

***STUDENT LEARNING ASSESSMENT PROGRAM
SUMMARY FORM AY 2021-22***

**Degree and
Program Name:**

MA in Art

Submitted By:

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Chris Kahler, Chair

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PART ONE

| What are the learning objectives? | How, where, and when are they assessed? | What are the expectations? | What are the results? | Committee/ person responsible? How are results shared? |
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| <p>1. Expand and enhance the level of research/creative skills in graduate student's selected media.</p> | <p>Entrance portfolios are required to gain admission. Level of entry competence is established. (20 images of current creative work, Written Statement of Intent, 3 Professional Letters of Recommendation). Fall Semester Reviews (early initial MA Committee review, whole graduate faculty and graduate student group review, final fall semester MA Committee for advancement into full degree seeking status); Visiting Artists individual critiques as scheduled; graduate exhibition portfolio; Alumni survey of MA grads.</p> | <p>A portfolio of quality graduate level artworks that could be used in seeking exhibitions/ grants in professional venues or admission to Master of Fine Arts degree programs including assistantships/fellowships/ grants.</p> | <p>Fall 17-18 review: 12 out of 12 met expectation. Fall 18-19 review: 12 out of 12 met expectation. 17-18 Graduate exhibit/portfolio: 12 out of 12 met expectation. 18-19 Graduate exhibit/portfolio: 11 out of 12 met expectation. 19-20 Graduate Exhibit/portfolio: 12 out of 12 met expectations. 20-21 Graduate Exhibit/portfolio: 10 out of 10 met expectations.</p> <p>Over the last two years, ten students who applied to continue into MFA programs were accepted.</p> <p>No alumni data/responses have been collected since</p> | <p>Masters Committee provides results of Fall review and Graduate Exhibit/portfolio to Graduate Coordinator. Results shared with departmental Graduate Committee. Results of MA in Art alumni survey shared with Graduate Faculty.</p> |

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| | | | <p>the survey of 1999-2007 BA & MA in Art alumni. The NASAD (National Association of Schools of Art and Design) reaccreditation review of the EIU Department of the Art will be conducted 2021. The department will conduct an alumni survey sometime before Fall 21.</p> | |
| <p>2. Expand and enhance ability to form and defend judgments of quality and effectiveness of creative work.</p> | <p>Entrance portfolios are required to gain admission. Level of entry competence is established. (20 images of current creative work, Written Statement of Intent, 3 Professional Letters of Recommendation). Fall Semester Reviews (early initial MA Committee review, whole graduate faculty and graduate student group review, final fall semester MA Committee for advancement into full degree seeking status); Visiting Artists individual critiques as scheduled; graduate exhibition portfolio; oral comprehensive examination of ideas, techniques, and formal solutions involved in the art works displayed for graduate exhibition; Alumni survey of MA grads.</p> | <p>Successfully complete fall review; pass oral examination for MA degree program. Alumni survey question #6 Quality of (a) instruction in Critical Analysis and (b) Art/Design History (with rating of 1=Low Quality to 5=High Quality).</p> | <p>Fall 17-18 review: 12 out of 12 met expectation. Fall 18-19 review: 11 out of 12 met expectation. Spring 17-18 Oral comprehensive exam for MA: 12 out of 12 met expectation. Spring 18-19 Oral comprehensive exam for MA: 11 out of 12 met expectation. Spring 19-20 Oral comprehensive exam for MA: 12 out of 12 met expectation. MA: 10 out of 10 met expectations</p> <p>No alumni data/responses have been collected since the survey of 1999-2007 BA & MA in Art alumni. The NASAD (National Association of Schools of Art and Design) reaccreditation review of the EIU Department of the Art will be conducted 2021. The department will conduct an alumni survey sometime before Fall 21.</p> | <p>Masters Committee provides results of Fall review and oral examination to Graduate Coordinator. Results shared with departmental Graduate Committee. Results of MA in Art alumni survey shared with Graduate Faculty.</p> |

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| <p>3. Expand and enhance teaching skills for GA awarded graduate students in the visual arts.</p> | <p>Top 5 juried admission portfolios are awarded teaching GA positions. The GA's instruct the studio lab portion of ART2310G Intro to Art. The awarded GA's must take ART 5850 Teaching Practicum. Student and supervisor evaluations of GA teaching. Alumni survey of MA grads.</p> | <p>Student evaluation of TA teaching average mean score between 4.0 and 5.0 to exceed expectation, between 3.0 and 4.0 to met expectation, and between 1.0 and 3.0 is below expectations.</p> <p>Alumni survey question #10: What were influence of opportunities on personal career development (with rating of 1=No Influence to 5=Tremendous Influence), and question #17: Rate assistantship according to (a) Contribution to personal and career development and (b) Preparation for subsequent professional responsibilities (with rating of 1=Terrible to 5=Excellent).</p> | <p>Student evaluation of TA teaching: Fall 2017 - 5 TAs exceeded expectations. Spring 2018 - 4 TAs exceeded expectations. 1 TA met expectations.</p> <p>Student evaluation of TA teaching: Fall 2018 - 4 TAs exceeded expectations. 1 TA met expectations. Spring 2019 - 4 of 4 TAs exceeded expectations.</p> <p>Student evaluation of TA teaching: Fall 2019 - 5 TAs exceeded expectations. Spring 2020 - 5 TAs exceeded expectations.</p> <p>Student evaluation of TA teaching: Fall 2020 - 5 TAs exceeded expectations. Spring 2021 - 5 TAs exceeded expectations.</p> <p>No alumni data/responses have been collected since the survey of 1999-2007 BA & MA in Art alumni. The NASAD (National Association of Schools of Art and Design) reaccreditation review of the EIU Department of the Art will be conducted 2018-2019. The department will conduct an alumni survey sometime before Fall 20.</p> | <p>Masters Committee provides results of oral examination to Graduate Coordinator. TA supervisor provides teaching evaluations to Graduate Coordinator and Student evaluations are tabulated by Art Office. Results shared with departmental Graduate Committee.</p> |
| <p>4. Demonstrate effective written and oral communication skills</p> | <p>The M.A. in Art program with a studio art concentration requires three academic courses—Art</p> | <p>ART5920 (Fall Term) Use active and critical listening skills to understand</p> | <p>For 5920 over the course of the past year (18-19) 21 exceeded expectations, 2</p> | <p>Faculty teaching Art 5920 and 4775 provides results to Graduate</p> |

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| | <p>5920 (M.A. in Art Colloquium / 3 hours) in the fall and Art 4775 (Seminar in Twentieth-Century Art History and Criticism / 3 hours) and Art 5910 (Graduate Exhibition Practices and Procedures / 1 hour) in the spring.</p> <p>Art 5920 is designed to strengthen students' skills in the areas of scholarly research, critical thinking, writing, and public speaking. Art 5920 is not a conventional lecture course. It is instead discussion driven. While many class meetings will consist of in-depth group discussion of assigned readings and media accessible through D2L, other class meetings will involve interaction with guest faculty and visiting artists. The final weeks of the semester will be devoted to individual student oral presentations based on their research projects.</p> <p>ART4775 is designed as a seminar which investigates developments in contemporary art (1985-2018) in terms of their historical context. This course will examine how this era's cultural history has been constructed and what institutions played important roles in establishing the boundaries of post/modernist discourse. As the course progresses. Older art historical interpretive strategies will be compared with recent innovations in scholarship.</p> | <p>and evaluate art both in formal and casual settings.</p> <p>Use effective language skills and appropriate terminology and concepts when speaking about art both in formal and casual settings.</p> <p>Purposefully read sources and take notes.</p> <p>Effectively use the library and the Internet to identify credible sources.</p> <p>Demonstrate understanding of and apply varied methodological approaches and competing critical /historical interpretations offered by a variety of sources.</p> <p>Practice responsible citizenship and critical thinking by engaging with the diverse ideas, individuals, groups, and cultures offered by art.</p> <p>Anticipate, reflect upon, and evaluate implications of assumptions about art and create either orally or in written form defensible arguments or positions about artworks based on an evaluation of visual/physical evidence, issues, ideas, and problems from multiple perspectives.</p> <p>Exhibit a growing</p> | <p>met expectations, and 1 was below expectations.</p> <p>For 4775 over the course of the past year (19-20) 10 exceeded expectations, 11 met expectations, and 1 was below expectations.</p> <p>For 4775 over the course of the past year (20-21) 2 exceeded expectations and 9 met expectations.</p> <p>For 5920 over the course of the past year (20-21) all 10 exceeded expectations.</p> | <p>Coordinator and department chair. Results shared with departmental Graduate Committee.</p> |
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| | <p>Special attention will be paid to attempts by artists to integrate their art practice with broader social critiques. Assessment will be compiled throughout the semester as assignments and discussions occur.</p> <p>Written communication skills evaluation for course research paper by the instructors of ART 5920 (Fall) and 4775 (Spring).</p> <p>Oral communication skills evaluation for formal presentations made in class by the instructors of ART 5920 (Fall) and 4775 (Spring).</p> | <p>understanding of professional standards and ethics.</p> <p>Final Evaluation: Cumulative 10 Online Discussion Threads (100 pts) The MFA Project (25 pts) The Artist Website (25 pts) The Artist Statement (25 pts) Research Project (250 pts)</p> <p>ART4775 (Spring Term) Students will be expected to develop the skills of visual analysis, as well as the ability to discuss artwork in terms of their societal context.</p> <p>Final Evaluation: Cumulative Attendance/Participation (400 pts) Midterm Exam (100 pts) Presentation & Paper (150 & 200 pts) Annotates Bibliography (50 pts) Notebook (100 pts)</p> | | |
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(Continue objectives as needed. Cells will expand to accommodate your text.)

PART TWO

Describe your program’s assessment accomplishments since your last report was submitted. Discuss ways in which you have responded to the CASA Director’s comments on last year’s report or simply describe what assessment work was initiated, continued, or completed.

As in previous years, the faculty of the various studio areas of the department engage in refinements of the curriculum based on the needs of the individual graduate student; this is usually a mutually agreed upon program of study that will facilitate the graduate student in meeting his/her educational goals. Graduate students met with individual Masters Committee (3 graduate faculty members) during Sep/Oct/Nov for the Fall semester reviews. At these fall reviews the graduate faculty and the student’s masters committee reviews his/her progress and recommends or suggests a direction of study based on the artwork presented (portfolio review). This arrangement, with the addition of the group critique (see below), continues to be very effective in helping the graduate student to

realize and develop the potential of his/her creative work for the Graduate Exhibition in the Spring Semester. During the Spring semester the graduate student's masters committee will meet with the student to review artwork completed (usually completed since the fall review) for the graduate exhibition and again the graduate faculty will provide direction and set expectations for the graduate student. The graduate oral examination takes place while the graduate student's art is on exhibit at the Tarble Arts Center; the graduate student is expected to explain, evaluate, and defend his/her artwork in a manner that demonstrates knowledge of the art process(es) used to create the artwork, use of the principles and elements of design, and how the subject matter/content is articulated visually. This past year, during the continued pandemic and closure of the Tarble Art Center, Graduate Students met part in-person and part virtually with their committees to complete the requirements of the degree. In lieu of an in-person exhibition, the students worked in conjunction with Tarble Arts Center director as part of their Exhibition Practices course to design an exhibition catalogue complete with images and artist statements. In addition, we held a two week in-person exhibition in the second-floor Doudna Fine Arts Center concourse, that included a reception where the president and dean congratulated the graduates.

As part of their program, the graduate students had the opportunity to be critiqued by (5) visiting art professionals during AY20 and by (2) during AY21. The graduate coordinator conferred with each visiting artist after he/she had conducted individual critiques with graduate students; the response from these professionals was the graduate program has high standards and the graduate students are producing artwork that meets those high standards.

The Studio faculty continue to conduct ongoing assessment of graduate student artwork and individual critiques/reviews, and the faculty compare those activities to previous years' experiences. Based on these assessments faculty can see improvements or deficiencies and institute changes the next time the course is offered.

The Graduate Coordinator continues to conduct a comprehensive orientation for the graduate students as well as a Teaching Assistant orientation. These two days of orientation have helped students be better prepared for beginning their studio practice and teaching positions. The Coordinator also implemented a more comprehensive Social Media campaign for communication and recruiting purposes.

The Fall semester Group Critiques of graduate students by the graduate faculty were conducted October of 2020 and 2021. The critique was tremendously beneficial to graduate students; giving each an opportunity to orally explain process and ideas (mini pre-oral examination experience). Critique recommendations from faculty provided feedback to each student that members of Masters Committee subsequently discussed with student and could be investigate by the student during remainder of Fall semester and if successful developed into finished works in time for the April graduate exhibition. The group critique requires each graduate student to briefly explain his/her artwork (content/direction) and three questions that the graduate student hopes to have answered during the portion of the critique allocated to his/her artwork. This system is effective at guiding the discussion. The graduate students appreciated the feedback they received and felt they were given pertinent information to their specific questions, and the critique setting avoided conversations that were not productive to the students' interests.

As of Spring 16, the program has initiated a Spring semester Graduate Mini Exhibition, aimed at encouraging dialogue between the BFA candidate majors and the MA candidates. The MA graduate exhibition offers students a glimpse at a piece of art from each one of the graduate students in Gallery 1910, and the BFA majors and faculty attend and listen as the graduates discuss their works' aesthetic, techniques, concept and the expectations of graduate school in general, and then open the floor to questions and discussion.

The approved ART 5920 Master of Arts in Art Colloquium is now a foundation of the first semester experience for each student. The course is a graduate only seminar course that examines art making in contemporary environments, circumstances, economies, with supporting written criticism and critical topic presentations. The graduates are required to write a CV and an artist statement and prepare a professional level talk on their work. Outcomes for both the required graduate programs were discussed within the above table. The faculty continue to hone and refine the curriculum and thus the assessment to better serve the graduate student in terms of professional writing and speaking. The outcomes for courses and rubrics for the assignments are defined in clear terms for student attainment.

Graduate students with Teaching Assistantships take Art 5850 – Teaching Practicum in the Fall semester. Students completed a Teaching Portfolio that includes: Teaching Philosophy Statement, syllabus, sample assignments and images of student outcomes. Students also complete an end of year survey. Graduate Coordinator implemented a survey after the fall semester, in which the TAs' completed a self-assessment, allowing them to review their expectations and performance, and enact change for the spring. Responses indicated TAs' notions and beliefs change, especially regarding student engagement (e.g., understand the importance of motivation, the constant challenge teachers face with communication with students, must think about multiple way to engage and explain things) and TAs' plan to have more focused teaching goals for the next semester (e.g., produce higher quality work, get (students) to think more critically about their work, make expectations very clear in the beginning, improve use of vocabulary in critique situations, refine instructor presentations).

PART THREE

Summarize changes and improvements in **curriculum, instruction, and learning** that have resulted from the implementation of your assessment program. How have you used the data? What have you learned? In light of what you have learned through your assessment efforts this year and in past years, what are your plans for the future?

The graduate faculty are closely involved with the assessment of the MA students through direct instruction and masters' committee reviews (fall review, review of artwork and artist statement for graduate exhibition, and review of comprehension (oral examination)). These assessment processes have continued to be effective in raising and maintaining the academic performance of the students. While there are no set rubrics or quantifiable "right answers" to each individual graduate student's visual expression or exploration, the faculty and visiting artists engage in multiple conversations with the students so as to aim and assist the student farther along in research and development in regards to current and historical media techniques and conceptual thinking. At the undergraduate level

there are quantifiable results and rubrics used for the assignments that are aimed at particular learning objectives for the making and designing of art. The elements and principles of design and composition are, at the undergraduate level, the basic foundation for making art. The admission portfolio jurying by the graduate committee assures a consistent undergraduate knowledge or “baseline” at the point of acceptance into the program. The development from there of aesthetic and concept is a much harder quality to quantify with a “one size fits all” rubric. It is based on years of experience and faculty knowledge within one’s own media and experiences that the suggestions of improvement are delivered. The artistic intent is judged by the quality and attention of the faculty within the department. The best assessment of the art is in the discussion that occurs throughout this program’s structure and the constant attention that the student receives over the course of the nine months.

As discussed in previous reports, the Fall Group Critique was moved to October, which allowed for more time for the students to incorporate/resolve the issues and concerns brought up about their work and concepts before their final fall committee review for passage into degree candidacy. To increase exposure of the graduates and the program and to foster a better learning environment for all, the department has initiated and continued to invite the BFA studio majors to attend and participate in the Fall Group Critique as audience members. As part of the Art 5920 Art Colloquium a Pecha Kutchu style presentation has been incorporated to help graduate students learn to succinctly communicate about their work. After the Fall Group Critique concluded the graduate students in the colloquium course wrote a reflective response paper that discussed the merits of their critique experiences as a self-assessment tool and had to include references to papers and other course reference material that had been presented in class to that point. To increase clarity for the audience and give the students a way to begin each critique, a formal introduction sheet will be developed and used to help organize the flow of information and provide a launching point for each individual critique.

As stated by the NASAD Evaluation Team in the 2009 Visitor’s Report, “A review of transcripts and viewing of original student artwork indicated that results are excellent to superior in this program. The visitors commend the graduate faculty on the numerous strengths of its M.A. Graduate programs, with creative results probably among some of the best in the nation.” The growth seen by the students in that short period is presented and supported by the number of students the program places in MFA positions across the country, whether they go straight after graduating from EIU or within the next two or three years. Graduates of the MA in Art program over the past eight years (SP09 to SP19) have been admitted to the following MFA programs: Illinois State University, Southern Illinois University, Carbondale (2), Southern Illinois University, Edwardsville, Northern Illinois University, University of Chicago, Indiana University (2), University of Wisconsin-Madison (2), University of Wisconsin-Milwaukee, University of Notre Dame (2), Cranbrook Academy of Art (2), University of Wisconsin-Milwaukee, Colorado State University, North Texas State University, San Francisco Art Institute, Pennsylvania Academy of the Fine Arts (2), American University, Washington University (St. Louis) (5), Northwestern University, University of Cincinnati, University of Maryland and the Royal College of Art (London UK). The department is very proud of this program’s proven track record.

Other news:

- Marcos Joao Serafim Neto got an Assistant Professor position at University of Arizona in Tucson, AZ.
- Lacie Dague Haarmann recently got a job as a Graphic Design for the University of Illinois Champaign-Urbana.
- Kaen Henry is working as a designer at the Tarble Arts Center.
- Jade Phillips is the Assistant Registrar at Aspen University in Austin, TX and Phoenix, AZ (HonorHealth) campuses.
- Becca Bange is working as a designer for Mid America Motorworks.
- Stevie Roberson is an Associate Graphic Designer at Horizon Hobby in Champaign.
- Maddie Kennedy is an Interactive Graphic Designer for Cornell University, and Social Media Manager for a NFP Silent Film Museum.
- Olivia Jakubowski is a designer for Berkots grocery chain, as well as designing for Bam Ink printing and freelance work.
- Nick Eckmayer is teaching adjunct at Joliet Junior College and at St. Francis University, and running Eckmayer Pottery.
- Jaclyn Mednicov received a Make a Wave Grant, and was selected for a prestigious Residency at The Sea Foundation in the Netherlands
- Hannah Freeman, 2020-Present, Teaching Assistant Professor of Art, Painting and Foundations, School of Art & Design, West Virginia University, Morgantown, WV