

M.F.A. in Studio Art Academic Assessment Plan 2012-2013

College of Fine Arts
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Office of the Provost

*University of
Florida*

*Institutional
Assessment*

*Continuous Quality
Enhancement*

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Academic Assessment Plan for M.F.A. in Art

College of Fine Arts

A. Mission

The MFA program offers a comprehensive learning experience for artists and designers through in-depth study in art practices, including art history and theory. Students develop a mastery of their discipline practice through informed independent thinking.

The MFA program supports the college's primary mission to "to produce artists, performers, scholars, teachers, and practitioners who combine the qualities of academic and professional excellence" (College of Fine Arts [Mission Statement](#)).

The program supports the University of Florida mission to "to lead and serve the state of Florida, the nation and the world by pursuing and disseminating new knowledge while building upon the experiences of the past...to advance by strengthening the human condition and improving the quality of life." (University of Florida [Mission Statement](#)).

B. Student Learning Outcomes

Student Learning Outcomes and Assessment Measures

SLO Type	Student Learning Outcome	Assessment Method	Degree Delivery
Knowledge	1. Develop a body of artwork or design that reflects conceptual cohesiveness, creativity/originality, and contribution to the field. 2. Describes and explains the relevance of the student's work to major cultural and/or aesthetic models.	A. Project-in-lieu-of -Thesis Proposal B. Project in lieu Thesis (via documentation) C. Project-in-lieu-of-Thesis Report	Campus
Skills	3. Solve creative problems within their field of art and design, including research and synthesis of technical, aesthetic, and conceptual knowledge. 4. Execute technical, aesthetic, and conceptual decisions based on an understanding of art and design principles within a student's stated intentions.	A. Project in lieu Thesis B. Project-in-lieu-of-Thesis Report	Campus
Professional Behavior	5. Organize and communicate their ideas and work products at a professional level with their intended audience using visual, oral, and written skills.	A. Project –in –lieu of Thesis Report B. Project –in –lieu of Thesis Defense	Campus

A. Research

Built around a core of creative investigation, the MFA in Studio Art is grounded in exploration of research, concepts, critical thinking, and the contemporary discourse in art and design practices.

Preparation: A variety of resources promoting an environment conducive to challenging advanced research includes directed studies with graduate faculty, rigorous studio practice, dialogue with visiting scholars, artists and designers rotating seminars in current issues in student's area of concentration, interdisciplinary seminars, theory and contemporary art history, exhibition and

travel opportunities, professional practices, collaboration with students and faculty in other disciplines, working within the contemporary art and design context and a comprehensive teaching practicum.

B. Assessment Timeline

Program M.F.A. in Art

College of Fine Arts

Assessment	Assessment 1	Assessment 2	Assessment 3
SLOs			
Knowledge			
#1 Develop body of artwork or design that reflects conceptual cohesiveness, creativity/originality, and contribution to the field.	Project-in-lieu-of-Thesis Proposal	Project in lieu of Thesis	Project-in-lieu-of Thesis Report
#2 Describes and explains the relevance of the student's work to major cultural and/or aesthetic models.	Project-in-lieu-of-Thesis Proposal	Project in lieu of Thesis	Project-in-lieu-of Thesis Report
Skills			
#3 Solve creative problems within their field of art and design, including research and synthesis of technical, aesthetic, and conceptual knowledge.	Project-in-lieu-of-Thesis	Project-in-lieu-of Thesis Report	
#4 Execute technical, aesthetic, and conceptual decisions based on an understanding of art and design principles within a student's stated intentions.	Project-in-lieu-of-Thesis	Project-in-lieu-of Thesis Report	
Professional Behavior			
#5 Organize and communicate their ideas and work products at a professional level with their intended audience using visual, oral, and written skills.	Project-in-lieu-of-Thesis Report	Project-in-lieu-of Thesis Defense	

B. Assessment Cycle

MFA in Art, School of Art and Art History, College of Fine Arts

Data Collection:	Spring Semester
Analysis and Interpretation:	Following Fall Semester
Program Modifications:	Subsequent Spring Semester
Dissemination:	Following academic year

SLOs	Year	12-13	13-14	14-15	15-16	16-17	17-18
Knowledge							
#1		√	√	√	√	√	√
#2		√	√	√	√	√	√
Skills							
#3		√	√	√	√	√	√
#4		√	√	√	√	√	√
Professional Behavior							
#5		√	√	√	√	√	√

Note: Data collection for these assessments will begin in AY 12-13, we did not assess this data in prior years.

C. Measurement Tools

Please see appendix A, B, C for a comprehensive rubric use to measure the SLOs.

Both direct and indirect measures would be taken into account

Methods:

During the fall review and analysis cycle, a faculty committee will review the DIRECT and INDIRECT DATA, answering key questions such as:

What does the data show us about each individual SLO?

And

What changes do we want to make, based on these observations?

Should there be observations that lead the faculty to consider revisions, the faculty would have the options to

- *change the SLOs and ALC
- *change the data collected (assignments, etc.)
- *change the curriculum

DIRECT DATA: The MFA chair will complete (along with the committee) the rubrics for the Project-in-lieu-of-Thesis Proposal the semester prior to the defense during ART6971. The rubrics for Project-in-lieu-of-Thesis Project, and Project-in-lieu-of-Thesis Report & Defense based on the committee's findings at the conclusion of the MFA thesis defense. The chair will supply the school office with the rubrics. The school office will collect a copy of the Project-in-lieu-of-Thesis proposal, Project-in-lieu-of-Thesis images and Project-in-lieu-of-Thesis report. These data samples will be submitted online or in hard copy, as appropriate. Both will be de-coupled, meaning that no grades, no student identification, and no comments will be on the data (rubric or paper). In the fall assessment and analysis cycle, samples will be reviewed based on recommended sample sizes according to the number of students in the program.

INDIRECT DATA: The College of Fine Arts Dean's Office will collect institutional data for the program, including but not limited to statistical data such as enrollment, grade distribution, recruitment and retention patterns. An additional source of data, the biennial SERU data, will be collected from the University of Florida Office of Institutional Planning and Research in the Spring. During the spring semesters, the Dean's Office will collect the INDIRECT DATA for the ART6971 and ART6973 and the degree program.

The assigned committee made of faculty from the degree program would meet the fall semester of the review and analysis year to generate a report that would be submitted to the College office, along with recommendations for changes, if any.

With the concurrence of the administration, the changes would be made for the next academic year.

D. Assessment Oversight

Name	Department Affiliation	Email Address	Phone Number
Dr. Margaret S. Mertz	Associate Dean, College of Fine Arts	mmertz@arts.ufl.edu	(352) 273-1484
Prof. Richard Heipp	Director School of Art & Art History	heipp@ufl.edu	(352) 273-3021
Prof. Lauren Lake	Assistant Director School of Art & Art History	lglake@arts.ufl.edu	(352) 273-3032

Appendix A. Rubric – MFA Project-in-lieu-of-thesis Proposal (SLO 1,2)

Components	Exceptional (3)	Acceptable (2)	Unacceptable (1)	SCORE
Description of project	Exceeds proficiency in describing project's conceptual cohesiveness, creativity/originality, contribution to the field, and relevance to major cultural and/or aesthetic models in a clear, effective and logical manner, with specific and memorable word choice, sentence fluency, and correct conventions.	Proficient in describing project's conceptual cohesiveness, creativity/originality, contribution to the field, and relevance to major cultural and/or aesthetic models in a clear, effective and logical manner, with specific and memorable word choice, sentence fluency, and correct conventions.	Deficient in describing project's conceptual cohesiveness, creativity/originality, contribution to the field, and relevance to major cultural and/or aesthetic models in a clear, effective and logical manner, with specific and memorable word choice, sentence fluency, and correct conventions.	
Description of research method	Exemplary in describing research methods in a clear, effective and logical manner, with specific and memorable word choice, sentence fluency, and correct conventions.	Proficient in describing research methods in a clear, effective and logical manner, with specific and memorable word choice, sentence fluency, and correct conventions.	Fails to describe research methods in a clear, effective and logical manner, with specific and memorable word choice, sentence fluency, and correct conventions.	
Initial bibliography	Comprehensive list of source material	Acceptable list of source material	Substandard list of source of material	
Technical description	Exemplary in describing how work is made (process, duration, methodology, etc.) in a clear, effective and logical manner, with specific and memorable word choice, sentence fluency, and correct conventions.	Proficient in describing how work is made (process, duration, methodology, etc.) in a clear, effective and logical manner, with specific and memorable word choice, sentence fluency, and correct conventions.	Substandard in describing how work is made (process, duration, methodology, etc.) in a clear, effective and logical manner, with specific and memorable word choice, sentence fluency, and correct conventions.	
Description of conceptual motivation	Excellent in describing what concepts are driving artwork in a clear, effective and logical manner, with specific and memorable word choice, sentence fluency, and correct conventions.	Proficient in describing what concepts are driving artwork in a clear, effective and logical manner, with specific and memorable word choice, sentence fluency, and correct conventions.	Insufficient in describing what concepts are driving artwork in a clear, effective and logical manner, with specific and memorable word choice, sentence fluency, and correct conventions.	
Timeline for realization of project	Excellent in constructing a project timeline that is clear, effective and logical, with specific and memorable word choice, sentence fluency, and correct conventions.	Project timeline meets an acceptable level of clarity.	Project timeline does not meet an acceptable level of clarity.	

Appendix B. Rubric – MFA Project-in-lieu-of-thesis (SLO 1,2,3,4)

Components	Exceptional (3)	Acceptable (2)	Unacceptable (1)	SCORE
1. Develop a body of artwork or design that reflects conceptual cohesiveness, creativity/originality and contribution to the field.	Project presents an exceptional level of conceptual cohesiveness, creativity/originality, and contribution to the field.	Project presents a sufficient level of conceptual cohesiveness, creativity/originality, and contribution to the field.	Project presents an insufficient level of conceptual cohesiveness, creativity/originality, and contribution to the field.	
2. Describes and explains the relevance of the student's work to major cultural and/or aesthetic models.	Project excels in displaying a relevance to major cultural and/or aesthetic models.	Project meets minimum requirements in displaying a relevance to major cultural and/or aesthetic models.	Project is irrelevant to major cultural and/or aesthetic models.	
3. Solve creative problems within their field of art and design, including research and synthesis of technical, aesthetic, and conceptual knowledge.	Student is exemplary in solving creative problems within their field of art and design, including research and synthesis of technical, aesthetic, and conceptual knowledge.	Student is proficient in solving creative problems within their field of art and design, including research and synthesis of technical, aesthetic, and conceptual knowledge.	Student is unable to solve creative problems within their field of art and design, including research and synthesis of technical, aesthetic, and conceptual knowledge.	
4. Execute technical, aesthetic, and conceptual decisions based on an understanding of art and design principles within a student's stated intentions.	Student excels in executing technical, aesthetic, and conceptual decisions based on an understanding of art and design principles within a student's stated intentions.	Student meets minimum standards in executing technical, aesthetic, and conceptual decisions based on an understanding of art and design principles within a student's stated intentions.	Student is insufficient in meeting minimum standards in executing technical, aesthetic, and conceptual decisions based on an understanding of art and design principles within a student's stated intentions.	

Appendix C. Rubric – MFA Project in lieu of thesis Report & Defense (SLO 3, 4, 5)

Components	Exceptional (3)	Acceptable (2)	Unacceptable (1)	SCORE
1. Develop a body of artwork or design that reflects conceptual cohesiveness, creativity/originality and contribution to the field.	Written report and verbal responses to defense questions by committee members excels in describing the conceptual underpinnings, creativity/ originality and contributions to the field of study. The student excels in defending and elaborating upon statements from their report.	Written report and verbal responses to defense questions by committee members is adequate in describing the conceptual underpinnings, creativity/ originality and contributions to the field of study. The student adequately defends and elaborates upon statements from their report.	Written report and verbal responses to defense questions by committee members is inadequate in describing the conceptual underpinnings, creativity/ originality and contributions to the field of study. The student inadequately defends and elaborates upon statements from their report.	
2. Describes and explains the relevance of the student's work to major cultural and/or aesthetic models.	Written report and verbal responses to defense questions by committee members excels in situating their project in relation to major cultural and/or aesthetic models by presenting examples in the report and defense.	Written report and verbal responses to defense questions by committee members is sufficient in situating their project in relation to major cultural and/or aesthetic models by presenting examples in the report and defense.	Written report and verbal responses to defense questions by committee members is insufficient in situating their project in relation to major cultural and/or aesthetic models by presenting examples in the report and defense.	
3. Solve creative problems within their field of art and design, including research and synthesis of technical, aesthetic, and conceptual knowledge.	Written report and verbal responses to defense questions by committee members excels in demonstrating a strong understanding of how they solved creative problems, new insights to their work and working methods, and some historic knowledge of the uses and development of the medium chosen.	Written report and verbal responses to defense questions by committee members is sufficient in demonstrating an adequate understanding of how they solved creative problems, new insights to their work and working methods, and some historic knowledge of the uses and development of the medium chosen.	Written report and verbal responses to defense questions by committee members is insufficient in demonstrating an adequate understanding of how they solved creative problems, new insights to their work and working methods, and some historic knowledge of the uses and development of the medium chosen.	
4. Execute technical, aesthetic, and conceptual decisions based on an understanding of art and design principles within a student's stated intentions.	Written report and verbal responses to defense questions by committee members shows student mastery of the execution of technical, aesthetic, and conceptual decisions based on an understanding of art and design principles within the student's stated intentions.	Written report and verbal responses to defense questions by committee members shows student's sufficiency in the execution of technical, aesthetic, and conceptual decisions based on an understanding of art and design principles within the student's stated intentions.	Written report and verbal responses to defense questions by committee members shows student's sufficiency in the execution of technical, aesthetic, and conceptual decisions based on an understanding of art and design principles within the student's stated intentions.	
5. Organize and communicate their ideas and work products at a professional level with their intended audience using visual, oral, and written skills.	Student excels in ensuring written report and verbal responses to defense questions by committee members correspond, articulating and elaborating on concepts, and organizing visual materials with clarity.	Student is sufficient in ensuring written report and verbal responses to defense questions by committee members correspond, articulating and elaborating on concepts, and organizing visual materials with clarity.	Student is insufficient in ensuring written report and verbal responses to defense questions by committee members correspond, articulating and elaborating on concepts, and organizing visual materials with clarity.	

Figure 1. University of Florida Graduate/Professional Program Assessment Plan Review Rubric

Related resources are found at <http://www.ua.assessment.edu>

Program:

Year:

Component	Criterion	Rating			Comments
		Met	Partially Met	Not Met	
Mission Statement	Mission statement is articulated clearly.				
	The program mission clearly supports the College and University missions, and includes specific statements describing how it supports these missions.				
Student Learning Outcomes (SLOs) and Assessment Measures	SLOs are stated clearly.				
	SLOs focus on demonstration of student learning.				
	SLOs are measurable.				
	Measurements are appropriate for the SLO.				
Research	Research expectations for the program are clear, concise, and appropriate for the discipline.				
Assessment Map	The Assessment Map indicates the times in the program where the SLOs are assessed and measured.				
	The Assessment Map identifies the assessments used for each SLO.				
Assessment Cycle	The assessment cycle is clear.				
	All student learning outcomes are measured.				
	Data is collected at least once in the cycle.				
	The cycle includes a date or time period for data analysis and interpretation.				
	The cycle includes a date for planning improvement actions based on the data				

	analysis.				
	The cycle includes a date for dissemination of results to the appropriate stakeholders.				

University of Florida Graduate/Professional Program Assessment Plan Review Rubric, continued

Component	Criterion	Rating			Comments
		Met	Partially Met	Not Met	
Measurement Tools	Measurement tools are described clearly and concisely.				
	Measurements are appropriate for the SLOs.				
	Methods and procedures reflect an appropriate balance of direct and indirect methods.				
	The report presents examples of at least one measurement tool.				
Assessment Oversight	Appropriate personnel (coordinator, committee, etc.) charged with assessment responsibilities are identified				