HA graduate students have also had four-year teaching appointments in the HWC on-campus courses. HA grad students have also co-taught every summer for the KU British Summer Institute, an interdisciplinary study-abroad program. Our graduate students in East Asian art history often teach for Eastern Civilizations and also East Asian Language courses. HA graduate students also make significant outreach contributions to the University and to the larger community as curatorial interns in the Spencer Museum of Art. Through their contributions to aspects of exhibitions, programming, and museum communications, graduate students/interns engage the public daily.

4. Overall quality:

4.A. External indicators of quality (external accreditation, national rankings, faculty recruitment and retention success, faculty awards, national and international status):

4.A.i. Accreditation (see Appendix #8): The History of Art Department received full accreditation in 1999 by the National Association of Schools of Art and Design. The next accreditation review will take place in 2012.

4.A.ii. National Research Council rankings (see Appendix #9): The data for the doctoral program assessment from the National Research Council was collected from 58 history of art programs in the United States during the 2005-2006 academic year and covered such characteristics as faculty publications, grants, and awards; student GRE scores; financial support for students and employment outcomes; program size (student and faculty), completion rates and time to degree; and diversity of faculty and students.

This large dataset enables university faculty, administrators, and funders to compare, evaluate, and improve programs. Prospective students can use the data to help identify programs best suited to their needs. Universities will be able to update important data on a regular basis, so that programs can continue to be evaluated and improved. The assessment also illustrates how the data can be used to compare programs based on particular characteristics of importance to the user rather than a singular ranking. It does not include an authoritative declaration of the “best programs” in given fields, as the study committee concluded that no single such ranking could be produced in an unambiguous and rigorous way.

The NRC assessment did, though, produce key rankings using two different statistical models: regression-based rankings (R) that use criteria that a sample of faculty said were important; survey-based rankings (S) that asked the sample to rank some programs, then extrapolated from that a weighting of criteria that in turn were used to rank programs.

On the R scale, there is a 90% certainty that the KU art history program ranks between 32 and 48 (out of 58 programs); on the S scale, there is a 90% certainty that the program ranks between 35 and 47 (out of 58 programs).

The NRC rankings are useful to determine our peers and the programs that come up consistently around ours are Florida State, Minnesota, Indiana, Washington, Ohio State, Virginia, Iowa, Case Western Reserve, Penn State, and Stony Brook.
Art history has far fewer graduate programs in the assessment than do some other fields in the humanities (history has 137, English, 119), and all of the ranked programs are credible. Geographically, the KU art history program is the best in the Plains [six-state region (Kansas, Nebraska, Colorado, Oklahoma, Iowa, and Missouri)]. Among nearby states, there are no ranked art history programs in Colorado, Nebraska, Oklahoma, Arkansas, Wyoming, North Dakota, or South Dakota. The programs at Missouri, Iowa, and Ohio State generally rank lower than the KU program. To reach high-ranked programs one would go south to Texas-Austin, west to UC Berkeley and UCLA, north to Minnesota and Wisconsin, and northeast to Chicago, and Illinois. Areas where we rank highly (in the top 50%) include faculty with grants (17/58), female faculty (12/58), and female students (7/58).

The area where we ranked lowest was median time to degree (56), at 9.70 years, with half PhDs taking more time and half taking less time. Seventeen of the 58 programs have a median time to degree of 9 years or more (the maximum at 10 years is Missouri). Clustered around KU on this metric are Chicago, Ohio State, CUNY, and Missouri. It is worth noting that our ranking was significantly higher (37) for the percentage of students finishing within 8 years (30.6%), where we are clustered with UCLA, UNC, and Virginia. The four programs clustered about our ranking for median time to degree have between 11-17% of students finishing within 8 years.

To address time to degree, the department has instituted several policies in the years since 2005-06. We require students to establish a contract each semester with the advisor that describes what they will accomplish on the dissertation. A grade is given for the dissertation hours based on the students’ success in reaching the stated goals. This relatively new practice has had positive results in that students are working at a faster pace.

Another area where the department ranks low is with non-Asian minority students (43/58). We nominate accepted graduate students as appropriate for university-wide diversity fellowships whenever possible, and have generally been successful in obtaining these.

4.A.iii. Faculty recruitment and retention success: Since the mid 1990s, the History of Art Department has retained three colleagues (one full and two associate professors), who received prestigious offers at other institutions. The department has lost one colleague (assistant professor) because KU could not offer her partner a faculty position in another department. Effective at the end of the 2011-12 academic year, we will lose two assistant professors: one because of the outcome of the promotion with tenure review, and one for personal reasons.

4.A.iv. Faculty awards (see 2.G., 2.G.i., 2.G.ii., 2.G.iii.), national and international status: HA faculty members enjoy national and international status by virtue of their high level of research productivity resulting in prestigious fellowships and refereed publications, and by their service contributions to the field. The HA department overall enjoys national and international status by virtue of the faculty’s research and service; the large number of faculty and graduate-student teaching awards; the excellent job placement of our graduates; our status as the best privately endowed KU humanities department (Franklin D. Murphy Lecture Fund, Art History Travel Fund, Hall Distinguished Professor in American Art and Culture, and the Judith Harris Murphy Distinguished Professor); the superb holdings of the Murphy Art and Architecture
Library and of the Spencer Museum of Art; and the formal, collaborative relationships with the curatorial and conservation staff of the Nelson-Atkins Museum of Art.

4.B. Reflecting on your short mission statement, “KU has a History of Art Department because the study of the visual arts in their historical contexts enriches our understanding of human creativity and the human condition,” give two or three examples of how your program realizes that mission through students, faculty, research or service.

1.) The scholarly books, articles, exhibitions, accompanying catalogues, and presentations of our faculty members, whose specialties include western European, American, Chinese, Japanese, Korean, and African art, contribute a significant global perspective to the discipline’s exploration and understanding of human creativity and the human condition.

2.) Our undergraduate and graduate courses, which have global breadth, provide our students with an opportunity for critical thinking, reading, and writing that culminates in their greater understanding of human creativity and the human condition.

3.) The scholarly exhibitions curated and/or accompanying catalogues written by our faculty and graduate students reach members of the general public, in addition to scholars, and contribute to their understanding of human creativity and the human condition with global breadth.

4.C. What is your overall assessment of the quality of the academic programming in the unit at the present time? In addition, you must rate each degree offered separately using the following scale: exceptional, very good, good, adequate, poor.

Overall assessment: Very Good
B.A.; B.G.S., B.F.A.: Good
M.A.: Very Good
Ph.D.: Very Good

5. Given your present assessment of program quality, what are your plans to advance the program?

5.A. Strategic plans and targets for change:

5.A.i. We hope to hire new faculty members in Medieval, Latin American, and Southern Baroque art history to replace lost faculty lines. We also hope to fill the Judith Harris Murphy Distinguished Professor position, which has been vacant for several years, and to establish a new faculty line in Korean art, the seed funding for which is currently under discussion with the Korea Foundation.

5.A.ii. We wish to recruit and retain more of the outstanding graduate students who apply to our graduate programs. Our biggest obstacle in our continuing drive for excellence is our inability to offer competitive graduate teaching assistantships, graduate research assistantships, and/or fellowships to more than a few admitted applicants.

5.A.iii. In the near future, we hope that the Morris Family Scholarship and the Graduate Student Support Fund will be endowed by their donors. We have worked with the Kansas University Endowment Association to seek donors to support those graduate students in Asian art who do not qualify for many university-wide fellowships because they are not US citizens.

5.B. Plans to enhance the quality and competitiveness (especially plans that do not necessitate new resources; optimal size for undergraduate and graduate programs):

5.B.i. Faculty: We will continue to support faculty applications for internal and external travel and research grants/fellowships; department accommodation of sabbaticals and research leaves supported by grants and fellowships; nomination of deserving faculty for research awards;
support of promotions in academic rank; mentoring of assistant professors with appropriate
dvice and information, such as the University’s expectations for successful promotion with
tenure review, notice of grant and fellowship opportunities, and so on.

5.B.ii. Graduate program—competitiveness and recruitment: To enhance the quality and
competitiveness of our graduate program, we will continue to recruit students through various
means, including the academic activities of the faculty recognized through scholarly publications
and participation in conferences, panels, exhibitions and symposia. Recent successful
recruitment efforts have included hosting outstanding admitted applicants, who visit and tour the
department, campus, and Lawrence before making their decisions, and by offering them GTA or
GRA positions for at least their first year in our graduate program. The graduate student
symposium (see Appendix # 14) co-sponsored by our students also serves to attract prospective
students. To enhance our competitiveness we will continue to make our graduate programs
known to prospective students through our newly designed department website, through a
detailed description in the Directory of M.A. and Ph.D. Programs in Art and Art History
published by the College Art Association, and through a widely distributed poster/brochure
describing our program and listing the names and specializations of full-time and associated
faculty. Our faculty members also keep in contact with former colleagues teaching elsewhere at
the undergraduate and M.A. levels as to prospective students. The overall reputation of our
graduate program in East Asian art history and the experience of former students are especially
influential in attracting excellent graduate students from Asia.

5.B.iii. Graduate program—enhancement of quality: We will continue to maintain
appropriately high academic standards in graduate seminars and in the timely completion of
Ph.D. dissertations; require graduate students to commit to long-term foreign language study
outside of the department relevant to their areas of specialization (Chinese, Japanese, Korean,
Italian, French, Dutch, German, Spanish, and so on); encourage graduate students to submit
outstanding seminar research papers to regional and national scholarly conferences and/or
scholarly journals; support these efforts with faculty critiques of such talks and papers;
encourage graduate student submission to KU, national, and international grant and fellowship
competitions; support such efforts with letters of recommendation and faculty critiques of such
grant and fellowship applications; provide funding from the Art History Travel Fund for
dissertation research and travel presentation of scholarly conference papers; host visiting
academics, curators, artists, and critics, who give scholarly lectures in the department and the
Spencer Museum of Art, and who meet informally with graduate students; offer the annual
Franklin D. Murphy graduate seminar co-taught by one or two faculty members and visiting
academics, curators, artists, and critics; encourage graduate students to take advantage of these
opportunities, as well as others at the Nelson-Atkins Museum in KC, the Nerman Museum of
Contemporary Art at Johnson County Community College, and other venues in the region, to
meet and talk with experts in their fields; encourage graduate students to take advantage of
opportunities outside the region, such as at the Newberry Library in Chicago, with which KU has
institutional ties; continue to take advantage of the professional relationships between our
department’s faculty members and the Nelson-Atkins Museum of Art by taking graduate
students or seminars to meet with curators and conservators and to study art works on exhibition
or in storage; support the annual scholarly symposium co-hosted by the KU History of Art
Graduate Students and the Univ. of Missouri, Columbia History of Art graduate students (the
department consistently provides significant funding to support a plenary scholar’s lecture when
the symposium occurs every other year at KU; Appendix # 14); and work with the Murphy Art & Architecture Library to build its collection of research resources.

5.B.iv. Undergraduate program—enhancement of quality: We will continue to maintain appropriately high academic standards in undergraduate courses; incorporate issues of methodology and make assignments that engage undergraduates with critical thinking, reading, and writing; expose undergraduates to the research tools necessary for original, scholarly research and publications in the History of Art; assign scholarly publications in undergraduate courses; encourage promising advanced undergraduates to enroll in our graduate seminars; realize our recent, departmentally approved goal to link the Honors thesis with enrollment in a graduate seminar; encourage outstanding undergraduates to submit relevant papers or Honors theses to scholarly conferences, such as the KU Undergraduate Research Symposium, and/or scholarly journals, including the Spencer Museum of Art Register; support such efforts with faculty critiques in advance of such talks and papers; encourage outstanding undergraduates to apply for grants and fellowships and/or to graduate school in the History of Art; support such efforts with letters of recommendation and faculty critiques of such applications; host visiting academics, curators, artists, and critics to give scholarly lectures in the department and in the Spencer Museum of Art, who also meet informally with undergraduates in classes; and continue to document undergraduate student learning by periodically sampling and assessing student work and linking those outcomes with departmental expectations for course content and goals.

5.B.v. Enrollment projections: We anticipate that enrollment at the HA graduate level will remain steady and enrollment at the undergraduate level may grow. The existing faculty members are adequate for the current size of the graduate and undergraduate programs.

5.C. Plans for innovation and new initiatives:

5.C.i. Space expansion: We will continue to work with the Spencer Museum of Art on plans for a building expansion in order to have access to adequate space provisions for the secure study of original art objects that is fundamental to the study of art history (akin, for example, to science laboratories or facilities for sports management research). Additional space requirements include seminar rooms adjacent to secure art storage areas and expanded gallery space to insure access to works of art on exhibit.

5.C.ii. Faculty development: We will re-double efforts to encourage greater faculty involvement with the programs and initiatives of the Spencer Museum of Art and The Commons, which seek to foster campus-wide collaborative work in the arts; involvement with the SMA and the Center for Teaching Excellence in programming efforts to engage the wider University and local communities; faculty applications for Keeler Intra-university and Big XII Fellowships; and participation in and organization of faculty seminars, workshops, conferences and lectures sponsored by the Hall Center for the Humanities, the Center for East Asian Studies, etc.

5.C.iii. Graduate student development: We will re-double efforts to encourage graduate students to apply for paper-presentation funding from the Graduate Studies Office; provide additional workshops for graduate students led by HA faculty members on grant applications, CVs, job interviews, and on other professionally relevant topics; encourage graduate students to attend Hall Center for the Humanities grant-writing workshops and relevant Graduate Studies sponsored workshops, and to enroll in writing or dissertation-completion courses.

6. How will you evaluate future progress and successes? Metrics:

6.A. Unit: We will evaluate our progress and the success of our undergraduate curriculum, the undergraduate major requirements, and graduate programs through the quantity and quality of
the faculty’s high level of scholarly productivity, and records of teaching and service; by tracking and evaluating student learner outcomes, student satisfaction surveys, and students’ teaching evaluations; by decreasing times-to-degree; and by continued success in our students’ internship and job placement. We will also evaluate the success of our undergraduate programs on the basis of increases in undergraduates’ ACT scores and the number of scholarships available to undergraduate students (such as, Amsden Book Awards; the Edmund Eglinski Prize for Study Abroad; the Jon O’Neal Award for Excellence in the History of Photography; and the Jeanne Stump Award for Outstanding Graduating Senior in Art History). We will also evaluate the success of our graduate programs on the basis of the increases in the number of excellent students who have been recruited and retained; graduate applicants’ GRE scores; and the number of departmental scholarships and awards available to and won by our graduate students (such as, the Morris Family Scholarships; the Graduate Student Support Award in Art History; the Timothy Mitchell Memorial Art History Award; the Laurence O. Sickman Award in Asian Art; the Scholarship for Academic Excellence in Asian Art History; the M.H. Lee Graduate Research Assistantship in Asian Art; and the Marilyn Stokstad Awards for Outstanding Contributions to the Mission of the HA Department).

6.B. College (CLAS): We will evaluate our progress and the success of our academic programs through the allocation to our department of additional GTA/GRA positions from the CLAS; tuition waivers for GRA positions akin to those for GTAs; and additional CLAS fellowships and scholarships to reward students’ academic excellence (such as, the Kate Stephens Fellowship for undergraduates and the Outstanding Thesis/Research Project Award for graduate students); excellence in faculty research (such as, General Research Funds in the Humanities; the CLAS Faculty Travel Funds); and excellence in faculty teaching, advising, and service (such as, the Career Achievement Teaching Award; the J. Michael Young Academic Advisor Award; the Byron A. Alexander Graduate Mentor Award; the John C. Wright Graduate Mentor Award; the Departmental Award for Excellence in Undergraduate Advising; and the Steeple Service to Kansans Award). Future progress and success of the undergraduate and graduate programs will also be measured on the basis of securing new faculty lines from the CLAS that were previously lost, that is, in Medieval, Latin American, and Southern Baroque art history, and new faculty lines in Korean art. We also hope to fill our currently vacant Judith Harris Murphy Distinguished Professorship.

6.C. University: We will evaluate our progress and the success of our academic programs through the allocation to our department of additional GTA/GRA positions from the university; tuition waivers for GRA positions akin to those for GTAs; and university fellowships and scholarships to support graduate students’ research and academic excellence (such as the Mary Elizabeth & Andrew P. Debicki Scholarship; Graduate Fellowship for Diversity; the Argersinger Dissertation Award; Outstanding Graduate Teaching Assistant Awards; Summer Research Fellowships; and travel grants to the Newberry Library Center for Renaissance Studies, Chicago). We will evaluate our progress and the excellence in faculty research through the award of university fellowships and grants (such as, the Hall Center for the Humanities Research Fellowship; the Byron Caldwell Smith Book Award; the Vice Chancellor for Research & Graduate Studies Book Publication Award; the Balfour Jeffrey Research Award in Humanities and Social Science [Higuchi Endowment Association Research Achievement Award] the Hall Center for the Humanities Faculty Colloquium Participant Competition; the Faculty International Travel Grant; the Vice Chancellor for Research & Graduate Studies Book Publication Award;
NEH Summer Stipend Institutional Nominations; Office of International Program’s International Travel Funds; “Internationalization of the Curriculum” stipends from the Office of International Programs; University of Kansas Provost's Award for Leadership in International Education; and Keeler Intra-University Professorships). We will evaluate our progress and the *excellence in faculty teaching and advising* through university awards (such as, the W.T. Kemper Fellowship for Teaching Excellence; the Ned Fleming Trust Distinguished Teaching Award; the Byron T. Shutz Distinguished Teaching Award; the Silver Anniversary Distinguished Teaching Award; the Byrd Graduate Educator Award) and through participation in the Center for Teaching Excellence Best Practices Institutes and Faculty Seminars. Future progress and success of the undergraduate and graduate programs will also be measured on the basis of securing new faculty lines from the CLAS that were previously lost, that is, in Medieval, Latin American, and Southern Baroque art history, and a new faculty line in Korean art. We also hope to fill our currently vacant Judith Harris Murphy Distinguished Professorship.
Appendices
Appendix #1 Office of Institutional Research and Planning (OIRP) data
Appendix #2: The Franklin D. Murphy Lectures in Art History

I. Two-week Murphy Lecturers:

2010 (SP)
Toshio Watanabe
The Director of the Research Centre for Transnational Art, Identity and Nation
University of the Arts, London

2009 (FA)
Christopher Johns
Norman and Roselea Goldberg Professor of History of Art and Chair
Vanderbilt University

2008 (SP)
David Lubin
Charlotte C. Weber Professor of Art
Wake Forest University
(Publication: Forthcoming)

2007 (SP)
Okwui Enwezor
Dean of Academic Affairs
San Francisco Art Institute

2005 (SP)
Tamar Garb
Professor of Art History
University College, London
(Publication: The Body in Time: Figures of Femininity in Late Nineteenth-Century France)

2004 (SP)
Roberta Smith
Art Critic
New York Times

2003 (SP)
Donald McCallum
Professor of Art History
University of California, Los Angeles
(Publication: In press)

2001 (FA)
Wanda Corn
Robert and Ruth Halperin Professor in Art History
Stanford University

2001 (SP)
Yi Song-mi
Professor of Art History
Academy of Korean Studies
Kyonggi-do, Korea

1999 (FA)
Helmut Brinker
Professor of Art History
University of Zurich
(Publication: In press)

1998 (SP)
Serafin Moralejo
Zobel de Ayala Professor of Spanish Art
Harvard University

1996 (FA)
John M. Rosenfield
Abby Aldrich Rockefeller Professor of Asian Art
Arthur M. Sackler Museum
Harvard University
(Publication: Mynah Birds and Flying Rocks: Words and Image in the Art of Yosa Buson)

1996 (SP)
Karal Ann Marling
Professor, Art History and American Studies
University of Minnesota
(Publication: Civil Rights in Oz: Images of Kansas in American Popular Art)

1994 (FA)
John Szarkowski
Director Emeritus, Department of Photography
Museum of Modern Art, NYC

1994 (SP)
Lothar Ledderose
Institute of Art History
Heidelberg University

1992 (SP)
Irving & Marilyn Lavin
The Institute for Advanced Study
Princeton, NJ
(Publication: The Liturgy of Love: Images from the Song of Songs in the Art of Cimabue, Michelangelo, and Rembrandt)

1990 (FA)
Johei Sasaki
Department of Aesthetics & Art History
Faculty of Letters
Kyoto University
(Publication: Realistic Depiction and Space in Japanese Painting)

1989 (FA)
Thomas Lawton
Senior Research Scholar
Freer Gallery of Art
Smithsonian Institution
Washington, D.C.
(Publication: A Time of Transition: Two Collectors of Chinese Art)

1988 (FA)
Walter S. Gibson
Department of Art
Case Western Reserve University
(Publication: Pieter Bruegel the Elder: Two Studies)

1987 (FA)
Dr. William Vaughan
Reader in Art History
University College, London
(Publication: Art and the Natural World in Nineteenth-Century Britain: Three Essays)

1987 (SP)
James Cahill
Department of Art History
University of California, Berkeley
(Publication: Three Alternative Histories of Chinese Painting)

1986 (SP)
David Rosand
Department of Art History and Archaeology
Columbia University
(Publication: Leonardo - Titian: The Meaning of the Mark)

1984 (FA)
Nubuo Tsuji
Faculty of Letters, Bungaku-bu
University of Tokyo, Japan
(Publication: Playfulness in Japanese Art)

1983 (FA)
Svetlana Alpers
Department of Art History
University of California, Berkeley

1983 (SP)
Robert G. Calkins
Department of Art History
Cornell University
(Publication: Programs of Medieval Illumination)

1982 (SP)
Richard Field
Yale University Art Gallery
Yale University

1981 (SP)
Xia Nai
Director of the Institute of
Archaeology in Beijing
(Publication: Jade and Silk of Han China)

1979 (FA)
Pierre Rosenberg
Chief Curator of Paintings
Louvre, Paris
(Publication: Chardin: New Thoughts)

II. Two/three-day Murphy Lecturers:

2010
Megan Holmes, University of Michigan
Robin Netherton, Dress Historian
J. Michael Farmer, University of Texas, Dallas
John Onians, World Art Research Programme, University of East Anglia, England
Susan Hiner, Vassar College
Virginia Mecklenburg, Smithsonian American Art Museum
Kumja Paik Kim, Asian Art Museum of San Francisco
Bert Winther-Tamaki, University of California, Irvine
Carol Clark, Amherst College

2009
Bruce MacLaren, Peabody Essex Museum
Eli Bentor, Appalachian State University
Janet Snyder, University of West Virginia
John Paoletti, Wesleyan University
Jan Howard, Rhode Island School of Design Museum of Art
Michael Davis, Mount Holyoke College
Melissa Hyde, University of Florida
Yui Suzuki, University of Maryland, College Park
Britta Erickson, Independent Scholar
Burglind Jungmann, UCLA
Moyosore Okediji, University of Texas, Austin

2008
Reiko Tomii, Independent Scholar and Art Historian
Melissa McCormick, Harvard University
John Moore, Smith College
Matthew McKelway, Columbia University
Wendell Castle, Rochester Institute of Technology
Elizabeth Mansfield, New York University
John Szostak, University of Hawai‘i at Manoa

2007
Marilyn Brown, University of Colorado at Boulder
Xu Bing, Artist and MacArthur Fellow
Gary Radke, Syracuse University
Shawn Eichman, Honolulu Academy of Arts
Patricia Junker, Seattle Art Museum
Shelley Sturman, National Gallery of Art, Washington
Tracy Miller, Vanderbilt University
Karal Ann Marling, University of Minnesota
Abigail Solomon-Godeau, University of California at Santa Barbara
Elizabeth ten Grotenhuis, Boston University
Leonard Folgarait, Vanderbilt University
Monica Blackmun Visoná, University of Kentucky

2006
Patricia Berger, University of California, Berkeley
Napoleon Crews, Novelist/playwright
Dennis Domer, University of Louisville
Chris Wolfe Edmonds, Quilter
Diane Eickhoff, Author/actress
Ann Elias, University of Sydney
Lisa Grossman, Artist
Cynthia Haines, Film historian/critic
Stan Herd, Artist
Wes Jackson, President, The Land Institute, Salina, KS
Dave Kendall, Washburn University
Alfreda Murck, Central Academy of Fine Arts, Beijing, China
Sylvester Ogbechie, University of California, Santa Barbara
Oread Jazz Quartet
Roy Perkinson, Museum of Fine Arts, Boston
Mary Nooter Roberts, UCLA Fowler Museum of Cultural History
Dennis Romano, Syracuse University
Edward Sullivan, New York University
Melinda Takeuchi, Stanford University
William Wallace, Washington University in St. Louis
Dan Wildcat, Haskell Indian Nations University
Yi Song-mi, The Academy of Korean Studies, Songnam, Korea

2005
Gennifer Weisenfeld, Duke University
Eric Avery, The Institute for Medical Humanities at The University of Texas Medical Branch
James Ballinger, Phoenix Art Museum
Suzanne Blier, Harvard University
Margaret Deutsch Carroll, Wellesley College
Gennifer Weisenfeld, Duke University
Wyatt MacGaffey, Haverford College
Therese Dolan, Temple University
Greg Levine, University of California, Berkeley
Jacqueline Marie Musacchio, Vassar College
Mary Shepard, The International Center for Medieval Art
Quitman Phillips, University of Wisconsin-Madison

2004
Ann Jensen Adams, University of California, Santa Barbara
Tina Barney, Photographer
Barbara Brackman, Quilt historian
Hoite Caston, Video producer
Oread Jazz Quartet, Musicians
Karen DeBres, Kansas State University
Sokari Douglas Camp, Artist
Diane Eickoff, Author and actor
Stan Herd, Artist
Joan Holladay, University of Texas-Austin
Richard Leslie, School of Visual Arts, New York, and SUNY-Stony Brook
Scott Montgomery, University of Denver
Susan Sidlauskas, University of Pennsylvania  
Andrew Watsky, Vassar College  
Trudy Wilner Stack, Independent scholar and curator

2003  
John Reuter, Director of the Polaroid 20x24 Studio, New York City  
Sarah Blake McHam, Rutgers University  
Carol Ockman, Williams College  
Jonathan Weinberg, Independent Scholar, Ridgefield, Connecticut  
Janet Wolff, Columbia University  
Gail Scott, University of Maine at Presque Isle  
David Becker, Independent Scholar, Portland, Maine  
Nikki S. Lee, Photographer, New York City  
Allan McCollum, Artist, New York City  
Reneé Stout, Artist

2002  
Charles Lachman, University of Oregon  
Stephen Owyoung, St. Louis Art Museum  
Roy DeCarava, Photographer  
Chari Pradel, UCLA  
Don Ed Hardy, Artist  
Burglind Jungmann, UCLA  
Dorothy Limouze, St. Lawrence University  
Hollis Clayson, Northwestern University  
Richard Boyle, Temple University  
Ewa Lajer-Burcharth, Harvard University  
Jeanne Drewe, Access and Preservation, Michigan State University Libraries  
David Kiehl, Whitney Museum of American Art

2001  
Kenneth Wayne, Albright-Knox Art Gallery  
Coco Fusco, Artist  
Luis Camnitzer, State University of New York  
Anthony Lee, Mount Holyoke College  
Craig Clunas, University of Sussex  
Helmut Brinker, University of Zurich  
Julie Davis, Oberlin College  
Linda Nochlin, New York University  
Alicia Candiani, Artist

2000  
Barbara Brackman and Cathy Dwigans, Folk art specialists  
Dale Slusser, Instructor of the Urasenke Tradition of Chanoyu (the art of tea)  
Arthur Danto, Columbia University
Qianshen Bai, Boston University
Eugene Wang, Harvard University
Sarah Burns, Indiana University, Bloomington
Alan Trachtenberg, Yale University
Keith Eggener, University of Missouri, Columbia
Appendix #3  Sponsored project expenditures and proposals

http://www.rgs.ku.edu/-downloads/annual reports/indexs.html
Appendix #4 Faculty CVs and narratives
Appendix #5  Graduate faculty and dissertation status & criteria for these designations
KU Policy Library “Regular Graduate Faculty Membership”
(https://documents.ku.edu/policies/Graduate_Studies/gradfacregularstatus.htm):

“Any faculty member who is appointed to a tenure-track position automatically receives Regular
graduate status. These members of the Graduate Faculty may teach courses for graduate credit,
supervise the master’s program and thesis, serve on committees, and sit on doctoral and/or
master’s committees. When appropriate, a qualified member of the Regular Graduate Faculty
may be nominated to serve as co-chair of a specific dissertation committee if a faculty member
with Dissertation Chair status serves as co-chair of the committee and agrees to ensure that all
requirements are met. . . . To hold regular membership in the Graduate Faculty, a faculty
member must continue to show evidence of a pattern of productive professional activity
demonstrating the ability to contribute to high-quality graduate education.”

KU Policy Library “Dissertation chair status”
(https://documents.ku.edu/policies/Graduate_Studies/gradfacdissertationstatus.htm):

“To qualify for the privilege a chairing doctoral dissertation committees, a regular member of the
Graduate Faculty must demonstrate continuing activity commensurate with being an established
scholar in his or her field and involvement in the graduate education program as evidenced by (1)
teaching graduate courses, (2) advising and mentoring graduate students and serving on thesis
and dissertation committees, and (3) maintaining an ongoing program of scholarly activity
including and record of scholarship, publication and other contributions to the field. It is the
graduate program’s responsibility to nominate members of the Graduate Faculty for
authorization to chair doctoral committees and to provide evidence of scholarship and
involvement in the graduate education program. Authorization to chair dissertation committees is
reviewed as part of each graduate program review.”
Appendix #6  Undergraduate learner outcomes rubric
In students’ HA course evaluations on KU Curriculum & Instruction surveys for the department’s three levels of instruction (freshmen-sophomore lecture; junior-senior-grad lecture; and grad seminar = **fs; jsg; g**), the following percentages of students “**strongly agreed**” that

<table>
<thead>
<tr>
<th></th>
<th>Spring 2009 fs; jsg; g</th>
<th>Fall 2009 fs; jsg; g</th>
<th>Spring 2010 fs; jsg; g</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content and materials were useful and well organized</td>
<td>62% ; 62%; 72%</td>
<td>65%; 58%; 65%</td>
<td>55%; 65%; 62%</td>
</tr>
<tr>
<td>Set and met clear goals and objectives</td>
<td>62%; 62%; 73%</td>
<td>62%; 58%; 58%</td>
<td>55%; 65%; 68%</td>
</tr>
<tr>
<td>Expectations were well defined and fair</td>
<td>68%; 60%; 75%</td>
<td>60%; 50%; 70%</td>
<td>50%; 60%; 75%</td>
</tr>
<tr>
<td>Expectations were appropriately challenging</td>
<td>62%; 58%; 78%</td>
<td>58%; 55%; 65%</td>
<td>50%; 62%; 68%</td>
</tr>
<tr>
<td>Teaching was clear, understandable and engaging</td>
<td>58%; 60%; 62%</td>
<td>58%; 55%; 78%</td>
<td>48%; 63%; 65%</td>
</tr>
<tr>
<td>Encouraging, supportive, and involved in learning</td>
<td>62%; 62%; 82%</td>
<td>60%; 58%; 82%</td>
<td>50%; 62%; 62%</td>
</tr>
<tr>
<td>Available, responsive, and helpful</td>
<td>62%; 68%; 82%</td>
<td>62%; 58%; 82%</td>
<td>50%; 68%; 68%</td>
</tr>
<tr>
<td>Respected students and their points of view</td>
<td>68%; 72%; 73%</td>
<td>68%; 68%; 80%</td>
<td>58%; 77%; 68%</td>
</tr>
</tbody>
</table>
Appendix #9 NRC & OIRP: Table 1-150
Appendix #10  Department Bylaws, including Faculty Evaluation Document
Appendix #12 Undergraduate and graduate program brochures
Appendix # 13 History of Art undergraduate & graduate course offerings
Appendix # 15 Department Fall 2010 newsletter