

College of Visual and Performing Arts

School of Art and Design

Graduate Degree Program

MA in Art

Specialization in Studio Art

Specialization in Art History

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Academic Degree Programs Assessment

Part I: Assessment Plan

1. Introduction

The M.A. degree program in the School of Art and Design has two specializations: The M.A. specialization in Art History, and The M.A. Specialization in Studio Art.

The M.A. specialization in Art History is a 30 semester-hour program designed to promote sophisticated understanding of the history of world art and visual culture. Art History is an interdisciplinary field of study that draws upon and relates to many other areas including history, philosophy, literature, language, science, religion, anthropology, archeology and cultural studies and technology. This degree prepares students for related professions in art history and the arts industries. This degree has recently introduced two different pathways:

- **Specialization in Art History Research**

The specialization in art history research offers preliminary study for the doctoral degree if you are intending to be a professional art historical researcher and educator. If you have little background in art history but you have done exceptionally well as an undergraduate in other disciplines, you will also be considered for admission.

- **Specialization in Art History Teaching at the Two-Year College Level**

The specialization in art history teaching provides preparation for teaching at the two-year college level where the Ph.D. is not required. If you have little background in art history but you have done exceptionally well as an undergraduate in other disciplines, you will also be considered for admission.

The M.A. Specialization in Studio Art is a 30-semester-hour program for graduate students wishing to pursue specialized study in one or more of the studio/design areas: Ceramics, Drawing, Fiber, Metal Work & Jewelry, Painting, Photography, Printmaking, Sculpture, Time Arts, and Visual Communication.

The M.A. specialization in Art History

This report presents data on student learning outcomes for the division of Art History from academic years ending in 2014, 2015, 2016, 2017, and 2018. It includes the current student learning outcomes assessment rubric, desired program-level student learning outcomes, the optional reflection on how the program's student learning outcomes align with the university baccalaureate student learning outcomes, as well as the optional curriculum map outlining how the scope and sequence of undergraduate courses in the art history program aligns with the degree program student learning outcomes.

After a summary of the program's evolution and current program goals, it will offer some reflections on how the current assessment plan can be tweaked to provide the program with strategically better, actionable data. It is safe to say that this latter reflection is something that needs further discussion by members of the division faculty to fine-tune methods of assessment and use of assessment data going forward. It is possible that some uncertainty about the purpose or function of assessment reports and specification of its recipients has paralyzed development or generation of fresh proposals on how to improve the program's assessment methods. This moment in the history of the program offers an interesting opportunity to take stock of the decreased enrollment suffered by the university and department and re-consider how assessment methods could help clarify program needs and lead to curricular improvements.

Relevant history/evolution of the program and the program goals as they are now

As the "Status Report" in Part II will show, there have been very few changes in the program's stated undergraduate student learning outcomes, program targets or methods of reporting or assessment over the past five years. There have, however, been a number of developments affecting the program, as in the following outlined below.

- *Declines in department and division enrollment* have been experienced university- and college-wide and within the School of Art and Design. Morale has been affected. Faculty have been charged with the responsibility of increasing enrollment or risk the continued existence of the program, criticized for the way courses have been structured or designed to meet what used to be higher enrollment numbers. Art history faculty put in extraordinary numbers of hours to put together PowerPoint presentations, research readings, and design assignments. In addition to feeling the pressure to plan, organize, and execute adjustments to curriculum immediately in a given academic year, the division has had to defend what it does rather than receive support to facilitate positive change. Nevertheless, while 2018 efforts resulted in a 25% increase in undergraduate admissions from the previous year, Graduate (MA) recruitment has not enjoyed a similar increase. The reasons might include the following:
 - the dismantling of the old website for the School of Art and Design and extremely slow completion of the new.
 - recent lapses in outreach targeting art history enthusiasts at the campus-, local-, state-, or national level.
 - changes in organization and administration of the Museum Studies graduate certificate program.
 - retirement of key faculty (described below).
- *Retirements of key faculty* in the past two years have debilitated the reach and appeal of the program. The division lost its experts on Modern Art, Mesoamerican, and African Art. It is inconceivable to think of a School of Art and Design without an expert on Modern Art. With the loss of our Mesoamerican and African Art faculty, the division has lost important connections to the Anthropology, Archaeology, Latin American Studies

programs on campus. Moreover, as one of the few programs in the U.S. with such an expert, we had consistently attracted undergraduate students interested in this area of specialization. Faculty are currently strapped with greater work load, expected to maintain a high number of courses while contributing more to SOAD recruitment activities, administrative tasks, and committee work.

- *Shifts in popular interest.* Art History may be less in demand by those seeking better job opportunities, especially with messages sent in the news about budget cuts, museums selling off works to improve financial challenges (The Berkshire Museum, Pittsfield, MA, April 2018), university museum collections being liquidated or sold to raise money (La Salle University in Philadelphia, Jan. 2018) [MOBIA in New York [2015], the Fresno Metropolitan Museum of Art and Science in California [2010], the Corcoran Gallery of Art in Washington D.C., and the Higgins Armory Museum in Massachusetts] or art history departments closed since 2008 when the focus seemed on practical degrees that would lead immediately to jobs,

Positive Trends

- *Disciplinary need.* There will always be a need for this discipline as long as there are museums, private collections, galleries, an art market and auction houses, and a demand or need for research, expertise, and analysis whether in the form of publications, exhibitions, a need for educators at academic institutions, or other. The discipline is also vital to the study of visual and material culture and serves as a worthy collaborator or importance source of expertise for studies in almost all areas of the humanities and the arts. Despite current difficulties, the program was ranked eighth in *College Magazine* (<https://www.collegemagazine.com/top-10-midwestern-art-history-universities-crack-da-vinci-code/>).
- M.A. graduates completing the NIU program have successfully moved on to Ph.D. programs, employment in museums, teaching at institutions of higher education, and law school. They have received excellent mentoring from program faculty.
- Graduate students have received adequate funding and opportunities to serve as graduate teaching assistants or graduates assistants involving research. They have also frequently received university grants and awards.
- Faculty are extremely active and productive locally, nationally, and internationally in their respective fields of research, winning awards, major grants, and invitations to publish.
- *External award recognition.* Museum exhibition activity generated by the art history program has resulted in awards from the Illinois Arts Council, donations of art and funding to the NIU Art Museum, School of Art and Design, and Center for Burma Studies, and collaborations between faculty in art history and dance, music, musicology, history, Studies in Southeast Asian art, Japan Studies, as well as special guest lectures and performances funded by the Elizabeth Allen Fund have enriched undergraduate curriculum and students' educational experience.

- Faculty continue invite guest speakers, on average four to six guests a year, through the Elizabeth Allen Fund to coincide with course topics, faculty research, or interdisciplinary interests within the School of Art and Design, the College of Visual and Performing Arts, and the university.

Actions Taken to Improve Program, Increase Enrollment or Increase Retention

- Establishment of MA programs with different specializations: research, and teaching, with plans for a third "branch" in museum studies
- Consideration of the introduction of a graduate certificate in Art History
- Paying close attention to distribution of graduate students in graduate courses clustered with undergraduate to encourage more stand-alone graduate courses
- An unexpected, positive curricular development that has occurred as a result of creating online sections, is that video presentations (lectures) prepared for the online students can now be used for assigned viewing by traditional classroom students. A faculty member involved in preparation of online teaching can now assign recorded presentations for homework and use class time discussion with students to check comprehension; introduce supplementary, new material fundamental to developing analytical and interpretive skills; and enhance student awareness of major themes, genres, and categories of art crucial to the discipline.
- Continuation of study-abroad and independent-study courses.
- Establishment of an "in-house" writing tutor, an M.A. graduate assistant, to help students with writing needs by appointment.

The changing programmatic landscape

- Weighing the challenges of accepting international students (or even native English-language speakers) to the program if their language or writing skills are still developing. The Art History Division and the School of Art and Design have multiple networks to reach out to international students. In addition to language needs, international students present a host of new programmatic and assessment needs.
- Continue exploration of ways to reach out to the community, whether through programs for training or advising high school art history instruction; museum studies or art administration programs; or collaborating with area groups or institutions to share knowledge or expertise whether through lectures or curatorial projects.
- Study-abroad courses are often cancelled due to low enrollment or the workload burden placed on faculty to organize all aspects of a program and its promotion. Enrollment numbers could increase with more collaboration across disciplines and programs.

Identified Program Needs and Student Needs

- Although difficult to quantify or support with statistics, the academic skills of incoming students can be quite uneven, and this can affect how courses are taught and the depth of material reached.

- Although faculty are committed to teaching a range of courses intended to address different levels of students' needs, students who enroll in upper division or graduate courses are frequently beginners to the area, or taking the course as an elective. The practice of clustering 300- and 500-level (graduate level) courses has been discouraged in an attempt to encourage stand-alone graduate courses, but results are unclear. Graduate students continue to prefer or need 500-level courses.
- Students' research and writing skills, especially expository writing skills or the ability to analyze, interpret, and present a fully supported argument in essay format are widely divergent and present a huge challenge to professors to meet students' needs.

Identified Need for new Assessments

- Students' comprehensive exam results can be uneven dependent on the preparation they have or have not had at the undergraduate level. Whatever their previous experience at their respective colleges or universities, the program needs to explore ways to ensure students have ample opportunity to grow their academic skills to a minimum acceptable level.
- With the introduction of a teaching specialization, a new avenue of focus, the program is still in the process of developing or firmly establishing curriculum, testing, and capstone experiences that are appropriate for each pathway.

Reflection on Assessment Methods: New Initiatives that Tailor Program Content to Student Need

With a changing landscape of curriculum expectation, style of delivery, and student need, new assessment plans need to be discussed. This report can offer some thoughts on things the faculty might consider in continuing to develop the assessment tools used to generate feedback on the program. However, the program still needs to resolve assessment issues through a reflective process that will blend with the 2020 NASAD reporting.

It is also important to consider the MA in Art with a specialization in Art History as a program that supports different curricular modules with a diverse range of student needs. Graduate students who enroll in art history graduate courses can include not only M.A. candidates in art history, but also MFA candidates in studio or design, Art and Design Education, Center for Southeast Asian Studies, Museum Studies, and various graduate programs in the College of Liberal Arts and Sciences.

New initiatives could include *identifying how assessment can inform strategic planning*

The program recognizes the critical need to adopt change and strategically look ahead. Assessment cannot simply be reviewed as a dutiful reporting requirement; it must be conceived as providing *the program* with actionable data. New tools need to be developed to meet the following identified assessment needs:

- Create a gauge for measuring the academic skills of incoming graduate students

- Initiate concrete ways to address weaknesses in academic skills
- Track graduate-student progress and generate data for a meaningful comparison with capstone results.

To properly articulate a strategic vision and create new assessment tools will require a review of course objectives, relationship to assignments, work with university curriculum objectives, writing improvement projects to facilitate progress. In addition, such a review needs to inform significant factors that help in placing the assessment plan in context (e.g., a new minor, shifting demand, market forces, the need for revised student learning outcomes, the need for more appropriate/valid information, new accreditation standards, department organizational changes, retention issues, and the like). This is major work that is made more difficult by increasing demands placed on faculty as outlined at the beginning of this report.

2. Student Learning Outcomes (SLOs)

The M.A. specialization in Art History and The M.A. Specialization in Studio Art have revised their common SLO's down to four:

1. Build on undergraduate training to deepen knowledge of the cultural significance of major works of art history and the contemporary art world.
2. Able to critically evaluate and appropriately apply methods for understanding the intersections of art production with other aspects of historical and social development.
3. Apply professional skills to production of original works in the respective field of study in preparation for career or further studies towards terminal degree (Ph.D. Art History; M.F.A. Studio).
4. Apply advanced research skills that include visual analysis, analytical thought, and informed judgment to the creation of original works in respective field of study.

Additional SLOs M.A. Specialization in Studio Art

MA_SA 5. Advanced ability to employ materials and processes relevant to stated artistic intentions in at least one art or design specialization.

MA_SA 6. Informed understanding of the ethical and cultural values inherent in personal art work and be able to clearly justify personal artistic choices exercised in its production.

MA_SA 7. Able to explain personal artistic production in relation to other artists and cultures working with similar ideas.

Additional SLOs M.A. Specialization in Art History

MA_AH5. Build on undergraduate training to deepen knowledge of selected global visual cultures.

Assessment methods tied to SLOs M.A. Specialization in Studio Art

For the M.A. candidate specializing in Studio Art, the capstone experiences were completion of an exam (Method 1) and a one-Person Exhibition or Presentation with Documentation (Method 2).

The rubric for these student-learning outcomes appear on the following page.

Assessment methods tied to SLOs M.A. Specialization in Art History.

For the M.A. candidate specializing in art history, the capstone experiences were completion of the comprehensive exam (Method 1) and Masters Research Paper or Thesis (Method 2).

The rubric for these student-learning outcomes appear on the following page.

M.A ART LEARNING OUTCOMES ASSESSMENT RUBRIC

Criteria	Proficient 4	Progressing 3	Progressing 2	Developing 1
1. Knowledge of art history and the contemporary art world	Demonstrates comprehensive, detailed and convincing knowledge of art history and the contemporary world	Demonstrates sufficient knowledge of the breadth of art history and the contemporary art world though inconsistent in depth and complexity	Demonstrates some knowledge of the breadth of art history and the contemporary art world	Knowledge of the breadth of art history and the contemporary art world is minimally developed
2. Understanding of the unique contribution of art to human cultures.	Demonstrates broad, theoretically-grounded understanding of the unique contributions of art to human cultures	Demonstrates sufficient though generalized understanding of the contributions of art to human cultures	Demonstrates some understanding of the contributions of art to human cultures	Demonstrates minimal understanding of the contributions of art to human cultures
3. Skills in the respective field of study in preparation for career or further studies towards terminal degree (PhD Art History or MFA Studio Art)	Demonstrates consistent professional skills sufficient to career or further studies	Demonstrates good discipline-specific skills though inconsistently applied	Demonstrates adequate attention to discipline-specific skills though insufficiently developed	Demonstrates minimal attention to discipline-specific skills
4. Research skills including visual analysis, analytical thought, judgment, and visual, verbal, and written communication.	Demonstrates advanced analytical research skills and informed judgment through insightful communications	Demonstrates sufficient skills in research and analysis, judgment, and communication though inconsistently applied	Demonstrates adequate skills in research, analysis, and communications, though insufficiently developed	Demonstrates minimal understanding of skills necessary to research and communication
MA_AH5. Knowledge of selected global visual cultures*	Demonstrates comprehensive and detailed knowledge of selected global visual cultures	Demonstrates sufficient knowledge of selected global visual cultures though lacking in complexity	Demonstrates some knowledge of selected global visual cultures	Knowledge of selected global visual cultures is minimally developed
MA_SA5. Ability to employ materials and processes relevant to stated artistic intentions in at least one art or design specialization**	Demonstrates advanced ability to employ materials and processes relevant to intentions	Demonstrates sufficient ability to employ materials and processes relevant to intentions	Demonstrates some ability to employ materials and processes relevant to intentions	Demonstrates minimal ability to employ materials and processes relevant to intentions
MA_SA6. Understanding of the ethical and cultural values inherent in personal art work and ability to justify personal artistic	Demonstrates informed understanding of ethical and cultural values inherent in own work and able to	Demonstrates sufficient understanding of ethical and cultural values inherent in own work and able to justify most aspects of	Demonstrates some understanding of ethical and cultural values inherent in own work and able to justify aspects of personal choices	Demonstrates limited understanding of ethical and cultural values inherent in own work and unable to justify most aspects

choices exercised in its production**	clearly justify personal artistic choices	personal and artistic choices		of personal and artistic choices
MA_SA7.. Explain personal artistic production in relation to other artists and cultures working with similar ideas**	Fully able to explain personal artistic production in relation to other artists and cultures working with similar ideas	Mostly able to explain personal artistic production in relation to other artists and cultures working with similar ideas	Somewhat able to explain personal artistic production in relation to other artists and cultures working with similar ideas	Limited ability to explain personal artistic production in relation to other artists and cultures working with similar ideas

* Art History Specialization **Studio Art Specialization

3. Program-by-Baccalaureate Student Learning Outcomes Matrix

Not applicable as the MA is a graduate degree

4. Curriculum Map

Course	Program Student Learning Outcomes							
	1. Knowledge of art history and the contemporary art world	2. Understanding of the unique contribution of art to human cultures.	3. Skills in the respective field of study in preparation for career or further studies towards terminal degree (PhD Art History or MFA Studio Art)	4. Research skills including visual analysis, analytical thought, judgment, and visual, verbal, and written communication.	5. Knowledge of selected global visual cultures*	6. Ability to employ materials and processes relevant to stated artistic intentions in at least one art or design specialization**	7. Understanding of the ethical and cultural values inherent in personal art work and ability to justify personal artistic choices exercised in its production**	8. Explain personal artistic production in relation to other artists and cultures working with similar ideas**
COMMON COURSES								
ARTH 500/600	B	B		B	B			
ARTH 500/600	D	D		D	D		D	D
MA AH Research & MA Teaching								
ARTH 500/600	D	D		D	D			
ARTH 500/600	D	D		D	D			
ARTH 500/600	P	P		P	P			

Course	Program Student Learning Outcomes							
	1. Knowledge of art history and the contemporary art world	2. Understanding of the unique contribution of art to human cultures.	3. Skills in the respective field of study in preparation for career or further studies towards terminal degree (PhD Art History or MFA Studio Art)	4. Research skills including visual analysis, analytical thought, judgment, and visual, verbal, and written communication.	5. Knowledge of selected global visual cultures*	6. Ability to employ materials and processes relevant to stated artistic intentions in at least one art or design specialization**	7. Understanding of the ethical and cultural values inherent in personal art work and ability to justify personal artistic choices exercised in its production**	8. Explain personal artistic production in relation to other artists and cultures working with similar ideas**
ARTH 500/600	P	P		P	P			
ARTH 701	P	P	D	P	P			
MA AH Teaching								
ARTH 500/600	P	P		P	P			
ARTH 701	P	P	D	P	P			
ART 780	P	P	P	P	P			
MA AH Research								
ARTH 699	P	P	P	P	P			
MA Studio								
ARTS/ARTD 500/600	D	D		D	D	B	B	B

Course	Program Student Learning Outcomes							
	1. Knowledge of art history and the contemporary art world	2. Understanding of the unique contribution of art to human cultures.	3. Skills in the respective field of study in preparation for career or further studies towards terminal degree (PhD Art History or MFA Studio Art)	4. Research skills including visual analysis, analytical thought, judgment, and visual, verbal, and written communication.	5. Knowledge of selected global visual cultures*	6. Ability to employ materials and processes relevant to stated artistic intentions in at least one art or design specialization**	7. Understanding of the ethical and cultural values inherent in personal art work and ability to justify personal artistic choices exercised in its production**	8. Explain personal artistic production in relation to other artists and cultures working with similar ideas**
ARTS/ARTD 500/600	D	D		D	D	B	B	B
ARTS/ARTD 500/600	D	D		D	D	D	D	D
ARTS/ARTD 500/600	D	D		D	D	D	D	D
ARTS/ARTD 500/600	P	P	B	P	P	P	P	P
ARTS/ARTD 500/600	P	P	B	P	P	P	P	P
ART 680			D			P	P	P
ART 699			P	P		P	P	P
Note. Course supports the outcome at the B=beginning, D=developing, or P=proficient level.								

* Art History Specialization **Studio Art Specialization

5. Assessment Methods

For the past four years, assessment methods for both specializations in the M.A. degree program have focused on the capstone experiences of the M.A. candidate as described in the Assessment Methods Table below.

The art history division has been experimenting with different formats for the comprehensive exam and discussing ways to address help graduate students improve any weaknesses in their academic skills. There is no formal system for evaluating their needs efficiently at the starting point of their graduate studies, recommending or requiring steps to address weaknesses, or assessing their progress. The student's main adviser and advising committee works very hard to do all these things through mentoring, but there may be ways to programmatically clarify the student's learning objectives and methods for reaching proficiency in all required skill sets.

Recent program developments to offer the M.A. degree in art history with specialization in teaching, research, or museum studies are requiring changes in assessment methods, as well. The specialization in museum studies has been put on hold while the Museum Studies program has been evolving. At the moment, students pursuing the teaching specialization will be evaluated on their comprehensive exam results (Method 1), and likely a project requiring the creation and explanation of a class syllabus. It is possible that there will be a need to add a new learning outcome related to the development of teaching skills.

EXPLANATION OF ASSESSMENT METHODS TABLE

The single individual assessment methods currently in place evaluate the student's learning outcomes for the M.A. program capstone experiences. Data has been collected annually for the art history student's comprehensive exam (Method 1) and Masters Thesis or Research Paper with Presentation (Method 2). When applicable, data has also been collected for the studio art student's exam (Method 1) and One-Exhibition or Presentation with Documentation, ART 699 (Method 2).

Comprehensive Examination (Method 1)

Art history M.A. candidates are expected to complete their comprehensive exam soon after their first year in the program in order to move on toward the definition and research of their thesis topic or their curriculum related to teaching. The format has evolved over the years, but generally there has usually been a component of the exam requiring identification and discussion of a selection of works, and a component related to the student's proposed research project (or in the near future, teaching project). The art student's exam has been described in the past as consisting of three essay questions regarding art practice and theory.

Masters Research Paper or Thesis or One-Person Exhibition or Presentation with Documentation (Method 2)

The art history Masters research paper or thesis is a major research project completed under the supervision of a primary advising professor and two graduate faculty members. It is generally 35-65 pages long. Students also have an option to complete a shorter research paper

with presentation. The art student has the option to complete a one-person exhibition or create a presentation with documentation.

ARTH Comprehensive Exam (Assessment Method 1)

Assessment Method	Explanation					
	Description	Student-Level Achievement	Program-Level Target	When Data Will be Collected	Person Responsible	SLOs
ARTH comprehensive exam	<p>ARTH comprehensive exam measures five student learning outcomes</p> <p>1) Possess a comprehensive knowledge of art history and the contemporary art world</p> <p>2) Possess a broad understanding of the unique contributions of art to human cultures</p> <p>3) Possess professional skills in the respective field of study in preparation for career or further studies towards terminal degree (Ph.D. Art History; M.F.A. Studio Art)</p> <p>4) Apply advanced research skills that include visual analysis, analytical thought, informed judgment, and insightful visual, verbal, and written communication</p> <p>5) Demonstrate a comprehensive knowledge of selected global visual cultures.</p>	A student will receive a score of Level 3 (proficient) or better on all SLOs	85% of all students will meet the student-level target	During the last week of the semester when the exam was taken	Major Professor	1-5

ART Exam (Assessment Method 1)

Assessment Method	Explanation					
	Description	Student-Level Achievement	Program-Level Target	When Data Will be Collected	Person Responsible	SLOs
ART Comprehensive exam	<p>Measures six student learning outcomes</p> <p>1) Possess a comprehensive knowledge of art history and the contemporary art world</p> <p>2) Possess a broad understanding of the unique contributions of art to human cultures</p> <p>3) Possess professional skills in the respective field of study in preparation for career or further studies towards terminal degree (Ph.D. Art History; M.F.A. Studio Art)</p> <p>4) Apply advanced research skills that include visual analysis, analytical thought, informed judgment, and insightful visual, verbal, and written communication</p> <p>5) Demonstrate advanced ability to employ materials and processes relevant to stated artistic intentions in at least one art or design specialization (SLO 6)</p> <p>6) Be able to explain personal artistic production in relation to other artists and cultures working with similar ideas (SLO 8)</p>	<p>A student will receive a score of Level 3 (proficient) or better on all SLOs</p>	<p>85% of all students will meet the student-level target for SLOs 1-4,</p> <p>95% of students will meet the student-level target for SLOs 5</p> <p>65% will meet student-level target for SLO 6</p>	<p>During the last week of the semester when the exam was taken</p>	<p>Major Professor</p>	<p>1-6</p>

Masters Research Paper or Thesis (Method 2)

Assessment Method	Explanation					
	Description	Student-Level Achievement	Program-Level Target	When Data Will be Collected	Person Responsible	SLOs
ARTH Masters Research Paper or Thesis	<p>ARTH Masters thesis or research paper measures five student learning outcomes</p> <p>1) Possess a comprehensive knowledge of art history and the contemporary art world</p> <p>2) Possess a broad understanding of the unique contributions of art to human cultures</p> <p>3) Possess professional skills in the respective field of study in preparation for career or further studies towards terminal degree (Ph.D. Art History; M.F.A. Studio Art)</p> <p>4) Apply advanced research skills that include visual analysis, analytical thought, informed judgment, and insightful visual, verbal, and written communication</p> <p>5) Demonstrate a comprehensive knowledge of selected global visual cultures.</p>	A student will receive a score of Level 3 (proficient) or better on all SLOs	95% of all students will meet the student-level target	During the last week of the semester when the thesis or research paper was submitted	Course instructor	1-5

One-Person Exhibition or Presentation with Documentation (Method 2)

Assessment Method	Explanation					
	Description	Student-Level Achievement	Program-Level Target	When Data Will be Collected	Person Responsible	SLOs
ART 699 One-Person Exhibition or Presentation with Documentation	<p>ART One-Person Exhibition or Presentation with Documentation measures seven student learning outcomes</p> <p>1) Possess a comprehensive knowledge of art history and the contemporary art world</p> <p>2) Possess a broad understanding of the unique contributions of art to human cultures</p> <p>3) Possess professional skills in the respective field of study in preparation for career or further studies towards terminal degree (Ph.D. Art History; M.F.A. Studio Art)</p> <p>4) Apply advanced research skills that include visual analysis, analytical thought, informed judgment, and insightful visual, verbal, and written communication</p> <p>5) Understanding of the ethical and cultural values inherent in personal art work and ability to justify personal artistic choices exercised in its production (SLO 7)</p> <p>6) Be able to explain personal artistic production in relation to other artists and cultures working with similar ideas (SLO 8)</p>	A student will receive a score of Level 3 (proficient) or better on all SLOs	95% of all students will meet the student-level target for SLOs 1-6	During the last week of the semester when the exam was taken	Course instructor	1-6

ASSESSMENT METHODS-BY-OUTCOMES MATRIX

Following the general flow of courses listed in the curriculum map, it is possible to identify key places in the curriculum where assessment data could be captured to measure program student-learning outcomes from the progression of 200- to 400-level courses. As noted above, assessment data has only been gathered heretofore for the Capstone Course Sequence I and II (ARTH 486 and 494). Information listed in the matrix for any other courses represents a hypothetical revision or improvement of current assessment methods.

Formative (F) assessments occur earlier in the curriculum and are used to see if students are on track and progressing sufficiently; **summative (S) assessments** occur at or near the end of the curriculum and are used to see if students have successfully met the program student learning outcomes.

Direct (D) assessments are those that compellingly and clearly measure student performance (e.g., exam score, performance assessment, direct observation). **Indirect (I) assessments** are rough estimates and proxies of student performance (e.g., self-reports of learning, alumni perceptions, etc.).

Course	Program Student Learning Outcomes							
	1. Knowledge of art history and the contemporary art world	2. Understanding of the unique contribution of art to human cultures.	3. Skills in the respective field of study in preparation for career or further studies towards terminal degree (PhD Art History or MFA Studio Art)	4. Research skills including visual analysis, analytical thought, judgment, and visual, verbal, and written communication.	5. Knowledge of selected global visual cultures*	6. Ability to employ materials and processes relevant to stated artistic intentions in at least one art or design specialization**	7. Understanding of the ethical and cultural values inherent in personal art work and ability to justify personal artistic choices exercised in its production**	8. Explain personal artistic production in relation to other artists and cultures working with similar ideas**
ARTH 500- Tests, Term Paper	F, D	F, D		F, D	F, D			
ARTH 600- Term Paper	F, D	F, D	F, D	F, D	F, D			
ARTH 700-	D, S	D, S	D, S	D, S	D, S			
ARTH 701	D, S	D, S	D, S	D, S	D, S			
ART 780 (GTA 282, 292)	D, F	D, F	D, F	D, F	D, F			
ARTH Comp Exam	D, F	D, F	D, F	D, F	D, F			

Course	Program Student Learning Outcomes							
	1. Knowledge of art history and the contemporary art world	2. Understanding of the unique contribution of art to human cultures.	3. Skills in the respective field of study in preparation for career or further studies towards terminal degree (PhD Art History or MFA Studio Art)	4. Research skills including visual analysis, analytical thought, judgment, and visual, verbal, and written communication.	5. Knowledge of selected global visual cultures*	6. Ability to employ materials and processes relevant to stated artistic intentions in at least one art or design specialization**	7. Understanding of the ethical and cultural values inherent in personal art work and ability to justify personal artistic choices exercised in its production**	8. Explain personal artistic production in relation to other artists and cultures working with similar ideas**
ART Comprehensive Exam						D,F	D,F	D,F
ARTH MA Thesis ART 699 Exhibition/ Presentation	D, S	D, S	D, S	D, S	D, S			
ART 699						D, S	D, S	D, S
Note. Course supports the outcome at the B=beginning, D=developing, or P=proficient level.								