

***STUDENT LEARNING ASSESSMENT PROGRAM
SUMMARY FORM AY 2022-23***

Degree and Program Name:

MA in Art

Submitted By:

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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?
<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 Midterm and Final Group Critique and Spring Group Critique provide students with individual feedback from all graduate faculty in attendance. Fall Semester Committee Reviews (initial MA Committee 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 in professional venues, admission to Master of Fine Arts degree programs including assistantships / fellowships / grants, or professional employment.</p>	<p>20-21 Graduate Exhibit/portfolio: 10 out of 10 met expectations. 21-22 Graduate Exhibit/portfolio: 13 out of 13 met expectations.</p> <p>Over the last two years, everyone who chose to go on to an MFA program was accepted to at least one program. Over the past 3 years, 14 students continued to MFA.</p> <p>Post graduate survey was administered in summer of 2022. Student response rate was low, but the responses did indicate a high degree of satisfaction with the program. Students indicated that the program helped them mature as artists.</p>	<p>Each student's Masters Committee provides results of Fall review and Graduate Exhibit / portfolio to Graduate Coordinator. Results shared with departmental Graduate Advisory Committee. Results of MA in Art alumni survey shared with Graduate Advisory Committee.</p>

			The NASAD (National Association of Schools of Art and Design) reaccreditation review of the EIU Department of the Art will be conducted 2022.	
2. Expand and enhance ability to form and defend judgments of quality and effectiveness of creative work.	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 Midterm and Final Group Critique and Spring Group Critique provide students with individual feedback from all graduate faculty in attendance. Fall Semester Committee Reviews (initial MA Committee 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.	Successfully participate in Fall Midterm, Final and Spring Critiques. Complete fall review; pass oral examination for MA degree program.	20-21 Graduate review: 10 out of 10 met expectations. 21-22 Graduate review: 13 out of 13 met expectations. Post graduate survey was administered in summer of 2022. Student response rate was low, but the responses did indicate a high degree of satisfaction with the program's ability to facilitate a strong body of work through mentoring. The NASAD (National Association of Schools of Art and Design) reaccreditation review of the EIU Department of the Art will be conducted 2022.	Each student's Masters Committee provides results of Fall review and Graduate Exhibit / portfolio to Graduate Coordinator. Results shared with departmental Graduate Advisory Committee. Results of MA in Art alumni survey shared with Graduate Advisory Committee.
3. Expand and enhance teaching skills for GA awarded graduate students in the visual arts.	Among the top applicants from the juried admission portfolio process, 5 students 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. 5 TAs must complete a teaching portfolio by the end of spring semester. Alumni survey of MA grads.	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.	Student evaluation of TA teaching: Fall 2020 and Spring 2021- 5 TAs exceeded expectations. Student evaluation of TA teaching: Fall 2021 and Spring 2022 - 5 TAs exceeded expectations. Post graduate survey was administered in summer of 2022. Student response rate was low, but the responses did indicate a high degree of satisfaction with the	Each student's Masters Committee provides results of Fall review and Graduate Exhibit / portfolio to Graduate Coordinator. Results shared with departmental Graduate Advisory Committee. Results of MA in Art alumni survey shared with Graduate Advisory Committee.

			<p>program. In particular an emphasis on strong mentoring of students. The NASAD (National Association of Schools of Art and Design) reaccreditation review of the EIU Department of the Art will be conducted 2022.</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 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 a seminar style course consisting of in-depth group discussion of assigned readings and media accessible through D2L and Perusall. The final week of the semester is devoted to oral presentations based on student’s artistic development.</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</p>	<p>ART5920 (Fall Term) Use active and critical listening skills to understand and evaluate art both in class discussions and presentations.</p> <p>Use effective language skills and appropriate terminology and concepts when speaking about art in class discussions and presentations.</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>For 5920 over the course of the past year (Fall 2021) 13 exceeded expectations.</p> <p>For 4775 over the course of the past year (20-21) 2 exceeded expectations and 9 met expectations.</p> <p>For 4775 over the course of the past year (Spring 22) most exceeded or met expectations.</p>	<p>Faculty teaching Art 5920 and 4775 provide results to Graduate Coordinator and department chair. Results shared with departmental Graduate Committee.</p>

	<p>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. 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 are evaluated by the instructor of Art 5920 (Fall) through presentations and artist statement development. Written communication skills are further evaluated by the instructor of Art 4775 (Spring) through student research papers.</p> <p>Instructors of ART 5920 (Fall) and 4775 (Spring) evaluate oral communication skills through formal presentations.</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 understanding of professional standards and ethics.</p> <p>Final Evaluation: Cumulative 7 Online Discussion Threads (100 pts), CV (50 pts), The Artist Statement draft and revised draft (100 pts), Research Presentation (50 pts)</p> <p>ART4775 (Spring Term) Students are 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 the student's educational goals. Graduate students met with individual Masters Committee (3 graduate faculty members) during Sep and Nov for the Fall semester reviews. At these fall reviews the graduate faculty and the student's masters committee reviews their progress and recommend or suggest a direction of study based on the artwork presented (portfolio review). This arrangement, with the addition of the group critiques (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 meets with the student to review artwork completed (usually completed since the fall review) for the graduate exhibition and again the graduate faculty provides direction and sets 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, contextualize and defend their 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, was the first year since the pandemic that student work was again on exhibition at the Tarble Art Center. Graduate Committees met with students and completed Oral Reviews as described above.

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 and by (3) during AY22. In the past, the graduate coordinator conferred with each visiting artist after they 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. This year, a brief survey was created by the graduate coordinator. The survey will be distributed to the visiting artists to elicit feedback about our graduate program.

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. As a result, the applications for admissions have been steadily rising over the past several years, reaching an all-

time high this fall.

The Group Critiques of graduate students were conducted in October, December and February of 2021 and 2022. Attendance by all faculty, and the campus community was encouraged. The critiques were tremendously beneficial to graduate students; giving each an opportunity to orally explain their process and ideas (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 investigated by the student during remainder of the program. The group critiques require each graduate student to briefly explain their artwork in terms of form, process and concept, and ask questions that the graduate student hopes to have answered during the portion of the critique allocated to their artwork. This system is effective at guiding a productive discussion. Following critiques, graduate students are able to synthesize the feedback they receive, coupled with the advice given by their committee, culminating in an informed, well-rounded body of work by each graduate student.

ART 5920 Master of Arts in Art Colloquium is a foundation of the first semester experience for each graduate student. In an effort to assess effectiveness of course readings, the instructor held discussions with graduate students regarding written content included in the assigned textbook. As a result of that assessment, and in an attempt to engage students in discussions that acknowledge equality, diversity and inclusion, this past semester, Art 5920 was revised. 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 and Spring semesters. At the end of the year, Teaching Assistants complete a Teaching Portfolio that includes: Teaching Philosophy Statement, syllabus, sample assignments and images of student outcomes. TAs 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).

Based on feedback regarding the previous year assessment, in summer of 2022, a new exit survey was written and distributed to the graduating class. Although student response rate was low, the responses indicated a high degree of satisfaction with the program. In

particular, students acknowledged graduate faculty effectiveness and an emphasis on strong mentoring of students. Additionally, a feedback form was created to be distributed to visiting artists who interact with our graduate students. We distributed it to the two visiting artists this fall and are awaiting data from that assessment mechanism.

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 admission portfolio jurying by the graduate advisory committee assures a consistent knowledge or “baseline” at the point of acceptance into the program. The aesthetic and conceptual development is a much harder quality to quantify with a “one size fits all” rubric. Based on years of experience and faculty knowledge within one’s own media and expertise, 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 student’s 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 program. The graduate faculty are closely involved with the assessment of the MA students through direct instruction, critiques and masters’ committee reviews (fall review, review of artwork and artist statement for graduate exhibition, and review of comprehension in the spring semester in conjunction with their thesis exhibition). 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 to assist them in the development of a cohesive, conceptually based body of artwork, situating their work within current and historical practices.

A Fall Midterm Group Critique was held in 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, as well as the final critique of the fall semester. To increase exposure of the graduates and the program and to foster a better learning environment for all, the department invites the BFA studio majors to attend and participate in all group critiques as audience members.

Following graduate student feedback and an assessment of textbook content for Art 5920, instructor decided to revise the curriculum to better acknowledge equality, diversity and inclusion. In its new iteration, graduate students collaborate to develop topics for class discussion that include a more diverse range of subjects and artists that better reflect and address societal issues and contemporary artistic practices. In addition to seminar discussions, graduates are required to write a CV and an artist statement. Also, as part of the

Art 5920, a Petcha Kutcha style presentation has been incorporated to help graduate students learn to succinctly communicate about their work.

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 that the program places into MFA positions across the country, whether they go directly after graduating from EIU or within the several years. Graduates of the MA in Art program over the past six years have been admitted to the MFA programs listed in the table below. The department is very proud of this program’s proven track record.

Students accepted to MFA programs

Year	Student	School
2022	Francis Akosah	University of Tennessee
	Samuel Aye-Gboyen	University of Florida
	Emma Kamerer	Ohio University
	Joy Okokon	Missouri State
2021	Chris Hughes	SIU Carbondale
	Jocelyn Hall	SIU Edwardsville
	Brigitta Zhao	Nova Scotia College of Art and Design, Halifax, Nova Scotia, Canada
	Mikhail Kogan	Massachusetts School of Art & Design Low-Res
	Erin Dellasega	Ohio University
2020	Teddy Osei	Missouri State
	Glover Marfo	Miami of Ohio
	Sophia Reed	University of Kansas
	Nick Callaway	University of Delaware
	Morgan Calabrese	Edinboro University
	Rachel Head	Cardiff Metropolitan University (teaching program)
2019	Crystalyn Hutchens	Bowling Green State University (2020)
	Garrett Brown	SIU Edwardsville
	Leila Malekadeli	Colorado State University
2018	Chad Hayward	University of Georgia (2020)

	PyLynne Myers	Ohio University (2019)
	Claudia Tommasi	Kent State University post bac
	Heidi Zenisek	University of Maryland
2017	Ryan Eckert	Arizona State University
	Prince Owusu Attah	Purdue
	Marcus Serafim Neto	Michigan State University
	Dongzi Pan	Cranbrook
	Courtney Chatham	Columbia College
	Lauren McKee	Cranbrook
	Joe Nivens	Louisiana State University (2018)

Other news from alumni of the Master of Arts in Studio Art program:

- Marcos Joao Serafim Neto got an Assistant Professor position at University of Arizona in Tucson, AZ.
- Ryan Eckert is an Assistant Professor at Dordt University in Sioux City, IA
- Hannah Freeman is an Assistant Professor at the University of Wisconsin, River Falls
- Joe Nivens is an instructor at Louisiana State University in Baton Rouge, LA
- Lacie Dague Haarmann recently got a job as a Graphic Design for the University of Illinois Champaign-Urbana.
- Nadia Abdallah is a visiting instructor of Fashion Merchandising and Apparel Design at Georgia Southern University.
- 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.
- Max Martin is teaching adjunct courses at Eureka College.
- Jaclyn Mednicov received a Make a Wave Grant, and was selected for a prestigious Residency at The Sea Foundation in the Netherlands