

# Draft: In Progress Document 03.31.2005

## Graduate Assessment: Master of Fine Arts Program

### Mission Statement

The mission of the Art Department's graduate M.F.A. program is to provide quality educational experiences to students that promote critical thinking and creative visual skills based upon the history of art, contemporary trends and theories, and technical skills in the fine art disciplines. Graduates will be prepared to be active artist/researchers who are engaged in a dialogue which critically examines the larger culture of which the visual arts play an integral role. Graduates will be prepared to enter the professional art world as self-directed practitioners/artists, educators, or occupations in art museums and galleries. These goals are accomplished through a curriculum that includes hands-on studio experience and academic seminars as a vehicle for the investigation into visual expression.

### Long-range Intended Outcomes for a M.F.A. Degree.

The MFA is a professional program that prepares students to be both appreciators and practitioners of the visual arts and is the terminal degree of study in the studio arts. All aspects of the program contribute to prepare students to produce a refined cohesive body of artworks as the culmination of their studies. Upon completion of this degree program students should possess in depth understanding of technical skills, a vocabulary of artistic terms, and historical trends and theories in the field of art. This body of knowledge serves as the conceptual basis for a professional body of artwork presented in a thesis exhibition. The students communicate their refined comprehension of the field of art through written research papers, artist statements, and as articulated in oral critiques. Our students are informed of the program's goals and objectives through materials such as the institutional academic catalog, standards outlined by the Graduate School, course syllabi, individual mentoring/advising by faculty, and additional written departmental guidelines/expectations and professional development workshops.

### Student Learning Goals:

**Goal 1**-Students will refine technical skills, with materials, techniques, and equipment specific to the production of their visual art.

Objective 1.1-Through the production of their art, students will demonstrate their ability to identify strengths and weaknesses in technique and take appropriate action to correct weaknesses through research of materials, equipment and/or methods of artistic production.

**Goal 2**-Students will refine oral and written skills as a means to communicate the conceptual basis of their visual research and to demonstrate their knowledge and understanding of the cultural, theoretical, and rhetorical issues in the history of art.

Objective 2.1-Students will refine writing skills and demonstrate proficiency in the fundamentals of grammar, sentence syntax, and punctuation.

Objective 2.2-Student will be able to effectively select, organize, and present information orally and in writing.

**Goal 3**-Students will develop skills to refine their critical thinking and the conceptual basis for their art work and contextualize their work within the history of art and/or contemporary trends and theories.

Objective 3.1-Understand the relationship between their art work and contemporary trends and theories and historical contexts.

Objective 3.2-Students will acquire an understanding of art history and artistic theories through classroom assignments and the examination of library resources such as books, periodicals, web sites, and/or through attending lectures by art professionals.

**Goal 4**-Students hone professional skills as artists needed to promote their creative research and to advance within their chosen careers.

Objective 4.1-Through the thesis exhibition students will acquire the professional skills of developing an artist statement, exhibition announcements, organizing an artist's reception, and documentation of their art work through photography, video, or digital technology.

Objective 4.2-Students will demonstrate appropriate display strategies of their art and its installation within a gallery or other appropriate contexts.

Objective 4.3-Students learn professional skills by exhibiting their art works in professional juried or invitational exhibits.

Student Learning Goals	Student Learning Objectives	Educational Experience	Assessment Methods	Timeline	Responsibilities	Use of Results and Process for Documentation and Decision— Making
<p><b>Goal 1-</b>Students will refine technical skills, with materials, techniques, and equipment specific to the production of their visual art.</p>	<p><u>Objective 1.1</u>-Through the production of their art, students will demonstrate their ability to identify strengths and weaknesses in technique and take appropriate action to correct weaknesses through research of materials, equipment and/or methods of artistic production.</p>	<ul style="list-style-type: none"> <li>• Individual mentoring by faculty</li> <li>• <i>Specific courses that support this area are listed in the following page titled “Educational Experience.”</i></li> </ul>	<ul style="list-style-type: none"> <li>• Grades</li> <li>• Oral feedback via formal critiques or individual mentoring</li> <li>• First hand visual examination of artworks</li> </ul>	<ul style="list-style-type: none"> <li>• Data will be collected when courses are offered and/or when students mount professional exhibition</li> <li>• Data will be analyzed on an annual basis</li> <li>• Data from alumni will be collected and analyzed on an ongoing basis</li> </ul>	<ul style="list-style-type: none"> <li>• The faculty who are named in each emphasis area are the primary mentors for that specific course. However, all faculty serve on graduate committees in every emphasis area offered and have the expertise and knowledge to serve in such a capacity.</li> <li>• <i>Specific courses that support this area are listed in the following page titled “Responsibilities”</i></li> </ul>	<ul style="list-style-type: none"> <li>• Results will be communicated in writing to the Graduate Program Director and become part of the agenda for discussion at faculty meetings</li> <li>• Decisions on curricular or program/ change will be made by faculty based on the data</li> <li>• Summaries of assessment activities and decisions made (if any) will be included in the departmental annual report due October 15</li> <li>• Files with all data and documentation will be maintain in the Art Department office and available for reference.</li> </ul>

## Educational Experience: Goal 1

ART 490: Individual Research/Special Projects

ART 501: Sculpture

ART 520: Painting

ART 530: Drawing

ART 540: Printmaking

ART 550: Ceramics

ART 560: Metalsmithing; Jewelry and Small Sculpture

ART 570: Mixed Media

ART 581: Workshop

ART 590: Individual Research

ART 599: Professional Exhibition

## Responsibilities: Goal 1

ART 490: Individual Research/Special Topics—Byun, Fink, Fundingsland, Ganje, Jones, Luber, McCleery, Miller, Monsebroten, Paulsen, Widmer

ART 501: Sculpture—Luber, McCleery, Miller, Widmer, Monsebroten, Byun

ART 520: Painting —Paulsen, Fink, Fundingsland

ART 530: Drawing—Paulsen, Fink, Fundingsland, Monsebroten

ART 540: Printmaking—Fink, Paulsen

ART 550: Ceramics—Miller, McCleery

ART 560: Metalsmithing; Jewelry and Small Sculpture—Widmer, Luber

ART 590: Individual Research—Byun, Fink, Fundingsland, Ganje, Jones, Luber, McCleery, Miller, Monsebroten, Paulsen, Widmer

ART 581: Workshop—Byun, Fink, Fundingsland, Ganje, Jones, Luber, McCleery, Miller, Monsebroten, Paulsen, Widmer

ART 570: Mixed Media—Byun, Fink, Fundingsland, Ganje, Jones, Luber, McCleery, Miller, Monsebroten, Paulsen, Widmer

ART 599: Professional Exhibition—Byun, Fink, Fundingsland, Ganje, Jones, Luber, McCleery, Miller, Monsebroten, Paulsen, Widmer

Student Learning Goals	Student Learning Objectives	Educational Experience	Assessment Methods	Timeline	Responsibilities	Use of Results and Process for Documentation and Decision— Making
<p><b>Goal 2-</b>Students will refine oral and written skills as a means to communicate the conceptual basis of their visual research and to demonstrate their knowledge and understanding of the cultural, theoretical, and rhetorical issues in the history of art.</p>	<p><u>Objective 2.1-</u>Students will refine writing skills and demonstrate proficiency in the fundamentals of grammar, sentence syntax, and punctuation.</p> <p><u>Objective 2.2-</u>Student will be able to effectively select, organize, and present information orally and in writing.</p>	<ul style="list-style-type: none"> <li>• Through individual or group oral critiques of student artwork</li> <li>• Two formal oral reviews required by the MFA program</li> <li>• Through oral final examination/defense of the thesis art exhibition</li> <li>• Through written papers and/or oral presentations through assigned course work</li> <li>• <i>Specific courses that support this area are listed in the following page titled “Educational Experience.”</i></li> </ul>	<ul style="list-style-type: none"> <li>• Grades</li> <li>• Oral feedback via formal critiques or individual mentoring</li> <li>• First hand visual examination of artworks</li> </ul>	<ul style="list-style-type: none"> <li>• Data will be collected when courses are offered and/or when students mount professional exhibition</li> <li>• Data will be analyzed on an annual basis</li> <li>• Two papers written in formal classes will be selected during the course of the candidates’ tenure and be retained in the students’ file housed in the Art Department office</li> <li>• Proposals for Independent Study projects are collected at the beginning of the semester and retained in the students’ file housed in the Art Department office</li> <li>• Data from alumni will be collected and analyzed on an ongoing basis</li> </ul>	<ul style="list-style-type: none"> <li>• The faculty who are named in each emphasis area are the primary mentors for that specific course. However, all faculty serve on graduate committees in every emphasis area offered and have the expertise and knowledge to serve in such a capacity.</li> <li>• <i>Specific courses that support this area are listed in the following page titled “Responsibilities”</i></li> </ul>	<ul style="list-style-type: none"> <li>• Results will be communicated in writing to the Graduate Program Director and become part of the agenda for discussion at faculty meetings</li> <li>• Decisions on curricular or program/ change will be made by faculty based on the data</li> <li>• Summaries of assessment activities and decisions made (if any) will be included in the departmental annual report due October 15</li> <li>• Files with all data and documentation will be maintain in the Art Department office and available for reference.</li> </ul>

## Educational Experience: Goal 2

ART 410: History of Art: Selective Topics

ART 412: History of Art: Twentieth Century

ART 414: History of Art: Contemporary

ART 415: History of Art: Museum Internship

ART 416: History of Art: Renaissance, Baroque, Rococo

ART 419: History of Art: Nineteenth Century Art and  
Architecture

ART 420: History of Art: Greek and Roman Art and  
Architecture

ART 490: Individual Research/Special Projects

ART 496: Fine Arts: Symposium in the Arts

ART 510: Art History: Issues in Contemporary Art

ART 511: History of Art: Graduate Seminar

ART 599: Professional Exhibition

## Responsibilities: Goal 2

ART 410: History of Art: Selective Topics—Jones

ART 412: History of Art: Twentieth Century—Jones

ART 414: History of Art: Contemporary—Jones

ART 415: History of Art: Museum Internship—Jones

ART 416: History of Art: Renaissance, Baroque, Rococo—Jones

ART 419: History of Art: Nineteenth Century Art and Architecture—Jones

ART 420: History of Art: Greek and Roman Art and Architecture—Jones

ART 490: Individual Research/Special Topics—Byun, Fink, Fundingsland, Ganje, Jones, Luber, McCleery, Miller, Monsebroten, Paulsen, Widmer

ART 496: Fine Art: Symposium in the Arts—Byun, Fink, Fundingsland, Ganje, Jones, Luber, McCleery, Miller, Monsebroten, Paulsen, Widmer

ART 510: Art History: Issues in Contemporary Art—Jones

ART 511: History of Art: Graduate Seminar—Byun, Fink, Fundingsland, Ganje, Jones, Luber, McCleery, Miller, Monsebroten, Paulsen, Widmer

ART 599: Professional Exhibition—Byun, Fink, Fundingsland, Ganje, Jones, Luber, McCleery, Miller, Monsebroten, Paulsen, Widmer

Student Learning Goals	Student Learning Objectives	Educational Experience	Assessment Methods	Timeline	Responsibilities	Use of Results and Process for Documentation and Decision— Making
<p><b>Goal 3</b>-Students will develop skills to refine their critical thinking and the conceptual basis for their art work and contextualize their work within the history of art and/or contemporary trends and theories.</p>	<p><u>Objective 3.1</u>- Understand the relationship between their art work and contemporary trends and theories and historical contexts.</p> <p><u>Objective 3.2</u>-Students will acquire an understanding of art history and artistic theories through classroom assignments and the examination of library resources such as books, periodicals, web sites, and/or through attending lectures by art professionals.</p>	<ul style="list-style-type: none"> <li>• Self-selected or additional assigned readings pertinent to the students' artistic research</li> <li>• Viewing art exhibitions</li> <li>• Attending lectures, conferences, or workshops given by professionals in the field of art and/or fields pertinent to the students artistic research</li> <li>• <i>Specific courses that support this area are listed in the following page titled "Educational Experience."</i></li> </ul>	<ul style="list-style-type: none"> <li>• Grades</li> <li>• Oral presentation of their artwork through individual or group critiques</li> <li>• Oral presentation given art history courses</li> <li>• Oral defense of the artwork as it relates to the thesis exhibition</li> <li>• Oral presentations given at public venues</li> <li>• Informal discussions with faculty mentors</li> <li>• Assigned written papers for art history courses</li> <li>• Written artists statement as part of the thesis exhibition requirement</li> <li>• In-direct assessment—Self-directed written papers produced by students and developed for conferences/publication not directly included as a part of a specific course or program requirement</li> <li>• In-direct assessment—oral presentations produced by students and given at peer reviewed venues external to the program or university</li> <li>• In-direct assessment—acceptance of papers and/or presentation produced by alumni in peer review by organizations external to the university</li> </ul>	<ul style="list-style-type: none"> <li>• Data will be collected when courses are offered and/or when students mount professional exhibition</li> <li>• Data will be analyzed on an annual basis</li> <li>• Proposals for Independent Study projects are collected at the beginning of the semester and retained in the students' file housed in the Art Department office</li> <li>• Data from alumni will be collected and analyzed on an ongoing basis</li> </ul>	<ul style="list-style-type: none"> <li>• The faculty who are named in each emphasis area are the primary mentors for that specific course. However, all faculty serve on graduate committees in every emphasis area offered and have the expertise and knowledge to serve in such a capacity.</li> <li>• <i>Specific courses that support this area are listed in the following page titled "Responsibilities"</i></li> </ul>	<ul style="list-style-type: none"> <li>• Results will be communicated in writing to the Graduate Program Director and become part of the agenda for discussion at faculty meetings</li> <li>• Decisions on curricular or program/ change will be made by faculty based on the data</li> <li>• Summaries of assessment activities and decisions made (if any) will be included in the departmental annual report due October 15</li> <li>• Files with all data and documentation will be maintain in the Art Department office and available for reference.</li> </ul>

## Educational Experience: Goal 3

ART 410: History of Art: Selective Topics  
ART 412: History of Art: Twentieth Century  
ART 414: History of Art: Contemporary  
ART 415: History of Art: Museum Internship  
ART 416: History of Art: Renaissance, Baroque, Rococo  
ART 419: History of Art: Nineteenth Century Art and  
Architecture  
ART 420: History of Art: Greek and Roman Art and  
Architecture  
ART 490: Individual Research/Special Projects  
ART 496: Fine Arts: Symposium in the Arts  
ART 501: Sculpture  
ART 520: Painting  
ART 530: Drawing  
ART 540: Printmaking  
ART 550: Ceramics  
ART 560: Metalsmithing; Jewelry and Small Sculpture  
ART 570: Mixed Media  
ART 581: Workshop  
ART 590: Individual Research  
ART 510: Art History: Issues in Contemporary Art  
ART 511: History of Art: Graduate Seminar  
ART 599: Professional Exhibition

## Responsibilities: Goal 3

ART 410: History of Art: Selective Topics—Jones  
ART 412: History of Art: Twentieth Century—Jones  
ART 414: History of Art: Contemporary—Jones  
ART 415: History of Art: Museum Internship—Jones  
ART 416: History of Art: Renaissance, Baroque, Rococo—Jones  
ART 419: History of Art: Nineteenth Century Art and Architecture—Jones  
ART 420: History of Art: Greek and Roman Art and Architecture—Jones  
ART 490: Individual Research/Special Topics—Byun, Fink, Fundingsland, Ganje, Jones, Luber, McCleery, Miller, Monsebroten, Paulsen, Widmer  
ART 496: Fine Art: Symposium in the Arts—Byun, Fink, Fundingsland, Ganje, Jones, Luber, McCleery, Miller, Monsebroten, Paulsen, Widmer  
ART 501: Sculpture—Luber, McCleery, Miller, Widmer, Monsebroten, Byun  
ART 520: Painting —Paulsen, Fink, Fundingsland  
ART 530: Drawing—Paulsen, Fink, Fundingsland, Monsebroten  
ART 540: Printmaking—Fink, Paulsen  
ART 550: Ceramics—Miller, McCleery  
ART 560: Metalsmithing; Jewelry and Small Sculpture—Widmer, Luber  
ART 510: Art History: Issues in Contemporary Art—Jones  
ART 511: History of Art: Graduate Seminar—Byun, Fink, Fundingsland, Ganje, Jones, Luber, McCleery, Miller, Monsebroten, Paulsen, Widmer  
ART 599: Professional Exhibition—Byun, Fink, Fundingsland, Ganje, Jones, Luber, McCleery, Miller, Monsebroten, Paulsen, Widmer

Student Learning Goals	Student Learning Objectives	Educational Experience	Assessment Methods	Timeline	Responsibilities	Use of Results and Process for Documentation and Decision— Making
<p><b>Goal 4</b>-Students hone professional skills as artists needed to promote their creative research and to advance within their chosen careers.</p>	<p><u>Objective 4.1</u>-Through the thesis exhibition students will acquire the professional skills of developing an artist statement, exhibition announcements, organizing an artist's reception, and documentation of their art work through photography, video, or digital technology.</p> <p><u>Objective 4.2</u>-Students will demonstrate appropriate display strategies of their art and its installation within a gallery or other appropriate contexts.</p> <p><u>Objective 4.3</u>-Students learn professional skills by exhibiting their art works in professional juried or invitational exhibits.</p>	<ul style="list-style-type: none"> <li>• Create professional exhibition announcement for advertising/promotion of thesis exhibition</li> <li>• Develop one page artist statement as part of the thesis exhibition</li> <li>• Plan, organize, and host an artist reception in conjunction with the thesis exhibition</li> <li>• Develop appropriate display strategies for individual works of art in thesis exhibition</li> <li>• In conjunction with faculty or staff, appropriately install artwork in the gallery</li> <li>• Professionally document thesis artwork through photographic slides, video, or digital technology</li> <li>• Develop professional contacts/networking skills through participating/attending art openings and conferences</li> </ul> <p>• <i>Specific courses that support this area are listed in the following page titled "Educational Experience."</i></p>	<ul style="list-style-type: none"> <li>• Grades</li> <li>• Thesis exhibition</li> <li>• Documentation of thesis exhibition</li> <li>• Oral examination of thesis exhibition</li> <li>• Development of resumes and other self-promotional materials through individual mentoring or as part of formal courses such as ART 415, ART 490, ART 510, ART 511, or ART 537</li> <li>• Inclusion in annual juried departmental exhibition</li> <li>• In-direct assessment—acceptance of artwork executed by students in juried and/or invitational art exhibitions through peer review by organizations external to the university</li> <li>• In-direct assessment—acceptance of artwork executed by alumni in juried and/or invitational art exhibitions</li> </ul>	<ul style="list-style-type: none"> <li>• Data will be collected when courses are offered and/or when students mount professional exhibition</li> <li>• Data will be analyzed on an annual basis</li> <li>• Data from alumni will be collected and analyzed on an ongoing basis</li> </ul>	<ul style="list-style-type: none"> <li>• The faculty who are named in each emphasis area are the primary mentors for that specific course. However, all faculty serve on graduate committees in every emphasis area offered and have the expertise and knowledge to serve in such a capacity.</li> <li>• <i>Specific courses that support this area are listed in the following page titled "Responsibilities"</i></li> </ul>	<ul style="list-style-type: none"> <li>• Results will be communicated in writing to the Graduate Program Director and become part of the agenda for discussion at faculty meetings</li> <li>• Decisions on curricular or program/change will be made by faculty based on the data</li> <li>• Summaries of assessment activities and decisions made (if any) will be included in the departmental annual report due October 15</li> <li>• Files with all data and documentation will be maintain in the Art Department office and available for reference.</li> </ul>

## Educational Experience: Goal 4

ART 415: History of Art: Museum Internship  
ART 490: Individual Research/Special Projects  
ART 510: Art History: Issues in Contemporary Art  
ART 537: Graduate Co-operative Education  
ART 581: Workshop  
ART 599: Professional Exhibition

## Responsibilities: Goal 4

ART 415: History of Art: Museum Internship—Jones

ART 490: Individual Research/Special Topics—Byun, Fink, Fundingsland, Ganje, Jones, Lubner, McCleery, Miller, Monsebroten, Paulsen, Widmer

ART 510: Art History: Issues in Contemporary Art—Jones

ART 511: History of Art: Graduate Seminar—Byun, Fink, Fundingsland, Ganje, Jones, Lubner, McCleery, Miller, Monsebroten, Paulsen, Widmer

ART 537: Graduate Cooperative Education—Byun, Fink, Fundingsland, Ganje, Jones, Lubner, McCleery, Miller, Monsebroten, Paulsen, Widmer

ART 581: Workshop—Byun, Fink, Fundingsland, Ganje, Jones, Lubner, McCleery, Miller, Monsebroten, Paulsen, Widmer

ART 599: Professional Exhibition—Byun, Fink, Fundingsland, Ganje, Jones, Lubner, McCleery, Miller, Monsebroten, Paulsen, Widmer

# M.F.A. Degree: Data Interpretation and Assessment

The following criteria used in assessing student learning contained in this document is applicable to the M.F.A. degree program. The plan for the interpretation of the data as stated in this document can vary depending upon the objectives of each course(s), and/or individual teaching styles. This document supplements and clarifies the Assessment plan stated in the matrix for the M.F.A. degree program.

## 1. Data Collected from Artworks

From artworks produced through course work, student learning is evaluated by how and to what degree, the student has applied, the content of the course(s) they have completed. Specifically, the teacher seeks evidence that the student has appropriately utilized techniques, formal considerations, and conceptual skills in the planning and execution of their artworks. Artworks are assessed differently depending upon the objectives of the course or criteria established by the student in self-defined research. This includes a high level of refinement and application of technical skills, formal considerations, and the conceptual basis utilized in the production of artworks that reflect the student's personal creative vision. At the conclusion of their program of study artworks should possess attributes seen in the work of professional practitioners within the field.

**1a. Artworks produced through independent study courses**—Through assessing actual works of art, student learning is evaluated by how and to what degree, the student has applied, the content of the course(s) they have completed. Specifically, the teacher seeks evidence that the student has appropriately utilized techniques, formal considerations, and conceptual skills in the planning and execution of artworks that reflects their personal creative vision. Assessment in this advanced course focuses on the student's ability to initiate self-directed research, define a topic of study, conduct the appropriate research, and apply the information to the production of original artworks.

**1b. Student Professional Exhibition**—Through assessing actual works of art, student learning is evaluated by how and to what degree, the student has applied the knowledge they have learned throughout their program of study. Specifically, the teacher seeks evidence that the student has appropriate display strategies and install their artworks in a gallery or appropriate venue. Assessment of artworks in the professional exhibition focuses on the student's ability to conduct self-directed research, define a topic of study, conduct the appropriate research, and apply the information to a cohesive body of original artworks. The assessment of student artworks produced for the student professional exhibition seeks evidence of refined technical skills, formal considerations, and the conceptual basis that reflects their personal creative vision.

**1c. Art Exhibitions Sponsored by Academic Institutions**—Additional means by which student learning is assessed, is the acceptance of their artwork into juried art exhibitions. These exhibitions are sponsored by our institution and/or other institutions where students display their artwork with their peers as opposed to competing with professional artists. Often these exhibitions are juried by a professional(s) within the field. While each juror brings their own subjective criteria in evaluating artworks, in general, they are seeking evidence that the student has demonstrated refined technical skills, formal considerations, and a developed concept that reflects their personal creative vision.

**1d. Art Exhibitions Sponsored by Professional Venues External to the Institution. (Indirect Assessment)**—Additional means by which student learning is assessed, is the acceptance of their artwork into juried art exhibitions. These exhibitions are sponsored by professional venues external to the institution where students display their artwork in juried/invitational exhibitions and compete with professional artists. These exhibitions are usually juried by a professional(s) within the field. While each juror brings their own subjective criteria in evaluating artworks, in general, they are seeking evidence that the student has demonstrated refined technical skills, formal considerations, and the conceptual basis that reflects their personal creative vision. When faculty use professional exhibitions external to the institution as indirect assessment of student learning additional criteria such as the prestige of the juror, location, scope, and exhibition venue is also considered.

**1e. Professional Exhibitions by Alumni. (Indirect Assessment)**—Additional means by which student learning is assessed, is the acceptance of their artwork into professional art exhibitions. While this indirect method of assessment of student learning is useful, care should be taken in interpreting the data, taking into consideration the caliber of the exhibition in which their work is included. Factors to consider are the prestige of the juror, location, scope, and exhibition venue.

## **2. Data Collected Orally**

**2a. The Critique**—The critique is a common teaching/learning tool used by teachers of visual art in higher education. Although each professor develops their own style of conducting a critique, it can be said that all critique styles have similar components. Critiques usually fall within two distinct categories, individual or group. While both are used for assessment purposes and follow similar procedural characteristics, they often differ in the depth/nature of the artwork/learning that is assessed. Critiques can be used as a formative or summative assessment tool.

### **The Individual Critique—Definition/Structure**

- A verbal/oral dialogue between a student and a teacher (may also include written work).
- This dialogue centers on artwork in-progress or completed.

- Student verbally communicates to the teacher information about the artwork, that includes, but is not limited to, the conceptual basis for the artwork, formal issues, historical context or precedence, and/or any other information that is relative to the creation of the artwork.
- A discussion about the student's work ensues, during which additional questions are raised, or initial information is clarified. During this discussion the teacher offers feedback designed to help the student improve their work. The content of this feedback can range from technical advice to helping the student clarify the conceptual basis/objectives for their creative vision.
- Individual critiques can be conducted in as little as 15 minutes or last over an hour, depending upon the class level, the extent of the feedback required by the teacher, or type of assistance sought by the student.
- Depending on the type of course, formal critiques usually occur a minimum of two times a semester (midterm and final), or as many as five times a semester. Often shorter informal critiques will occur between formal critiques.
- The individual critique is used most often, but not exclusively, in upper division courses when students begin to develop and/or refine a body of artwork in their chosen area.

#### **Data Collected:**

In oral individual critiques, the data that is collected is essentially the content and clarity of thought revealed through what is spoken during the dialogue between the teacher and student. At the most fundamental level, the teacher is seeking evidence that the student is actively engaged in honing their technical skills, refining the conceptual basis for their artwork, developing a cursory knowledge of the history of art, related theoretical issues, and professional practices. The teacher assesses not only the degree to which the student's intention for their work is manifested in the artwork, but also through what is verbally stated. During and after the oral critique the teacher determines the measure and degree of progress made since the previous critique. While this information is sought from all students in all courses, the degree of accomplishment/performance is based upon specific course content and/or level appropriate expectations.

Since the individual critique is often conducted privately, much like tutorial forms of teaching, the dialogue is frequently more in depth and critical than in group critiques. In a private setting the student has the full attention of the teacher without distractions that can occur in group critiques and thus gain in depth feedback on raised learning issue in the classroom. If a student is performing poorly, the individual critique provides an appropriate setting where these matters can be addressed.

#### **The Group Critique—Definition/Structure**

- A verbal/oral dialogue between a group of students and a teacher(s) (may also included written work).
- This dialogue centers on in-progress or completed artwork by the students.

- Student(s) verbally communicate to the teacher(s) information about the artwork, that includes, but is not limited to, the conceptual basis for the artwork, formal issues, historical context or precedence, and/or other information that is relative to the creation of the artwork.
- A group discussion about each student's work ensues, during which additional questions are raised, or initial information is clarified. During this discussion the teacher(s) and/or other students offer feedback designed to help others improve their work or provide differing/unique observations previously not entertained by the student/artist. The content of this feedback can range from technical advice to the conceptual basis/objectives for the student's creative vision.
- Depending upon the class level, size, or the extent of the feedback required by the teacher(s), group critiques often last an entire class period, and/or can be continued to a second class period.
- Depending on the type of course, formal group critiques usually take place a minimum of two times a semester (midterm and final), but three or four group critiques per semester is not uncommon. Often shorter informal critiques will occur between formal critiques.
- The group critique is used most often, but not exclusively, in lower division courses when all students are learning common technical and conceptual development skills.

#### **Data Collected:**

In oral group critiques, the data that is collected is essentially the content and clarity of thought revealed through what is spoken during the dialogue between the teacher(s) and student(s). At the most fundamental level, the teacher(s) is seeking evidence that the student(s) is actively engaged in honing their technical skills, refining the conceptual basis for their artwork, developing a cursory knowledge of the history of art, related theoretical issues and professional practices. The teacher assesses not only the degree to which the student's intention for their work is manifested in the artwork, but also through what is verbally stated. During and after the oral group critique the teachers determine the measure and degree of progress made since the previous critique. While this information is sought from all students in all studio courses, the degree of accomplishment/performance is based upon specific course content and/or level appropriate expectations.

Although, there is less time for each student to discuss their artwork and often the dialogue is not as in depth as in individual critiques, the group critique can assess types of learning that cannot be gained through individual critiques. The group critique is extremely valuable as a teaching/learning tool as students benefit from multiple viewpoints expressed by both the students and/or teacher(s). The group critique frequently serves as the students first experience in developing public speaking skills as they orally present their work and ideas to a group. Therefore, the group critique serves as a training ground for professional practices needed to prepare them for advanced course work and future career goals. Through the group critique the teacher is also able to assess each student's ability to evaluate artworks other than their own.

**1b. Individual and/or Group Oral Presentations (as part of assigned coursework)**—Oral presentations are usually given about the work of a well known artist (historical or contemporary), or about the student's own artwork/research. These commonly include visual examples of the artist's actual work or through the use of photographic slides, video, or digital technology. This type of assignment is often included in both studio and art history courses. Through these assignments the student(s) learn to organize materials in a manner appropriate for oral presentations to an audience. This prepares students with skills needed to promote their research and advance their careers in the professional arena.

**Data Collected:**

- The ability to speak clearly, at an appropriate audio projection, and cadence for the audience to comprehend.
- Orally deliver the information/content in an organized cohesive manner.
- Fit the presentation comfortably in the time allotted.
- Preparedness to answer questions after the presentation in an articulate and knowledgeable manner (this area of assessment is only applicable if required as part of assignment).

**1c. Individual Oral Defense/Final Critique (as part of professional exhibition)**—Oral examinations or final individual critiques are part of the program requirements for this professional degree. Through the oral defense/final critique, a committee of faculty members assess the student's ability to clearly articulate various aspects of their artwork/research. This assessment includes, but is not limited to, the conceptual basis for the work, relevant technical information, historical context, display strategies, and/or other information that directly relates to the artwork. The oral defense/final critique serves as a capstone experience and assesses the student's knowledge of art through the body of artwork exhibited as the culmination of their studies.

**1d. Individual Oral Presentations at Professional Venues External to the Institution. (Indirect assessment)**—Faculty assess the student's ability to clearly articulate the content of the research presented to an audience. Assessment of these presentations include the organization of written, audio, and/or visual support materials in an appropriate manner. Usually, faculty employ more stringent assessment standards since the student is now participating in the professional arena.

**1e. Professional Oral Presentations by Alumni. (Indirect assessment)**—Additional means by which student learning is assessed, is the acceptance of their presentations at professional venues. While this indirect method of assessment of student learning is useful, care should be taken in interpreting the data, taking into consideration the caliber of the exhibition in which their work is included. Factors to consider are the prestige of the juror, location, scope, and exhibition venue.

### **3. Data Collected from Written Work**

**3a. Art History Papers**—Written assignments in art history and/or studio classes are used to assess what students understand about the history of art and artistic issues relevant to particular time periods. This information can include political, social, and cultural dimensions as well as philosophical and aesthetic ideologies. Specifically, the faculty seeks evidence that the student demonstrates the correct use of grammar and sentence syntax and the ability to organize information in written form. Through these papers the instructor assesses the students ability to conduct research, and seeks evidence that the content of the paper reflects comprehension of the information required to write the paper. Often, these assigned papers are literature reviews rather than original research.

**3b. Artist Statement**—The written artist statement drafted by the student is a vehicle to communicate the conceptual basis for their artwork. Specifically, the faculty seeks evidence that the student demonstrates the correct use of grammar and sentence syntax and the ability to organize information in written form. The content of this statement addresses the creative basis for the work, which can include, but is not limited to the formal concerns, ideologies, philosophies, and goals of the student's body of artwork. The faculty assesses the content of the statement and its correlation to the artwork. Artist statements accompany the students professional exhibition and are a means to assess what they have learned throughout their program of study. Generally, these statements reflect original research.

**3c. Proposals Written for Independent Study Projects**—Independent study project proposals are a written course of action produced by the student outlining their intentions for self-directed study to be accomplished during a designated period of time. Specifically, the faculty seeks evidence that the student can develop and execute a plan of action that addresses a scope of inquiry for artistic research and production that merits the awarding of a designated number of credits. Independent studies are generally reserved for advanced level students in preparation for professional exhibition. The nature of this self-directed study should reflect a higher level of performance expected by advanced level study.

**3d. Professional Written Practices** —Written work designed for career development which can include cover letters, resumes, and grant/exhibition proposals in preparation for professional activities. Specifically, the faculty seeks evidence that the student demonstrates the correct use of grammar and sentence syntax and the ability to organize information in written form. The faculty assesses the content of these materials to ensure they meet the standards and expectations of the profession, including galleries, museums, art schools, colleges and universities and art-related business.

**3e. Self-directed Papers External to the Institution (indirect assessment)**—Self-directed papers are prepared for professional venues. These materials are used to assess students ability to organize written, audio, and/or visual support materials in an appropriate manner. Specifically,

the faculty seeks evidence that the student demonstrates the correct use of grammar and sentence syntax and the ability to organize information in written form. Through these papers the instructor assesses the student's ability to conduct research, and evidence that the content of the paper reflects comprehension of the information required to write the paper. Usually, faculty employ more stringent assessment standards since the student is now participating in the professional arena. Generally, these statements reflect original research.

**3f. Professional Publications of Written Research by Alumni. (Indirect assessment)**—Additional means by which student learning is assessed, is the publication of written research in professional periodicals, journals, or books. While this indirect method of assessment of student learning is useful, care should be taken in interpreting the data. Factors to consider are the caliber and prestige of publication, co-author(s), and/or the extent of the dissemination of this published research.

#### **4. Data Collected from Professional Practices**

**Professional Practices**—Students hone professional skills needed to promote their creative research and to advance within their chosen careers. Through the professional exhibition students will acquire professional skills such as producing an exhibition announcement, organizing and hosting an artist's opening/reception, and documenting their artwork through photography, video, or digital technology.

**4c. Exhibition Announcement/Promotional Materials**—The exhibition announcement/promotional materials is a means by which the public is notified of the artist's exhibition. These announcements are designed to be mailed through the U.S. Postal service and include the pertinent information as to the location venue, period of time the exhibition will be on display, and/or the date and time of the artist's opening/reception. Usually, these announcements are, but not limited to postcard formats and often include an image of the artist's work on one side and logistic/ mailing address information on the reverse side. These exhibition announcements are mailed to local and regional newspapers, art museums, academic institutions, professionals, collectors, patrons, and appreciators in the field of art. The faculty seeks evidence that the student demonstrates the ability to design an exhibition announcement in a professional manner which includes the use of clear images and the organization of printed material in a manner appropriate to the exhibition.

**4a. Artist Opening/Reception**—The artist's reception/opening is a common socialization mechanism through which the artist promotes their artwork and/or provides opportunities to network with professionals, collectors, patrons, and appreciators in the field of art. Although the style and scope of opening receptions vary, they usually include refreshments with the artist present to converse with attendants. These opening/receptions usually last from one to three hours and are usually held on the first day the exhibition is open to the public. Since this is often the first time the student has formally exhibited a body of work to the public it marks their entrance/participation in the professional arena. As a result, the faculty seeks evidence that the student demonstrates the ability to organize and host a public opening/reception in a professional manner.

**4b. Documentation**—The student is required to document the artwork presented in the professional exhibition through photography, video, or digital technology. This documentation serves to develop skills needed to engage in professional activities. These materials frequently serve as a means to initially introduce and represent their work to professional peer reviewed exhibitions, galleries, grant, and/or residencies. The faculty seeks evidence that the student demonstrates the ability to document the artwork presented in the professional exhibition through photography, video, or digital technology. Specifically, the faculty assesses the image clarity and formal standards needed to accurately represent their artwork.

## **Analyzing Data—Assessing Current Student Learning /Future Goals and Objectives**

Data from all sources as outlined in our Assessment Plan and feedback from current students and alumni will be reviewed to determine whether or not or to what degree student learning reflects the mission and learning goals/objectives set forth by the department for the M.F.A. degree programs. All data is collected and analyzed annually, with the exception of alumni survey. This data is gathered every seven to ten years and assists the department in identifying patterns of success and challenges of the program's goals/objectives. All of the data collected will be reviewed and interpreted by the faculty who will determine if changes in course(s) content and /or program curriculum need to be made to achieve the learning goals/objectives set forth by the program mission. Through our Assessment Plan the faculty continuously monitor this program's goals and objectives, appropriately modifying the curriculum to provide a sound quality education that reflects current developments within the discipline.