

Department of Art – Master of Education

Columbus State University

Comprehensive Program Review

2008-2009

THE PROGRAM'S DETAILED SELF-STUDY (numbered: 25 pages maximum)

The conclusions and recommendations cited in the executive summary should be the culmination of a comprehensive program review involving analyses and interpretations of a standard or common set of key indicators of a program's quality and productivity. A common self-study outline will be followed for all program reviews.

A judgment of the strength or weakness of the program should be made on each of the performance indicators for program quality and program productivity. The same scale described previously in reference to the overall summary conclusions about program quality and productivity should be used:

- Very Strong
- Above Average
- Satisfactory
- Below Average
- Very Weak

Self-study reports should be limited to 25 pages in length and should be written in a concise, factual, and straightforward style. Clear and summative statements of findings, followed by lists of supporting evidence, are preferred over embedding the same information in long paragraphs of text. Quantitative and qualitative assessments are expected.

The VPAA Office will generate common statistics and trend data related to several of the program indicators, and the sources for those data are referenced below in the self-study outline. This common data should be analyzed and interpreted in the self-study report.

In addition, data and evidence that are unique to the program under review should be collected, analyzed, and interpreted at the department level for many of the quality and productivity indicators. When such program-specific information is unavailable and cannot be collected by the department within the prescribed time period for the self-study, the self-study report should state that the data are unavailable to support that particular assessment and a process for their routine collection has been implemented for future reviews. **The assessment of performance indicators must be based on supporting documentation which must be referenced in the self-study report.**

The common outline to be followed and reflected in the self-study is presented below:

I. Brief Program Overview

The Master of Education in Art Education at Columbus State University was established in 1976. It prepares teachers of art education to become leaders in their careers and communities in their roles as teachers and advocates for the visual arts. The department seeks to cultivate excellence in achievement of the following areas:

- Aesthetic inquiry
- Critical analysis
- Research in art education concepts
- Curriculum development in art education foundations
- Technical processes
- Teaching competencies
- Art history and analysis
- Creative development in the studio

All graduate students receive coursework and assessments consistent with national, state, and local standards. In addition, the M.Ed. program in art education is consistent with the College of Education mission statement, "to achieve excellence by guiding individuals as they become professionals." Faculty has examined NBPTS propositions and their relation to program outcomes and agree that a M.Ed. program outcomes mirror or embed NBPTS propositions.

The M.Ed. program in Art Education directly reflects the current mission and goals of Columbus State University. The faculty are recognized for excellence in teaching, research, and community engagement. They work with the M.Ed. students to develop the habits of work and habits of mind that will enable them to positively affect the educational and cultural growth of CSU's service area and the region.

II. Summary Findings of the Program's Overall Quality

Above Average

The Master of Education in Art Education is a young and evolving degree program at Columbus State University. It resides in the Department of Art, which enjoys the benefits of hard-working, highly qualified faculty and excellent state-of-the-art facilities. The program is small, but possesses growth momentum and the potential for significant community contributions.

Graduate students in the MEd program take courses in the Department of Art and in the College of Education. They work with qualified faculty who make themselves available for mentoring and advising. They do not yet have access to a Professor with a Ph.D. in Art Education, but we plan to correct that deficiency with a new hire which will be announced in the Fall of 2009. Studio and Art History components in the graduate curriculum are often appended to undergraduate sections. Though faculty have done an excellent job with these sections, it is difficult to create a true graduate curriculum when graduate sections are closely linked to undergraduate curriculum. Future growth should allow us to increase the number of "stand alone" graduate courses, thus further enhancing graduate curriculum offered in the Department of Art.

Our physical facilities compare quite favorably to other institutions of our size. The Department of Art moved to newly renovated facilities in 2006. The Corn Center for the Visual Arts is an excellent purpose-built facility for studio art production. Carpenter's Hall and Yancey Center at One Arsenal Place provide lecture and seminar space to support coursework. We hope to continue to enhance our library holdings to keep pace with our enhanced facilities and the growth we anticipate.

Faculty in the Department of Art maintain excellent Research and Service accomplishments, which act as positive models for our students. We are making good progress in these areas, and we have gathered support for faculty research from our private fund raising activities.

The Department of Art has been hampered somewhat by faculty turnover in recent years. We have had some difficulty in retaining an Art Educator over the years. This difficulty has prevented us from developing the MEd appropriately, and has also created difficulties in data gathering. The addition of a second art education professor committed specifically to the MEd should allow us to find solutions to these problems.

In short, the MEd is ready to grow. The qualities of our faculty and the University's commitment to an additional hire are encouraging signs pointing to the development of a robust and productive program. The problems that currently exist can be easily corrected, and we look forward to increased enrollment and the faculty presence necessary to really make this program exciting.

II A. The Quality of Teaching Supporting the Program

Average

- **Explain how good teaching is assessed and rewarded.**

All faculty who join the Department of Art have already demonstrated excellence in teaching, scholarship, and leadership. Apart from their records of exhibitions, presentations, and publications new faculty enter the department with at least two years of teaching experience beyond graduate school. Senior faculty are available to mentor new faculty members in the development of courses and syllabi, classroom management and assessment of student performance. Additionally they are regularly reviewed by the chair and members of the department's Promotion and Tenure Committee.

All syllabi are maintained by the chair and student evaluations are reviewed by the chair as one component of faculty evaluation. In addition, faculty may provide evidence of excellence in teaching through other resources including student work, class assignments, and other projects.

- **Explain how good advising is assessed and rewarded**

In general students in the department are advised by faculty members with an expertise in their particular area of interest. M.Ed. students are advised by our sole Art Education faculty member, Claudia Williams, M.Ed., Ed.S., Coordinator of Art Education . Professor Williams is additionally responsible for teaching and supervising all B.S.Ed. students.

To be accepted into the MEd in Art Education, applicants must satisfy the general admission requirements of the College of Education, detailed on pages 128-129 of the University Catalog. In addition, the artistic background of applicants is assessed by evaluation of the candidate's portfolio by the Coordinator of Art Education and the Department Chair. Proficiencies that are assessed include the breadth and depth of the portfolio in the studio arts commonly available in the public schools. Candidates are advised of areas of studio work that will probably need to be taken prior to acceptance by studio faculty into graduate level studio course work. Such undergraduate studio course work does not satisfy program requirements for graduate level studio

course work. At each advising subsequent advising session students receive a degree progress report noting those classes already taken and those that remain.

Our faculty face challenges in providing effective advising to M.Ed. students because the students typically work during regular scheduled course times and there is no fixed course rotation and schedule that provides a clear path to graduation. Beyond recognition at the time of annual evaluation there is no particular reward for excellence in advising.

- **Describe the opportunities for interaction that occur between faculty and students outside the classroom**

Faculty in the Department of Art are very accessible to students. Faculty maintain at least five open office hours per week. These are times that students can expect to find their faculty available in their offices on a reliable schedule. Our faculty are also accommodating in scheduling meetings outside of these times.

- **Indicate availability of tutoring**

M.Ed. students typically work very directly with faculty members, consequently individual tutoring is not required.

- **Describe opportunities for internships, service-learning, practica, study abroad, and career planning and placement**

Students pursuing an M.Ed. in Art Education are currently teaching as a general rule and pursue the degree as a means of career advancement. Consequently their needs in the area of internships, practica, service-learning and career planning are minimal. Many students take advantage of study abroad opportunities including the department's regular embedded course offering in Kiryu, Japan and Professor Warren Church's study abroad opportunities in Peru.

- **Describe methods to be pursued for program improvement**

Both the Department of Art and our accrediting agency NASAD recognize a critical weakness in our program, the lack of a permanent faculty member with a Ph.D. in Art Education to provide leadership for the program and support for M.Ed. students. The Department of Art has been informed that funding for this additional faculty line will be forthcoming in the next academic year (2009-2010). Experience has demonstrated that a single faculty member cannot effectively mentor and supervise both our cohort of B.S.Ed. and M.Ed. students. With the formalization of the M.A.T. program in Art Education the time demands are expected to increase. Over the years the Department of Art has lost Ph.D.-level professors of Art Education because of issues involving workload and the requirement to teach and supervise students at the undergraduate and graduate level.

Our professor of Art Education, Claudia Williams, has nonetheless been a strong advocate for the program and done an excellent job of working with and accommodating the very practical needs of our M.Ed. students. Additionally the chair of the departmental Curriculum Committee, Dr. Claire McCoy, has presented the need for a clear pathway to graduation as a critical need for the M.Ed. students and identified that as a priority concern for that program once the additional hire in that area is made.

II B. The Quality of the Curriculum Supporting the Program

Satisfactory

- Describe the relationship between the program curriculum and its outcomes

The expected learning outcomes for M.Ed. students in Art Education are:

- Aesthetic inquiry
Critical analysis
- Research in art education concepts
- Curriculum development in art education foundations
- Technical processes
- Teaching competencies
- Art history and analysis
- Creative development in the studio

Proficiency in the studio arts, in Art Education theory and practice, and in education foundations is satisfied by satisfactory completion of required courses. These requirements are shown in the University Catalog as falling into three areas plus a graduate exhibition.

Area 1 Professional Core 7 Hrs
EDUF 6795 Collaboration for Sch/Stu Imp
EDUF 6115 Educational Psychology
EDUF 6116 Research Methods: Action Research
Area 2 Content Concentration 23 Hours
ARTE 6185 Concepts in Art Educ
ARTE 6187 Curriculum in Art Educ
ARTE 6999 Thesis / Exhibit Research
ARTH 5125 Research & Seminar in Art History
Select four: ARTE 6186, ARTH 6185 ARTS* 5236, 5245, 5247, 5256, 5265, 5278, 5285, 5288, 6236, 6246, 6256, 6265, 6277, 6285, 6286, 6288, 6698 * Instructor approval required for 5000 & 6000 studio art courses. Students not approved for graduate level studio work must take the necessary undergraduate prerequisites.
Area 3 Education Electives 6 Hours
Select 2: EDCI 6159 Integrating Multicultural Global Studies Throughout the Curriculum EDEC 6155 Early Childhood in Contemporary Society EDMG 6155 Psychology of Early Adolescent Learner EDUT 6206 Intro to Instr. Technology SPED 5205 Learning/ Behavioral Characteristics of Children w/ Disabilities, Gifts, and Talents.
Exit Requirements
ARTE 7000 Graduate Exhibition

The total program is 36 semester hours: twelve (12) semester hours of graduate work in the studio arts; three (3) graduate credits in Art History, eight (8) graduate credits in Art Education; and thirteen (13) graduate hours in education foundations and electives. Students proceed through this program with the guidance and advice of the Coordinator of Art Education.

According to College of Education policies, approval for awarding the MEd. Degree to a candidate is contingent upon successful completion of the approved program. Requirements are:

- A 3.0 GPA on all graduate work attempted;
- A maximum of two courses with grades of "C" or below;
- A minimum of 27 of the required hours completed in residence at Columbus State
- A maximum of nine (9) semester hours transferred in from other institutions or completed at Columbus State prior to admission to the program, with no course grades C or below;

The Art Department does not require a written exit examination for completion of the program. Candidates for the MEd in Art Education complete a Graduate Exhibition of their work. This exhibition includes evidence of the artistic skills of the candidate in the visual arts and may, on the recommendation of the Coordinator of Art Education, include evidence of the candidate's ability to guide elementary and/or secondary age students in developing creative ideas in the visual arts. This culminating exhibition serves two purposes. It allows the faculty of the Department of Art to see how effective their work has been in guiding students to excellence in their ability to produce artwork and to guide others in the production of artwork. In addition, it serves as a model for the development of assessment approaches in the public schools in which students must demonstrate their skills in the visual arts by producing artwork, rather than reliance on a standardized examination.

- **All degree requirements completed within seven (7) years of first enrollment.**

Typically our students complete the M.Ed. within seven years of initial enrollment. However finishing in a timely manner is a challenge for many of our students who express that they find it difficult to discern a clear roadmap to graduation given their professional and personal demands on time.

- **Indicate how technological skills are incorporated into the program of study**

Students in the MEd in Art Education program are expected to be proficient in the use of computers, specifically word processing, spread sheets, photo or image editing software, and finding, downloading and adapting imagery and content from the Internet. Students are advised of this in the initial interview and are assisted in finding mini-courses or programs at the University's Instructional Technology Center, if needed. There is no formal testing of skills in this area; lack of proficiency will be glaringly evident as students prepare assignments. If need be, students will be counseled to take care of deficiencies before proceeding in the program.

- **Indicate how the program is relevant to student needs**

The art education graduate program at Columbus State University is the only such program offered in the region. From Tallahassee to Tuscaloosa to Carrollton to Atlanta to Macon - there is not another graduate art education program offering an M.Ed. consequently it is critical for art educators seeking career advancement. This reflects a great regional need for the continued existence of both undergraduate and graduate programs in Art Education.

A recent graduate of the program explains the critical need for the program very clearly:

I was a non-traditional student, having earned my undergraduate degree in Art History at Emory in 1970. I became an art teacher as a second career after years of experience in commercial art and public relations. It was difficult to get my credentials to teach because the Art Education program at Albany State, in my hometown, closed down before I was able to finish all my classes. I completed my certification at Georgia Southwestern in Americus, 40 miles away. After seven years teaching at a high-risk elementary school, I applied to get my Master's at Valdosta, 60 miles away, and was told that the graduate program there had been suspended.

I finally found the program at Columbus State during a precarious time between coordinators, but was grateful to be accepted anywhere within a reasonable driving distance, (90 miles). Because my last child is still at home, my husband has a career as a high school math teacher, and my mother is becoming elderly, going any further away from my home was not an option. . . .

My point is that South Georgia needs more than just teacher certification in Art Education. **There need to be professionals with the credibility of** advanced training backed by research to tackle the larger needs of our education population, people who are also experienced in assessing the real needs of the area. Many of us with that experience are not able to leave this part of the state because we are entrenched with family obligations.

- **Describe how students are challenged to think across disciplines**

The same student, quoted above, provides a vivid example of how our students are challenged to think and work across disciplines:

I did my research at CSU on how children learn math concepts through first visceral, then visual and finally abstract manipulation. I also found research to support the necessity of one-on-one hands-on learning, and on the role of traditional crafts in the evolution of notational abstract math.

My experiences in the classroom and at a summer camp for abused and neglected children have convinced me that art classes, while an absolute

necessity in the school system, are not enough for a significant population in my area. . . .

I am currently working with the Dougherty County School System Extended Day Program, developing a crafts curriculum to teach to staff and other volunteers. The essence of my curriculum is small-group and individual attention, which I am free to develop with the enthusiastic support of staff who can otherwise occupy the other children. I am creating a learning culture of observing and waiting your turn, teaching 5 to 12-year-olds of all levels how to fold modular origami units to assemble into cubes (6 units) and stellated octahedrons (12 units). I have students prepared to assemble stellated icosahedrons, dodecagons (30 units each) and truncated icosahedrons (120) . . . I have permission to conduct a formal test of my curriculum in the Extended Day programs, so as my experimentation evolves into a clearer idea of what I want to do, I believe I will have the research on hand to support a grant.

- **Explain how diversity, multiculturalism, and international perspectives are included in the program**

Graduate students are asked to include in their course research how each of these important topics impact art education. Understanding the diversity and different cultures is imperative to understanding the individual, his or her place and how they see community. By studying the contributions of art, the meaning of life, as well as insightful ways to solve future problems may be evident.

- **Describe methods to be pursued for program improvement**

The first and most fundamental improvement in this area is the development of clear, measurable learning outcomes. We are capable of determining whether or not students have completed the program and therefore assume that they have achieved all of its goals. Absent these learning outcomes, and they may have existed in some inexplicit manner, it is difficult to determine how to make program improvements.

Once the program is re-established on this level, it will be possible to structure the courses and their frequency to create a program with a clear path to graduation and a more coherence. Our current Art Education Coordinator, Claudia Williams, has done a good job of maintaining the current program but has not been charged with making substantive changes to the graduate program. As an M.Ed. and Ed.S. this is not within the scope of her responsibilities. The addition of a new faculty member with a Ph.D. in Art Education will assist us in making these changes.

Common data source: None, this is program-specific.

II C. Selectivity, Academic Achievement, and Satisfaction of Students in the Program

Satisfactory

- **Describe the characteristics of students in the program (i.e., test scores, overall GPA, retention rates)**

Over the last three years the M.Ed. program in Art Education has enrolled an average of 8 students each year. While the three year average indicates 3 full-time and 5 part-time students, during the most recent periods the enrollment shows a distinct tilt toward part-time enrollment. During the 2006/7 and 2007-8 academic years no M.Ed. degrees were conferred.

The typical M.Ed. student enters with an average GRE score of 930.5 and maintains an average G.P.A. of 3.7

- **Describe student learning, satisfaction and evidence of success in meeting student needs and learning outcomes as reflected by major field assessment**

Currently there is no formal mechanism to measure student satisfaction, Student achievement of learning outcomes is measured in class where the three-year average G.P.A. is 3.7. Additionally M.Ed. students complete a Graduate Student Art Exhibition that is evaluated by the faculty. Students are evaluated for achievement in their primary area of focus, secondary area of focus, and on form/composition, content, technique, evidence of philosophy and direction, and overall impression. While these evaluations are relevant to exhibitions, the criteria do not reflect the learning outcomes of the program.

- **Describe methods to be pursued for program improvement.**

While one might debate the usefulness and importance of feedback regarding student satisfaction with a program of study; the necessity of obtaining assessment data reflecting success in achieving learning outcomes is a simple requirement from SACS and other accrediting organizations in the current environment.

Again, deficiencies in this area seem to be attributable to instability in the Art Education position and in the office of the departmental chair. Remediating these personnel problems should bring a marked improvement in this area provided those professors are aware of the need for an effective assessment program .

Common data source: [Facts & Figures, Quantitative Measures \(Data provided by VPAA Office\)](#)

II D. The Quality of Faculty Supporting the Program

Below Average

State your assessment of the strength of the evidence of program quality on this indicator.

- **Describe the adequacy of faculty and staff to support the program (locations of graduate training, post-graduate training, specializations, secondary fields)**

Though our faculty are strong, as shown elsewhere in this document, we do not have sufficient faculty support for the MEd degree. Prof. Claudia Williams provides most of the support for this degree, and her responsibilities regarding the BSEd make it difficult for her to enhance the MEd. Once we acquire an additional faculty member with a PhD in Art Education, or perhaps end up with two PhD qualified faculty, we should be in a very good position.

- **Describe the support provided for faculty development**

The Department of art has consistently made private funding available to faculty to support research and scholarly activity. Travel, exhibitions, conferences, material costs and other expenses are reimbursed through our Friends of Art fund. This year \$8,000 in F.O.A. money was made available to faculty. Additional funding is made available from the College of Arts and Letters. The Dean distributes this money after evaluating proposals from faculty.

- **Show faculty diversity and credentials**

Prof. Claudia Williams: 1977 University of Georgia Athens, GA MEd
Master of Education, Art Education

Prof. Orion Wertz: Master of Fine Arts, University of Illinois at Urbana-Champaign, Painting, received May 2001

Prof. Claire-Black McCoy: VIRGINIA COMMONWEALTH UNIVERSITY, Ph. D., 1998
MAJOR FIELD: French 19th century art and criticism
MINOR FIELD: Italian Renaissance

Prof. Michele McCrillis: 1985 The School of The Art Institute of Chicago: Masters of Arts
Degree in Art History, Theory and Criticism.

Prof. Michael McFalls: M.F.A. 2001 Sculpture: University of California at Davis, Davis, CA

- **Describe how part-time faculty are integrated into the program**

Part-time faculty are not involved in the MEd program.

- **Describe methods to be pursued for program improvement**

The University has committed to an additional faculty hire to support the MEd program. We plan to begin our search in the fall of 2009. We believe that this extra hire will consolidate our MEd and put the program on a path to excellence.

Common data source: None, this is program-specific.

II E. The Quality of Facilities and Equipment Supporting the Program

Very Strong

- **Describe the condition and adequacy of available space**

STUDIOS, LABS AND CLASSROOMS

The Corn Center for the Visual Arts

The Corn Center for the Visual Arts, which was completed in December 2006, contains over 30,000 square feet of purpose-built art and design studios including: Drawing Studio, Sculpture Studio and Resource Room, Printmaking Studio, Photography Studio, Painting Studio and Resource Room, Ceramics Studio and Resource Room, Metals Studio and Resource Room, 3 – D Design Studio, and Plaster Studio, plus two “smart” dedicated critique rooms.

Yancey Center/One Arsenal Place

The Yancey Center at One Arsenal Place is a nineteenth-century brick building located across the street from the Corn Center for the Visual Arts. Columbus State University owns the building but leases a significant portion of it to commercial concerns. The Art Department shares the second floor with the Department of Theatre; this floor contains Art Department faculty offices as well as the Art Education classroom and Seminar Rooms. The Two Dimensional Design Studio, Media Lab, and Resource Rooms for Art Education and Graphic Design are located on the ground floor of Yancey Center.

THE ART EDUCATION ROOM

The Art Education classroom is located on the second floor of Yancey Center One Arsenal Place, just across the hall from art faculty offices. It is a large space equipped with a sink.

Other than the older furnishings the equipment in this room is adequate including work tables, chairs, bookshelves and storage cabinets. Additionally, the room is completely wired for access to the internet, and provides access via two permanent computer work stations. This room has multiple uses and is therefore set up to accommodate studio projects, lectures, and research.

THE ART EDUCATION SEMINAR ROOM

The seminar room is located next door to the Art Education Classroom. Like all facilities located at Yancey Center One Arsenal Place, this room is newly built out and is furnished with newer tables and chairs. The future plan for this space is to be a multi-purpose room for seminars and research; it is located next door to the Art Education Resource Room which has a small library and other research materials. This room is a good size and configuration for the plans being considered.

THE ART EDUCATION RESOURCE ROOM

This room contains about 250 square feet of clean office-like space and is located across the hall from the Art Education classroom.

- **Describe the condition and adequacy of technology labs, equipment, and library resources**

Currently the buildings and spaces allotted for the Department of Art in the Corn Center for the Visual Arts, Yancey Center/One Arsenal Place, and Carpenter’s Hall generally exceed the size, scope, mission, goals and objectives of our departmental curriculum and programming. Ample space is available for all students and classes in the studios and classrooms. Areas such as painting, printmaking and sculpture often require more room for students to work effectively, and this space is available. Studios requiring the use and storage hazardous materials or specialized equipment are

well-equipped to handle related processes. This also encourages advanced students to work in those areas outside of scheduled class time.

An equally important resource for M.Ed. students is the collection of Schwob Library. Art and design materials account for 4% of the total circulating collection of CSU Libraries holdings. The art/design book collection numbers around 9700 titles, of which about 230 titles are in the Reference Collection, leaving almost 9500 titles in the Circulating Collection. The libraries maintain a large video/DVD collection comprised of about 1300 videos and DVDs. Because these items are shelved by accession number (rather than Library of Congress subject headings) it is difficult to know the total number of art/design titles in the collection; an educated guess would be between 50 and 100. There are also a few manuscript/special collections in the CSU Archives which are related to art and design.

- **Provide other indicators of adequacy of campus infrastructure to support the program**

In addition to the labs available in the Department of Art and the library resources, students have the WebCT platform available to them provided by CINS and supported by Instructional Support Services. This platform, known at Cougarview at Columbus State University, is a standard instructional platform available in diverse educational settings.

- **Describe methods to be pursued for program improvement.**

Studio facilities in the Corn Center for the Visual Arts are purpose-built, new, and state-of-the-art and will serve to meet and probably exceed most if not all of faculty and student needs now and into the foreseeable future. However, establishment of an annual equipment budget will at some point be an important means of assisting faculty to address needs that may come up as the building and equipment ages and new or replacement equipment must be purchased.

Our recent accreditation visit by NASAD (Spring 2008) identified the library collections as being marginally adequate for graduate study and similar concerns have been raised by our art history faculty.

Common data source: None, this is program-specific.

II F. The Quality of Research and Scholarship Supporting the Program

Very Strong

- Explain how faculty involve students in research

This involvement is defined through course content, typically in outlining research assignments and defining models for students to follow.

- Describe how faculty research relates to the program mission

Faculty research keeps faculty engaged in their fields of interest, and that engagement enhances curriculum. Active research provides a model for students to follow. Additionally, active research practices and the support of such practices helps us to retain faculty.

- Describe mentoring and professional development opportunities for faculty

The Department of art has consistently made private funding available to faculty to support research and scholarly activity. Travel, exhibitions, conferences, material costs and other expenses are reimbursed through our Friends of Art fund. This year \$8,000 in F.O.A. money was made available to faculty. Additional funding is made available from the College of Arts and Letters. The Dean distributes this money after evaluating proposals from faculty.

- List faculty publications, papers given, and public lectures
Professors Elizabeth McFalls and Orion Wertz exhibited as part of *Storytelling*, an exhibition staged in CSU's Ilges Gallery and curated by Gallery Director Hannah Israel. They delivered gallery talks at a *Friends of Art* opening. Both artists produce work in Corn Center for the Visual Arts, and their art practices serve as teaching models for their students.

Additional lectures given by Orion Wertz include:

Faculty Lecture Series: Orion Wertz, public lecture at Columbus State University, 2005
Drawing and My Practice, classroom lecture at Cornell University, 2005 _____ The Creative Act, panel discussion at Indiana University of Pennsylvania, 2005 _____ Terence LaNoue: Phenomena and Abstraction, gallery talk at public reception, Columbus State University, 2004

Professors Claire Black-McCoy and Barbara Johnston both presented papers at the South Eastern College Arts Conference in New Orleans. Their active research practices keep them current in their fields, and their presentations at SECAC move them towards their publication goals as well as promoting CSU as an institution of excellence.

Additional published papers by Dr. Claire Black McCoy include:

“Mirbeau, Michelangelo and the Making of Auguste Rodin” *Nineteenth-Century Art Worldwide*, Spring 2006 (peer review)

“Reclaiming the Maid of Orléans: Chapu’s *Joan of Arc in Dorémy*” *Those Who Do Also Teach*, exhibition catalog, Longwood Center for the Visual Arts, Fall 2005

“Stendhal’s Michelangelo” *Prisms* (Journal of the International Conference on Romanticism) 2004

(peer review)

Journal of the National Collegiate Honors Council

Short Piece: The use of technology in Honors Courses, 2003 (peer review)

“Edward Steichen’s *Rodin—Le Penseur: The Rhetoric of an Image*” *The Cantor Arts Center Journal* (formerly the *Stanford University Museum of Art Journal*) September 2002 (invited)

“Edward Steichen’s *Rodin—Le Penseur: The Rhetoric of an Image*” *CAA Abstracts 2000*

“Rodin and Michelangelo: Nature and Tradition” *Athanos XVI* (Florida State University), December 1998

Professor Michele McCrillis supports our graduate curriculum and has given numerous public lectures:

2007 *The Female Nude and the Avant-Garde: Subject of Change.* Women's History Month Lecture, The Columbus Museum, Columbus, Georgia.

2007 *The Passion of Christ in Art.* Four-part lecture series given at Trinity Episcopal Church, Columbus, Georgia.

2006 *Whistler versus Ruskin: A Very Modern Art Row.* Presentation for Columbus State University *Friends of Art*, the Joseph House Art Gallery, Columbus, Georgia.

2006 *ARTstor: It's Not Just for Art Faculty.* Columbus State University Library Tea-Time Talk for faculty and staff, Columbus, Georgia.

2006 *Getting Away From It All: Landscape Painting As Retreat From the City and Objectivity.* Lecture given at Spring Harbor, Columbus, Georgia.

2006 *The Oxford/Berkeley Program: Academic and Personal Rewards.* Faculty Brown Bag Lecture Series, Columbus State University, Columbus, Georgia.

2006 *The Nativity in Art.* Four-part lecture series given at Trinity Episcopal Church, Columbus, Georgia.

2006 *Andrew Wyeth: Memory and Magic.* Lecture given during CSU donor trip to the High Museum in Atlanta, Georgia.

2006 *What's Love Got To Do With It?: Images of "Romance" in Western Painting.* Presentation for Columbus State University *Friends of Art*, Columbus, Georgia. **2006**
Faith and Art. Lecture presented at Trinity Episcopal Church, Columbus, Georgia.

2005 *Magnificence and Squalor: John Singer Sargent's Venetian Painting.* Presentation for Columbus State University *Friends of Art*, the Joseph House Art Gallery, Columbus, Georgia.

2005 *The Passion of Christ in Art.* Series of five lectures given at Holy Family Church, Columbus, Georgia. **2005**
Edward Hopper's Cinematic Gaze. Presentation for Columbus State University *Friends of Art*, Columbus, Georgia. **2004**

Retreats from the City: Landscape Painting and the Impressionist Revolution. Lecture given for Auburn University's *Elderhostel* program, Callaway Gardens, Georgia.

2004 *Why Matta Matters: A Look at Chilean artist Roberto Matta.* Lecture given at The Columbus Museum Uptown, Columbus, Georgia.

2004 *More Than a Picturesque Landscape: How John Constable Stunned Nineteenth Century London with a Horse and Cart.* Presentation for Columbus State University *Friends of Art*, the Joseph House Art Gallery, Columbus, Georgia.

2004 *The Art of Film.* Workshop for the NAHS hosted at Columbus State University.

- 2004** *The Saints in Art.* Seven week series of public lectures given at Trinity Episcopal Church, Columbus, Georgia. **2003**
- A Stockbroker's Mid-Life Crisis?: Reconsidering the Gauguin Myth.* Presentation for Columbus State University *Friends of Art*, Columbus, Georgia. **2003**
- Rebels without a Cause?: Pop Culture and High Art in the 1950s.* Lecture given at The Columbus Museum Uptown. **2003**
- Getting Away from it all: Landscape painting as Retreat from the City and Objectivity.* Presentation for Columbus State University *Friends of Art*, Columbus, Georgia.
- 2003** *The Nativity: Representations of Mary and the Christ Child in Art.* Presentation given to The Tea Olive Garden Club, Columbus, Georgia. **2003**
- Mum's the Word!: Representations of Mothers in Art.* Presentation for Columbus State University *Friends of Art*, Columbus, Georgia.

Professor Michael McFalls staged two solo exhibitions this semester. His exhibition at Interlochen Art Center in Michigan also involved two public lectures that he delivered. Interlochen is well known in the art community. His solo exhibition in Providence, Rhode Island also involved a public lecture. Professor McFalls exhibits mixed-media sculpture, and the production of some of these sculptures in Corn Center for the Visual Arts has served as an excellent teaching model.

Additional lectures given by Professor McFalls include:

- 2007 Visiting Artist Lecture, Columbus State University, GA
- 2006 Visiting Artist Lecture, The University of Tennessee, Knoxville
- Visiting Artist Lecture, Dartmouth College
- 2005 Visiting Artist Gallery Talk, Valdosta State University
- 2003 "Sediment", gallery talk, Furman University
- "Familiar Surroundings", gallery talk, UMF Gallery
- 2003 "The Artifact in Art" Utica, NY
- "Art and the Landscape", Djerassi, Woodside CA
- "Art and the Landscape", University of Maine @ Farmington
- "Familiar Surroundings", Faculty Forum University of Maine @ Farmington
- 2002 "The Artifact in Art", University of Maine @ Farmington
- 2001 "The Contemporary Landscape", University of California Davis

- Describe methods to be pursued for program improvement.

An additional faculty hire is planned to support the MEd Degree. This individual will possess a Ph.D. and will be capable of generating a visionary plan for the future of this program.

Common data source: None, this is program-specific.

II G. The Quality of Service Supporting the Program

State your assessment of the strength of the evidence of program quality on this indicator.

- Describe projects completed and outcomes which contribute to the program, department, college, institution, community, and/or the region

Professor Claudia Williams has carried out the following community services:

Member of Rosehill Church of Christ, classroom teacher, Columbus, GA, 1972 – present
 Hosted the International Baccalaureate Student Art Exhibitions, the Columbus Museum, evaluated by Dr. Mary Ann Culotta, Fine Arts Director, Birmingham, AL, 2004, 2005, 2006
 Student art participation and awards in the Riverfest and Chair of the Salisbury Fair Art Exhibition; Arts in the Park: TAP, Rankin Arts Center, Columbus, GA, 1975 – 2006 Collaborated with an art student on the installation of a permanent tour at the Columbus Museum for the visually impaired, with assistance from local artists and the Birmingham Museum of Art, Birmingham, AL, 2003 9-11 Student Art Exhibition, Barbara Pound Gallery, Columbus Museum, and in Peachtree Mall, Columbus, GA, 2002 Chaperoned students throughout Italy: Milan, Verona, Venice, Bologna, Assisi, Florence, Rome, Naples, and Pompeii, 2000 Participated in fund-raises and art promotions for NOISOK, Drug Abuse; The American Heart Association; The American Cancer Association; The American Red Cross, Columbus Habitat for Humanity; St. Jude Cancer Association; 2005 High School Challenge; The Salvation Army; WRBL TV Speak Up for Young America; The American Lung Association of Columbus, Elizabeth Anne Shepherd Home; Columbus, GA; Buckle Up for Life Campaign; logo designs for Partners in Education; RICH'S/Macy's Department Store; Ray Underwood , Architect; Hughston Orthopedic Hospital, the Non-Commissioned Officer's Academy at Ft. Benning, GA; student art chosen to hang permanently at The Scottish Rite Children's Medical Center, Atlanta, GA; The Ronald McDonald House, Columbus, GA; the Columbus Blue Cross and Blue Shield, and the 2004 Columbus Steeplechase Student Art Exhibition first place winner hanging in Applebee's Restaurant, Columbus, GA, 1970-2006

Prof. Barbara Johnston has contributed constructively as a member of the departmental grant writing committee. Her diligence and research skills have been a great help. She has also begun a curatorial project- an exhibition of work utilizing the human figure in narratives, to be staged in Ilges Gallery in the Corn Center for the Visual Arts.

Prof. Claire Black McCoy has played a vital role in the Department of Art's vision, curricular development and accreditation process. The committees she has served on include the University CPR committee, the COAL Curriculum committee, the Departmental Curriculum Committee, and the Department's Art History search committee. Prof. McCoy is currently chairing our Endowed Chair search committee, undoubtedly the most complex of the five positions we have advertised this year. She has also completed much of the work for our CPR report on the MEd program in the Department of Art. The Departmental Curriculum Committee has done a great

deal of work on important curricular revisions, and Prof. McCoy has led us forward on all of these tasks.

Prof. Elizabeth McFalls has made significant service contributions during the stated evaluation period. She participated in Freshman orientation and registration. She has served on multiple departmental committees, as well as the COAL awards committee. Additionally, she has participated in community fundraisers through the donations of her artwork and other activities. When the Chair of the Department of Art left this summer, Elizabeth McFalls was one of the faculty who participated in strategic planning sessions to prepare for the Fall semester. She came to work during her vacation to help deal with this crisis. Additionally, she is to be commended for efficiently beginning her teaching and committee work in August of '09 in the absence of an appointed chair. Prof. McFalls successfully applied to bring Pepon Osorio to teach at CSU as the Amos Endowed Scholar for the spring of 2009. Many preparations were required for his unique and logistically unusual curriculum. Prof. McFalls carried out the bulk of these preparations.

Professor Michele McCrillis continues to coordinate all Friends of Art activity associated with the Department of Art. This coordination involves an endless series of tasks involving meetings, newsletters, correspondence and event planning. Her efforts result in the funding that propels the Department of Art forward, indeed it is FOA funding that powers much of our physical operations, as well as our faculty development funding and a significant portion of our exhibition and visiting artist funding. During the evaluation period she has served on both the Outreach and Scholarship committees. She has also served on search committees for our Endowed Chair, Photo and Art History positions. Beyond this committee work, she has seriously contributed to the facilitation of Pepon Osario's class (our visiting Amos scholar, whose course involved arduous and bizarre logistics), and to the building of International Learning Communities.

Prof. Michael McFalls has done indispensable work as chair of the budget committee and as an active participant in the curriculum committee. His clarification of the Departmental budget and his course rotation plans have been especially useful. He has served on the search committees for our Endowed Chair as well as our Ceramics position.

- Describe methods to be pursued for program improvement.

An additional faculty hire is planned to support the MEd Degree. This individual will possess a Ph.D. and will be capable of generating a visionary plan for the future of this program.

Common data source: None, this is program-specific.

II H. Program Honors & Awards

Very Weak

- **Identify the formal honors, awards, high rankings, citations of excellence, accreditations, positive external reviews, etc. that this degree program has received over the last seven years.**

Our accrediting agency, NASAD, singled out the M.Ed. program as an element that stood in the way to the Department of Art's final NASAD accreditation. We must opt for one of two remedies: eliminate the M.Ed. or add a Ph.D. in Art Education to our faculty. At present the university administration has offered the department a new line for Art Education with a faculty member to be hired in 2009-2010.

- **If program accreditation is available but has not been attained at CSU, explain why.**

See above

Common data source: None, this is program-specific.

II I. Exceptional Achievements & Honors of the Program's Students, Graduates, & Faculty

State your assessment of the strength of the evidence of program quality on this indicator.

Very Weak

- **Identify the exceptional achievements and honors received by the program's students, graduates, and faculty over the past five years which reflect on the quality of the program.**

There is no such data available for this program.

Common data source: None, this is program-specific.

II J. General Success of the Program's Graduates

Unknown/Very Weak

- **Report the results of the department's assessments of the general success of the program's graduates such as licensure or certification rates, job offers, job placement statistics, average salaries, subsequent career advancement, test scores, admissions to post-baccalaureate programs, etc.**

There is no data available in the Department of Art that relates specifically to career advancement for graduates of this program, but obtaining an M.Ed. is *a priori* evidence of career advancement. Better plans for data collection are needed.

Common data source: None, this is program-specific.

II K. Stakeholder Satisfaction with the Program

Very Weak

- **Report the results of surveys of students, alumni, employers, community partners, etc. concerning their satisfaction with the quality of the program and its learning experiences and any program improvements initiated as a function of such feedback over time.**

There is no such data available for this program.

- **Also comment on the effectiveness of the program's use of a community advisory board.**

There is no such advisory board for this program.

Common data source: None, this is program-specific.

II L. Program's Responsiveness to Change & Improvement

Very weak

- **Cite the most significant examples of improvements made in the program over the last seven years in response to changing conditions, new external requirements, and/or departmental assessment initiatives.**

The M.Ed. program in the Department of Art has benefitted immeasurably from the development and completion of state of the art facilities for studio practice. However, the program has faced significant challenges in terms of staffing with four department chairs and 3 Art Education Coordinators in the past five years.

- **Comment on how frequently the program's faculty is engaged in program assessment activities, comprehensive program evaluations, and fine tuning of the program and its requirements.**

The unacceptable level of staff turnover referenced above has had a negative impact on assessment, curriculum development, and program evaluation across the department and particularly in the area of the M.Ed. program. This report itself reveals the lack of activity in these critical areas.

Common data source: None, this is program-specific.

III. Summary Findings of the Program's Overall Productivity

Repeat the summary conclusion about the strength of the program's overall productivity as reported in the executive summary and cite any additional detailed analyses, interpretations, or rationale that support this summary judgment. This summary conclusion should be consistent with the pattern of strengths and weaknesses observed among the indicators of program productivity that follow.

Productivity is currently suppressed by the lack of a clear cycling plan, high faculty turnover, and less significantly by a lack of direction. That said, demand for this program remains constant and we have every indication that the program can grow if proper faculty support is available. Beyond the demand from those seeking degrees, there are numerous teachers in the region who want occasional access to graduate coursework simply for professional development. There is potential for higher productivity.

III A. Enrollment of Students in the Program

Satisfactory

- **Analyze and interpret the numbers of majors enrolled in the program and the enrollment trends of these majors for the past five years.**

Although the M.Ed. program in Art Education has showed an enrollment growth of 40% from Fall 2004 to Fall 2007, the enrollment figure for Fall 2008 is 4 students completely eliminating that growth.

- **For graduate programs, compare the strength of the numbers and enrollment trends for this program with the enrollments and trends of in other graduate programs at CSU.**

The M.Ed. in Art Education has the second lowest graduate enrollment at CSU and the enrollment trend has trended downward since academic year 2005/6.

- **Describe methods to be pursued for program improvement**

Although students value the availability of the program, current students have expressed reluctance to commit to the program because of the infrequency and/or irregularity of course offerings. As they explore the program before enrollment, prospective students find it difficult to determine a pathway to graduation. Offering summer courses on a predictable basis may be one way to alleviate this perceived deficiency. Additionally, with enrollment growth it may be possible to offer a schedule that caters to the full-time student.

Common data source: [Facts & Figures, Quantitative Measures \(Data provided by VPAA Office\)](#)

III B. Annual Degree Productivity of the Program

Below Average

- **Analyze and interpret the numbers of degrees granted annually (fiscal year) by this program and the trends of the program's degree productivity over the past five years.**

During the 2005/6 fiscal year 2 M.Ed. students received degrees. No degrees were awarded in fiscal years 2006/7 and 2007/8. The average is 1 degree per year. While this degree productivity appears low, it reflects the low average enrollment in the program and may also be attributable to the high percentage of part-time students in the program.

- **Compare the strength of the degree productivity of this program with the productivity of other programs at CSU.**

From the available data it is clear that the M.Ed. in Art Education is regularly among the bottom five programs at CSU for low degree productivity.

- **Describe methods to be pursued for program improvement.**

See methods for program improvement outlined in III.A.

Common data source: Facts & Figures, Quantitative Measures (Data provided by VPAA Office)

III C. Program Completion Efficiency & Graduation Rate

State your assessment of the strength of the evidence of program productivity on this indicator.

- **Analyze and interpret the program's graduation rate.**

The degree productivity for the graduate cohorts of Fall 2003 and Fall 2004 varied from 0% for the Fall 2003 cohort to 100% for the Fall 2004 cohort. This very wide swing is potentially attributable to the difficulty some students face in perceived course availability.

- **Compare the program's graduation rate with those of the other programs at CSU and offer possible explanations for this program's unusually high or low graduation rate if applicable. (Note: Graduation rates for undergraduate and graduate programs are calculated differently. Data and method of calculation will be provided by VPAA Office.)**

The wide swings in the M.Ed. in Art Education graduation rate distinguish it from the other M.Ed. programs. M.Ed. students in Art Education express a perceived difficulty in program planning and express that they find it difficult to anticipate the availability of courses. Additionally, there has been considerable instability in staffing for the current Art Education position that may have led to scheduling problems and student discouragement.

- **Describe methods to be pursued for program improvement.**

Develop a clear, flexible, and more coherent curriculum with course offerings in the evenings and summer to meet student demand. Develop a clear pathway to graduation that can be publicized to students.

Common data source: Facts & Figures, Quantitative Measures (Data provided by VPAA Office)

III D. Efficiency & Clarity of the Program's Course Requirements

Satisfactory

- **Analyze the published course requirements for program completion in terms of the simplicity and efficiency of the program's curricular design and the degree to which program requirements are communicated clearly and effectively.**

The program requirements listed in II.B are relatively straightforward as listed. Students take 13 hours of professional courses in the College of Education, four required classes in the Department of Art and 12 hours of elective courses in the Department of Art, the sole exit requirement is the Graduate Exhibition discussed in II.C. Inefficiencies in the program are largely due to problems in the frequency and sequencing of course offerings.

- **Comment on the ease with which majors understand and successfully navigate through the required curriculum for program completion.**

At present students enter the M.Ed. program at very diverse points of development. It must be noted that all 5000- and 6000-level studio courses require instructor approval for registration. Those students with insufficient experience for those courses must register for undergraduate prerequisites. Students are evaluated by the Art Education Coordinator and made aware of these deficiencies at the initial registration. Some students have been required to complete a Post-Baccalaureate program prior to entering the M.Ed. program. The adoption of the M.A.T. program should clarify this process.

- **Describe methods to be pursued for program improvement.**

Admission requirements for the M.Ed. in Art Education need to be clarified, potentially expanded, and more vigorously applied as we begin to offer the M.A.T. as an option.

Common data source: CSU Catalog

III E. Frequency and Sequencing of Course Offerings Required for Program Completion

Below Average

- **Analyze and interpret the scheduling and enrollment history of courses required for program completion, giving particular focus to the regularity, frequency, and sequencing of course offerings required for program completion.**

The frequency, sequencing, and scheduling of course offerings for students in the M.Ed. program testify to its overall position within the Department of Art. As one might anticipate the enrollment figures for those courses are quite low. The nature of graduate work and studio work in the fine arts necessitates low enrollments so the three year average enrollment of 2.8 or less in 5000- and 6000-level courses is not unexpected.

However, the numbers do not reveal the other issues affecting the program. Although the Art Education and Art History courses offered to M.Ed. students are typically restricted to graduate enrollment, studio courses are typically cross-listed classes that blend graduate and undergraduate students.

Additionally, the lack of fixed, clear course rotation in the past and the need to “piggy-back” the art studio courses make it difficult for M.Ed. students to plan their schedules and determine a clear path to graduation.

- **Describe methods to be pursued for program improvement.**

Once a permanent Ph.D. hire is made for the program, we may investigate the economic possibility of offering a summer program for M.Ed. students and the admission of a single cohort every two or three years instead of offering rolling admission. The use of an admission cohort, combined with enrollment growth, should facilitate the establishment of a clear rotation of courses.

Common data source: Facts & Figures, Quantitative Measures (Data provided by VPAA Office)

III F. Enrollment in the Program's Required Courses

State your assessment of the strength of the evidence of program productivity on this indicator.

- **Analyze and interpret the strength of the enrollments in the courses required for program completion.**

See comments in III.E.

- **Comment on differences between core and elective course enrollments as well as differences among courses required for optional tracks or concentrations. Identify any required courses that are dropped from the schedule of classes frequently due to low enrollment and which majors must complete through approved substitutions or directed studies.**

Not applicable to the M.Ed. program.

- **Describe methods to be pursued for program improvement.**

See methods for program improvement in III. E.

Common data source: [Facts & Figures, Quantitative Measures](#) (Data provided by VPAA Office)

III G. Diversity of the Program's Majors and Graduates

Satisfactory

- **Analyze and interpret the gender, ethnicity, nationality, and age of the majors and graduates in the program.**

Students enrolled in the M.Ed. program are typically 38, white, and female. The three year average reveals a typical enrollment of 6 students under 40 and 2 students between 40 and 60 years of age. Of that group 7 are white, 1 is black, and there is no representation of any other ethnic group. The typical breakdown by gender is 5 female students and 3 male students.

- **Comment on the program's success and distinctiveness in enrolling and graduating a diverse mix of students.**

At present there is no strategy to attract or enroll a diverse group of students within the Department of Art.

- **Describe methods to be pursued for program improvement.**

With the addition of another faculty member in the Art Education field, time and professional resources will be available to promote the program directly to interested art educators at events such as the Georgia Art Educators Association conference and to reach out to other groups through our M.A.T. program.

Common data source: [Facts & Figures, Quantitative Measures](#) (Data provided by VPAA Office)

III H. Cost-Effectiveness of Instructional Delivery in the Program's Home Department

Very Strong

- **Contrast the instructional cost-effectiveness of this program's home department with others at CSU.**

Our cost per credit hour for the department as a whole compare quite favorably with those of CSU, overall. Our average cost for the period from 2005-2008 was \$176/credit hour compared to \$181 for CSU as a whole

- **List the principal factors that cause this program's home department to appear to be unusually cost-effective (i.e., have a low ratio of instructional expenses per weighted credit hour of instruction) or to appear to be unusually costly (i.e., have a high cost per credit hour).**

Typically art departments are remarkably expensive undertakings but our efficiency is driven by the willingness of faculty to teach large sections of Art Appreciation, our offering in the core, our ability to piggyback sections of upper and lower division courses, and expanded offerings in art history which have typically higher enrollments than studio courses.

- **Comment on the degree to which this program contributes to or detracts from the cost-effectiveness of the department.**

The M.Ed. has an insignificant effect on the cost-effectiveness of the program in large part because the studio courses for the M.Ed. are typically piggybacked on to other upper-level sections of undergraduate courses.

- **Describe methods to be pursued for program improvement.**

Over time we would like to see the M.Ed. enrollment expand permitting us to offer courses that enroll graduate students exclusively.

Common data source: Facts & Figures, Quantitative Measures (Data provided by VPAA Office)

III I. Program's Responsiveness to State Needs and Employer Demand for Program Graduates

Satisfactory

- **Comment on the demand for graduates of this program, followed by an assessment of the program's success in responding productively to such need and demand.**

While the number of art educators serving schools in Georgia is greatly exceeded by those teaching in other fields of specialty, the M.Ed. program at Columbus State remains the only reasonable option for those currently teaching and desiring career advancement in the south Georgia region. With the development and promotion of the M.A.T. it will also be an important option for those interested in pursuing an career alternative – as it is for those enrolled on a post-bac basis now.

Currently the program is quite responsive to the practical needs of our students, scheduling courses to accommodate their working schedules and offering course substitutions when possible to help them pursue their individual objectives such as study abroad opportunities.

- **List the factors that limit the program's ability to be more productive and responsive to these needs and demands.**

As this report has reiterated, the chief issue limiting the growth and quality of the program is consistent staffing at the appropriate degree level.

- **Describe methods to be pursued for program improvement.**

With the hire of a second art education professional at the Ph.D. level, the program will be able to accomplish several goals that will bear directly on responding to need. We will be able to offer courses at the appropriate level on a consistent and more frequent basis. Additionally the program will benefit from having a graduate level faculty member focused on program quality and changing requirements and demand.

Common data source: None, this is program-specific.

III J. Position of the Program's Annual Degree Productivity among Comparable USG Programs

State your assessment of the strength of the evidence of program productivity on this indicator.

- **Identify the ranking of this program relative to comparable programs in the University System of Georgia (or region or nation) in terms of the number of degrees granted annually.**

Employing the 4-year average of graduate degrees granted annually, our program is in the middle of the pack. Albany State, Armstrong Atlantic, and Kennesaw State granted 0 graduate degrees over the four year period, North Georgia and West Georgia granted 5 and 4 graduate degrees respectively, Columbus State granted 1. However, both North Georgia and West Georgia have been offering an M.A.T. – a program that we will officially inaugurate here in Fall 2009.

- **Describe methods to be pursued for program improvement.**

Offering the M.A.T. should bring up our number of degrees granted annually by providing a clear and easily marketable path to graduation.

Common data source: Quantitative Measures (Data provided by VPAA Office)

III K. This Program's Contribution to Achieving CSU's Mission

State your assessment of the strength of the evidence of program productivity on this indicator.

Satisfactory

- **List the substantive contributions this program makes to the achievement of CSU's published statement of institutional mission.**

This program achieves excellence in the student experience and prepares individuals for a life of success, leadership, and responsibility through community awareness, engagement, and service to others.

- **Describe methods to be pursued for program improvement.**

See VI Summary Recommendation below.

Common data/info source: CSU's published mission statement; other information about contributions is program-specific.

IV. Conclusion about the Program's Viability at CSU

Repeat the conclusion about the program's viability at CSU as reported in the executive summary and cite any additional detailed analyses, interpretations, or rationale that support this summary judgment.

The program possesses significant growth potential. Excellent resources “surround” the program. Departmental instability and a faculty shortfall are holding it back. The complete lack of data regarding the program is one symptom of these problems.

V. Program Improvement Plan

Highlight the department's plans, priorities, and timetable for improving the program's quality and productivity if the program is judged to be viable.

After the addition of proper faculty support, the degree will benefit from the development of clear learning outcomes and the development of course rotation that will provide a clear path to graduation for students. Additionally, data gathering must be improved to facilitate assessment and strategic planning. Information on all stakeholders must be gathered on a regular basis.

VI. Summary Recommendation

Highlight the department's recommendations, rationale, plans, and timetable for expanding, maintaining, reducing, or consolidating/discontinuing the program.

The MEd program simply lacks faculty. All deficiencies and challenges listed in this report can be directly attributed to a faculty shortage. The Department of Art currently has one faculty member overseeing Art Education courses: Prof. Claudia Williams. Maintaining a BsEd and an MEd is simply too much for a single faculty member to accomplish. Additionally, we need to have a Ph.D. connected to this program.

Our plan is to begin searching for an additional professor with an appropriate Ph.D. in the Fall of 2009. We are currently searching for a permanent Endowed Chair, and filling this position will also contribute vision and leadership to the development of the MEd program.

NOTE: On August 13, 2009 in a meeting with Professor Gary Wortley, Dean, College of Arts, Dr. Inessa Levi, Provost and VPAA, and Dr. Joyce Hickson, Assistant Vice President for Academic Affairs, the following program improvement plan was endorsed:

1. A Ph.D in Art Education will be added
2. There will be observable learning objectives for the program
3. There will be a clear course rotation so that students can get a sequence of courses in a timely manner
4. The program will collect objective data to support the contentions in the self evaluation
5. A summer program for educators will be developed
6. Recruitment and retention initiatives will be pursued

