

**Concordia University, Nebraska**

**800 North Columbia Avenue  
Seward, Nebraska 68434**

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Head of Teacher Education:

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Folio review for:

Art - K-12

Program type: Initial Teaching Certification

Bachelor of Science in Education

NDE and NCATE accreditation - 2005

Initial Review

# **Concordia University, Nebraska – Art K-12**

## **Section 1 – Contextual Information**

### **Mission and Vision of the Institution**

Concordia University, owned and operated by the Lutheran Church—Missouri Synod, is a coeducational institution of higher learning committed to the Christian growth of its students.

**Concordia University, Nebraska is an excellent academic and Christ-centered community equipping men and women for lives of learning, service and leadership in the church and world.**

By 2015 Concordia University, Nebraska will grow and expand its influence to diverse populations by fostering collaboration and adapting to our changing environment while remaining faithful to our mission of excellent Christian education.

Degree programs in professional education and the liberal arts help Concordia accomplish its goals. In addition, Concordia's faculty, staff, and students are committed to excellence and integrity in performance both in the classroom and in scholarly activity and research, service to the church and community through a commitment to strong partnerships with shared objectives, and a spirit of community within the university family. These programs and activities set forth an explicit value system, which has as its core faith in Jesus Christ as the Son of God and only Savior of the world. Therefore, this value system adheres to the Holy Scriptures as the communicator of that faith and commits to the Lutheran Confessions as a true exposition of the Scriptures.

Concordia's programs promote intellectual, emotional, aesthetic, physical, and spiritual growth. They nurture religious commitment, enlarge social and cultural understanding, provide insights for Christian action in the world, and facilitate effective communication. The programs provide an opportunity for intelligently selecting vocations of service to God, church, and society. Also, they are designed to develop these professional competencies and communities required for responsible participation and leadership in a complex and diverse society.

### **Special Characteristics of the Institution**

Concordia University – Nebraska, one of 10 schools in the Concordia University System, is owned and operated by The Lutheran Church—Missouri Synod. The other nine universities and colleges are:

- 1) Concordia College – Selma, Alabama
- 2) Concordia University – Irvine, California
- 3) Concordia University-Chicago – River Forest, Illinois
- 4) Concordia University – Ann Arbor, Michigan
- 5) Concordia University – St. Paul, Minnesota
- 6) Concordia College – Bronxville, New York
- 7) Concordia University – Portland, Oregon
- 8) Concordia University-Texas – Austin, Texas
- 9) Concordia University- Wisconsin – Mequon, Wisconsin

The Lutheran Church—Missouri Synod operates two seminaries, one in Ft. Wayne, Indiana and the other in St. Louis, Missouri.

Concordia University founded in 1894 and originally called Concordia Seminary, prepared men as Lutheran day school teachers. This seminary opened with thirteen students, two professors, and one building. Today, the campus is situated on 120 acres with more than twenty academic and service buildings. Current offerings include liberal arts and pre-professional programs in addition to programs in education.

In 1905, Concordia added a two-year normal program to its offerings. Concordia first granted a Bachelor of Science degree for elementary teachers in 1939. The secondary education program was added in 1958 and the graduate program in 1966. Current undergraduate programs in teacher education are early childhood, special education, elementary, middle-level, and secondary education. Graduate-level programs include elementary and secondary school administration, literacy, early childhood education, ELL/ESL, and curriculum and instruction. An initial endorsement graduate level special education program was added in March 2012. All teacher education programs comply with State of Nebraska requirements and all graduates are eligible for state certification. Concordia University enrolls an increasing number of teacher education students seeking public school careers. Besides the Bachelor of Science in Education program other undergraduate programs offered include Bachelor of Arts, Bachelor of Science, Bachelor of Music, and Bachelor of Fine Arts degrees. Graduate programs include the Master of Education degree, Secondary Education Graduate Teacher Certification program, Master of Science in Family Life Ministries, Director of Christian Education Specialist Diploma program, Master of Parish Education degrees for church professionals, Master of Arts in Gerontology and Aging Studies, Master of Business Administration, Master of Arts in Human Services, Master of Public Health, and a Registered Nurse/Bachelor of Science in Nursing program, the last two of which were begun in 2012.

The legal name of the institution was Concordia Teachers College, until June 30, 1998, although the institution had used the name Concordia College since 1987 for all other purposes. On July 1, 1998, the legal name was changed to Concordia University to enhance the mission of the institution and to better prepare servant leaders for church and world.

From thirteen male students in 1894, Concordia grew to 249 students in 1953. In 1971-72, the full-time enrollment peaked at 1,715 undergraduate students and 400 graduate students enrolled in four summer sessions. In 1992, undergraduate enrollment was 876 students and approximately 150 students enrolled in three summer sessions. Concordia's total student enrollment number for 2011-12 is the largest in its 118 year history, marking the fifth year in a row Concordia has seen an increase. As of the official census date, a total of 2196 students were registered, an increase of 50 students over last year's number. The increase was notable at the Seward campus. The undergraduate total increased by 167 students, 1552 from last year's 1385. Included in that total are approximately 350 dual credit students taking college level courses at 13 different high schools across Nebraska and the United States. At the Fallbrook campus, home to Concordia's graduate programs, 644 students are seeking advanced degrees.

Concordia's primary function remains service to congregations and schools of the church. Concordia educates more men and women for careers in teacher education church work than any other college or university of The Lutheran Church—Missouri Synod. In 2010-2011 Concordia's graduates in Lutheran educational ministries were placed in 23 states and 22 Districts. Concordia-Nebraska was contacted to assist parishes/school associations in filling more than 378 different positions in educational ministries. With 31 of this year's candidates and 17 from previous years placed, 48 Lutheran teaching positions were filled. Nine additional called colloquy candidates make the total placed candidates number at 57.

That number represents 28.1% of all candidates placed in teaching positions from the Concordia University System's 10 colleges and universities.

Concordia University maintains consortium arrangements with other institutions to give Concordia students the opportunity to spend a semester in Costa Rica. Concordia University participates in a simultaneous enrollment program with the other institutions in the Concordia University System, giving students the opportunity to complete a semester on any of the other nine campuses.

Concordia is a residential college of nearly all full-time students, eighty percent (80%) of whom live in on-campus residence halls. Many Concordia students establish close relationships with each other which often last a lifetime. A variety of student activities and entertainment options provide students with opportunities for relaxation and personal growth outside the classroom. Seward, Nebraska, a town of over six thousand people, offers a safe, peaceful environment for students. Seward is 25 miles west of Lincoln, Nebraska.

## **Definition and Description of the Professional Education Unit**

### **Mission of Teacher Education**

Educated people in a democratic society promote a congenial community where its citizens put the common good above self-interest. Empowered by the Gospel, the church in mission strives to nurture its members through God's revelation. Education, one role of the church in mission, assists people in becoming less self-centered and more responsible to society's and the church's aims. Capable Christian teachers, qualified to meet the needs of children, youth, and adults, aid society and the church in achieving their goals.

The University accepts its mission in teacher education: The College of Education strives to prepare candidates who exemplify Christ-like leaders and who will serve as educators in Lutheran, parochial, private, and public school classrooms and parish education programs of our church and our world.

Concordia University demonstrates its acceptance of this mission by developing and maintaining quality undergraduate and graduate education programs. Current programs designed to train professional educators are:

- Early Childhood Education (initial at both the undergraduate and graduate level)
- Elementary Education (initial)
- Secondary Education (initial at both the undergraduate and graduate level)
- Special Education (initial at both the undergraduate and graduate level)
- Middle Level Education (initial)
- English Language Learners Endorsement (undergraduate and post-baccalaureate)
- Elementary School Administration (advanced)
- Secondary School Administration (advanced)
- Literacy Education – Reading Specialist (advanced)
- Curriculum and Instruction – Curriculum Supervisor (advanced)

## **Organization of Teacher Education – The Unit**

The College of Education, the professional education unit of the University, is primarily responsible for preparing teachers and other professional education personnel. The College of Education organizes, unifies, and coordinates all professional education programs. The College of Education is responsible for policy development, evaluation, and coordination with other units on the undergraduate level. When changes in programs and courses will have an impact on the College of Arts and Sciences their input is sought. The Undergraduate Council deals with issues that cut across departments and programs that affect both the College of Education and the College of Arts and Sciences. The Graduate Council develops policy, evaluates, and coordinates programs at the graduate level. The Dean of Education is the head of the College of Education – Undergraduate and Graduate Studies. The undergraduate faculty elects members and leadership of the Undergraduate Council and the Graduate Council.

Concordia offers undergraduate teacher education programs in elementary, secondary, early childhood, middle-level, and special education. Each program director is responsible to the Dean of the College of Education. The student teaching directors also coordinate and supervise the student teaching placements. The student teaching I director is responsible for the initial student teaching placement including overseeing supervision of student teacher candidates at this level. The student teaching II director is responsible for the second student teaching placement and overseeing supervision of all candidates at that level.

The Dean of Education supervises admission to teacher education. The Director of Field Experiences coordinates and supervises all pre-student teaching and capstone experiences. The Placement Office maintains credential files and directs candidate placement. The director in the placement office assists with placement in church-related ministries and positions within public schools. The Dean also serves as the certification officer with the assistance of his administrative assistant.

The Dean of Education administers graduate programs in elementary and secondary administration, curriculum and instruction/curriculum supervisor, literacy/reading specialist, special education/mild-moderate initial certification, secondary graduate teacher certification, and early childhood education. Graduate candidates include those in a graduate program, those who have an undergraduate degree and are adding a teaching endorsement, and those in diploma programs leading to ecclesiastical certification.

The College of Education first sought accreditation from NCATE in 1959. The Graduate Studies program first received accreditation in 1977.

## **Description of the Conceptual Framework**

Concordia University's Conceptual Framework was developed over two decades ago as a collaborative effort of faculty and P-12 practitioners. After the 2005 NDE/NCATE visits it was reviewed and revised into its current form. It continues today as the standard for our teacher education programs.

The Conceptual Framework has as its core the three themes of teacher education at Concordia University, Nebraska – Teaching – Leading – Learning. These three themes are expanded in the areas of knowledge, skills, and dispositions. The Conceptual Framework is aligned with InTASC standards.

The model describes teacher education as dynamic, individual, and corporate. Teacher-educators are continually analyzing and refining their own conceptual framework by engaging in meaningful interaction with other educators and in valid collaborative dialogue with learners.

## **The Concordia University, Nebraska Conceptual Framework**

### ***Teaching knowledge***

#### **T-K1: Student Development – InTASC 1 Learner Development**

The teacher education candidate understands how children learn and develop, and can provide learning opportunities that support a child's spiritual, intellectual, social, and personal development.

### ***Teaching skills***

#### **T-S1: Multiple Instructional Strategies – InTASC 8 Instructional Strategies**

The teacher education candidate understands and uses a variety of instructional strategies to encourage student development of critical thinking, problem-solving, and performance skills.

#### **T-S2: Planning – InTASC 7 Planning for Instruction**

The teacher education candidate plans instruction based upon knowledge of subject matter, students, the community, and curriculum goals.

#### **T-S3: Assessment – InTASC 6 Assessment**

The teacher education candidate understands and uses formal and informal assessment strategies to evaluate and ensure the continuous intellectual, social, and physical development of the learner.

#### **T-S4: Motivation and Management – InTASC 3 Learning Environments**

The teacher education candidate uses an understanding of individual and group motivation and behavior to create a learning environment that encourages positive social interaction, active engagement in learning, and self-motivation.

### ***Teaching dispositions***

#### **T-D1: Passion for Teaching**

The teacher education candidate can articulate reasons for wanting to become a teacher and demonstrates a passion for teaching and motivation to spread the Gospel and strengthen the child's value system as evidenced in preparation and performance during practicum and field experiences.

#### **T-D2: Personal Characteristics**

The teacher education candidate displays positive personal characteristics such as respect for others, dependability, punctuality, perseverance, appropriate sense of humor, social

awareness, organization, management of paperwork, personal appearance and hygiene, and energy and health.

### ***Leading knowledge***

#### **LD-K1: Content Pedagogy – InTASC 4 Content Knowledge**

The teacher education candidate understands the central concepts, tools of inquiry, and structures of the discipline he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.

### ***Leading skills***

#### **LD-S1: School and Community Involvement – InTASC 10 Collaboration**

The teacher education candidate fosters relationships with school colleagues, parents, and agencies in the Christian community as well as the larger community to support students' learning and well-being.

#### **LD-S2: Diverse Learners – InTASC 2 Learning Differences**

The teacher education candidate understands how students differ in their approaches to learning and creates instructional opportunities that are adapted to diverse learners.

#### **LD-S3: Communication and Technology – InTASC 5 Innovative Applications of Content**

The teacher education candidate uses knowledge of effective verbal, nonverbal, and media communication techniques to foster active inquiry, collaboration, and supportive interaction in the classroom.

### ***Leading dispositions***

#### **LD-D1: Character / Faith Development**

The teacher education candidate models a value system which emphasizes moral and ethical character; the Lutheran school teachers integrates faith and learning while modeling Christian mission and service according to the doctrines and teachings of the Lutheran Church – Missouri Synod.

### ***Learning knowledge***

#### **LR-K1: Depth of Knowledge in Endorsement Area – InTASC 4, Content Knowledge**

The teacher education candidate possesses a depth of subject/content knowledge for his/her endorsement as well as knowledge of teaching the faith for the LTD candidate.

## ***Learning skills***

### **LR-S1: Reflective Practice: Professional Growth – InTASC 9 Reflection and Continuous Growth**

The teacher education candidate is a reflective practitioner who continually evaluates the effects of his or her choices and actions on others (students, parents, and other professionals in the learning community) and who actively seeks out opportunities to grow professionally.

### ***Learning dispositions***

### **LR-D1: Lifelong Learning – InTASC 9 Reflection and Continuous Growth**

The teacher education candidate can articulate the value of lifelong learning and has developed a beginning professional development plan.

## **Programs of Study Offered**

### **Advanced - Graduate Level Programs:**

Principal – elementary and secondary (M.Ed. emphasis in educational administration)

Reading Specialist – (M.Ed. emphasis in Literacy – we offer this with and without an ELL supplemental endorsement)

Early Childhood Education – we offer an option of an initial endorsement as part of the advanced level program

Curriculum Supervisor – we won't have sufficient graduates in this program yet so we'll only provide information and very limited data to date

Special Education – an initial level mild/moderate endorsement was offered at the graduate level beginning in March 2012. They are currently taking their second class of a 10 class sequence.

### **Initial - Undergraduate Level Programs:**

(number of grads in last 3 years)

Art K-12 (10)

Basic Business (4)

Biology (7)

Chemistry (2)

Early Childhood (38)

Elementary Education (76)

English (16)

Geography (7)

Health (1)

Health and Physical Education K-12 (10)

History (20)

Instrumental Music (0)

Language Arts (6)



Mathematics (17)  
Middle Grades (31)  
Music K-12 (17)  
Natural Science (0)  
Physical Education (10)  
Physical Science (2)  
Physics (3)  
Religious Education (10)  
Social Science (15)  
Special Education - Mild/Moderate (19)  
Speech (0)  
Theater (6)  
Vocal Music (4)  
World Language (7)

**Supplemental Endorsements offered:**

Coaching  
ESL – undergraduate and beyond baccalaureate (24 UG)  
Information Technology (2)

## **Standards for Admission, Retention, and Exit from the Program**

### **Admission to the Program**

Admission to the teacher education program takes place after completion of the first three core courses in teacher education – Teaching as a Profession (Educ 101), Introduction to Education (Educ 201), and Educational Psychology (EDPS 210). The admissions process – called the Goldenrod Process because of the color of paper for the document – consists of candidate evaluations done by three professors on campus, interviews with the program director and the Dean, taking the PPST exam, receiving clearance from the Student Life Office concerning discipline action, and calculating of applicable GPAs for overall, program, and endorsements.

The candidate is fully admitted if all minimum standards have been met and all signatures are present on the form. The candidate is provisionally admitted if one or two areas are below the minimum. The candidate is denied admission if three or more areas are below the minimum. Candidates that are denied admission can reapply after the deficiencies are remedied. GPAs are reviewed each semester by the Dean's administrative assistant. A candidate must be fully admitted during the semester prior to student teaching.

### **Retention in the Program**

GPAs for candidates are reviewed after each semester. The candidate's status is adjusted if there are changes in the GPAs that would necessitate a new status in the program. Candidates are informed via campus mail for every change of status.

A second review is conducted prior to the student teaching semester. This consists of a meeting with the candidate's advisor and signature to continue, a meeting with the Director of Field Experiences to verify the 100 hours of pre-service field experience, a meeting with the Program Director to review the candidate's portfolio, and the signature of the Dean of Education to approve the candidate's readiness for the professional student teaching semester.

### **Exit from the Program**

Candidates must successfully complete their designated program and have an acceptable GPA for the entirety of their coursework (2.50 minimum cumulative GPA). They must also have an acceptable GPA for professional education courses (2.75), their specific program courses (2.75), and their subject or field endorsement courses (2.75 for middle level and secondary candidates). Candidates must successfully complete both of their student teaching placements and be recommended by their cooperating teacher and their university supervisor. Elementary candidates must take the PRAXIS II – EECIA. Passing the test with the state minimum is not a requirement for graduation.

### **The Art Department**

The art department has 5 full-time faculty members plus the director of the Center for Liturgical Arts. Two members have been at Concordia since the 90s and the other 3 joined the faculty since 2007. The Center for Liturgical Arts was originally funded by a donation/grant and has since grown and continues to provide religious art for churches and other organizations.

### **Brommer Art Center**

Named after Concordia's third president, Brommer provides work areas for painting, drawing, print-making, ceramics, and sculpture. The second floor houses state-of-the-art facilities for illustration and graphic design. Brommer had previously served as a dining hall, residence hall, and infirmary since it opened in 1927. There is a studio art area, 5 classrooms, and a computer lab/classroom.

One of the most notable artists/faculty members was Reinhold Marxhausen. Professor Marxhausen served at Concordia from 1951 through the mid-80s. His work includes the mosaics in the Nebraska Capital Building and an appearance on The Tonight Show.

There are currently six full-time and three adjunct faculty members in the Art department.

## **Section 2 – Alignment of NDE Rule 24 Standards and Assessments**

The Rule 24 Matrix is located as a link on the website.

## Section 3 – Key Assessments and Findings

### Major Transition Points and Key Assessments

<b>Admission to the Program – Assessment Point 1</b>		
<i>Type of Data</i>	<i>Source of Data/Assessment</i>	<i>Collection of Data</i>
GPA	Candidate / Registrar	Admission / Each Semester
Recommendations, Interview, Portfolio Review	Candidate Faculty References, Candidate, Program Director, Dean	Admission
Field Experience Evaluation	Cooperating Teacher	Required field experience
<b>Second Year Review – Assessment Point 2</b>		
<i>Type of Data</i>	<i>Source of Data</i>	<i>Collection of Data</i>
GPA	Candidate / Registrar	Each Semester
Candidate Coursework	Candidate	Professional Education Courses
Field Experience Evaluation	Cooperating Teacher	Required field experience
<b>Admission to Student Teaching – Assessment Point 3</b>		
<i>Type of Data</i>	<i>Source of Data</i>	<i>Collection of Data</i>
GPA	Candidate / Registrar	Each Semester
Candidate Coursework	Candidate	Professional Education Courses
Field Experience Evaluation	Director of Field Experiences	Required field experience
Capstone Experience	Candidate / Cooperating Teacher	Educ 461 or Educ 470
<b>Completion of the Program – Assessment Point 4</b>		
<i>Type of Data</i>	<i>Source of Data</i>	<i>Collection of Data</i>
GPA	Candidate / Registrar	Each Semester
Student Teaching I Evaluation	Cooperating Teacher / University Supervisor	Student Teaching I
Teacher Work Sample	Candidate / Program Director	Student Teaching I
Student Teaching II Evaluation	Cooperating Teacher / University Supervisor	Student Teaching II
GPA compared to Arts/Science	Candidate	Graduation
Exit Interview	Candidate / Program Director	Post-Student Teaching Seminar

### Key Program Assessment 1 – GPA (Cumulative, Professional, and Endorsement)

The college examines GPA – cumulative, professional, and endorsement - to determine overall academic excellence. The cumulative GPA includes all courses taken at Concordia. Professional GPA includes all education courses required of all candidates. Endorsement GPA includes all courses required for the individual endorsements a candidate is seeking. The first evaluation takes place at the point of application to the program after the teacher education candidate has completed EDUC 101 – Teaching as a Profession, EDUC 201 – Introduction to Education, and EDPS 210 – Educational Psychology. GPAs are evaluated after each semester following admission into the teacher education program. The minimum requirement is a 2.5 cumulative GPA and a 2.75 GPA for their professional and endorsement coursework.

SECONDARY CANDIDATES GPA at Admission to Teacher Education		Total Candidates Cumulative GPA	Total Candidates Professional GPA	Secondary – Average Subject Endorsement GPA - overall	Secondary – Average GPA at Admission by Content Area for the 3-year period
Fall 09	N=17	3.33	3.49	3.15	Art candidate GPA at Admission to the program 3.56 N=8
Spring 10	N=23	3.53	3.65	3.57	
Fall 10	N=16	3.59	3.67	3.44	
Spring 11	N=40	3.52	3.67	3.48	
Fall 11	N=10	3.42	3.61	3.29	
Spring 12	N=36	3.58	3.76	3.43	

The average GPA at Admission is given to indicate a comparison of content area candidates with overall candidates in the secondary program across the institution. Please note the limited number of candidates in some areas.

### Key Program Assessment 2 – Cumulative GPA compared to non-teacher education candidates

Concordia strives to recruit excellent students for all of our programs. In an analysis of those entering the art profession we have collected the following data over the past three years:

	2009-2010				2010-2011				2011-2012			
	Teacher Education Graduates		Arts and Sciences Graduates		Teacher Education Graduates		Arts and Sciences Graduates		Teacher Education Graduates		Arts and Sciences Graduates	
	n=	GPA	n=	GPA	n=	GPA	n=	GPA	n=	GPA	n=	GPA
Art	2	3.65			2	3.26			4	3.74	2	3.22

Data from the Arts and Sciences was limited to those graduating in Studio Art. Degrees are also available in Arts Administration and Art Therapy. The limited number of graduates does not allow any statistical comparison, but in the one year (2011-2012) when there were graduates in

both teacher education and arts and sciences those in teacher education had a higher cumulative GPA.

**Key Program Assessment 3 – Conceptual Framework Self-Evaluation (Pedagogical Knowledge, Skills, and Dispositions)** see p.6

Concordia University, Nebraska has a conceptual framework that outlines expectations of all candidates in the knowledge, skills, and dispositions required in the three areas of teaching, leading, and learning. Candidates complete the self-evaluation at admission to the program, at application for student teaching, prior to graduation, and during the first year of teaching. The first-year teacher's administrator also completes the evaluation of the teacher.

Conceptual Framework – Average Evaluation Scores – All Candidates							
1-5 scale	T-K1	T-S1	T-S2	T-S3	T-S4	T-D1	T-D2
09-10 Admission	3.84	3.59	3.57	3.37	3.63	4.45	4.63
At Student Teaching	3.90	3.90	3.72	3.60	3.89	4.45	4.52
Graduation	4.36	4.26	4.36	4.19	4.32	4.74	4.77
10-11 Admission	3.77	3.63	3.75	3.48	3.82	4.4	4.52
At Student Teaching	4.21	4.12	4.20	4.04	4.16	4.58	4.71
Graduation	4.49	4.49	4.64	4.38	4.49	4.93	4.87
11-12 Admission	3.88	3.77	3.80	3.60	3.94	4.51	4.61
At Student Teaching	4.03	3.99	3.94	3.99	4.14	4.61	4.56
Graduation	4.63	4.68	4.70	4.53	4.62	4.87	4.87
Conceptual Framework – Average Evaluation Scores – Art Education N=5							
11-12 Art Education Graduation	4.60	4.56	4.70	4.61	4.65	4.88	4.83

T-K1 Student Development

T-S1 Multiple Instructional Strategies

T-S2 Planning

T-S3 Assessment

T-S4 Motivation and Management

T-D1 Passion for Teaching

T-D2 Personal Characteristics

Data is obtained via self-evaluation and is also obtained over the candidate's program from faculty members, cooperating teachers, and university supervisors. The data has shown itself to be consistent over time. A further explanation of the use of Conceptual Framework data is in the Teacher Education Data (TED) narrative below.

Prior to the first self-evaluation candidates have had a course in learning theory and student development and have written a lesson plan. They have not yet taught in a classroom as part of a field experience. The scores above for admission are indicative of our expectations. The second self-evaluation is after their capstone experience and at student teaching. We expect that scores will rise since the candidates have now had at least one teaching experience of three days. The third self-evaluation is at graduation. Scores are higher since candidates have gained additional experience in the classroom and have increased their skill and confidence levels. Additional information on the knowledge, skills, and dispositions in areas of leading and learning is available in the TED attachment to this report.

#### **Key Program Assessment 4 – Capstone Project**

All candidates complete a capstone project during Educ 461 (elementary and ECE candidates) or Educ 470 (middle level and secondary candidates). The capstone is a 3-day teaching experience in their endorsement area. It includes planning, presentation, and reflection upon the lessons taught and under the guidance of our Literacy Director and the cooperating teacher. Candidates generally complete this requirement at least one semester before their student teaching experience. The scores below are based on a perfect score of 300.

Fall 2011 Capstone		averages	N=	range	average increase
overall average	pre	176.4	53	90-250	62.5
	post	238.9		170-300	
Spring 2012 Capstone		averages	N=	range	average increase
overall average	pre	188.6	49	110-260	74.1
	post	262.7		210-300	

There were no art students who completed this requirement during the 2011-2012 academic year. One candidate is taking the course in the fall of 2012. That candidate received a 220 on the pre-test. The post-test score will be available at the onsite visit.

Four documents are available in the attachments – Literacy Summary Data 1, 2, 3 and Literacy Summary Narrative 2011-2012. These documents include information on the skills and

attitudes of the candidates from pre- and post-assessment instruments. An analysis along with a section on conclusions and directions are part of the summary narrative.

### **Key Program Assessment 5 – Teacher Work Sample**

During a candidate's first student teaching placement he/she plans, presents, and reflects upon a unit taught during the placement. During student teacher orientation the expectations and rubric are shared with the candidate. The work sample must be successfully completed to pass student teaching one. Candidates must have a score of 20 or better to pass the project.

Students with less than 20 have to redo the project during Student Teaching II. Details of the scoring rubric are included as an exhibit (TWS Rubric 2006 Rev).

Fall 2011 25 candidates	not evident 0	novice 1	developing 2	basic 3	expanding 4	proficient 5
Final Score	20	21	22	23	24	25
Final Individual Results	1	4	0	4	0	16
Spring 2012 21 candidates	not evident 0	novice 1	developing 2	basic 3	expanding 4	proficient 5
Final Score	20	21	22	23	24	25
Final Individual Results	4	3	0	2	0	12

In the spring of 2012 a review was done of the Teacher Work Sample and revisions were made to the process. The purpose was to align this project with Understanding by Design (UbD) which is used in the literacy classes as part of the Capstone Project. Four documents are attached that outline the new process to be used in Fall 2012. The new process includes overarching planning and assessment expectations that are part of the UbD model. The teacher work sample was not disaggregated by subject endorsement. That will be done beginning Fall 2012.

### **Key Program Assessment 6 – Field Experience and Student Teaching Evaluation (Pedagogical Knowledge, Skills, and Dispositions, and P-12 Learning)**

Evaluation of the teacher education candidate is completed by the cooperating teacher during each of the field experience assignments and by the cooperating teacher and the university supervisor during student teaching experiences. The evaluations are aligned with the

Conceptual Framework. Detailed data charts for the evaluations are included as 006.03B3 TED Aggregate Field Experiences and Student Teaching Reports (2 separate reports). The following is a summary of the evaluations for field experience (FE) and student teaching (ST) for each of the assessment areas. The N indicates the number of candidate evaluations. Candidates are not evaluated on all of the performance assessment areas in their field experiences. (SECLuth are those in our secondary Lutheran education program. SECPublic are those in the secondary public education program.)

		TK1 student devlpmnt	TS1 instruct. strategy	TS2 planning	TS3 assess.	TS4 motivate mgmt.	TD1 passion to teach	TD2 personal character	
N=	SECLuth	103	76	98	75	99	103	99	
ave FE	SECLuth		4.53	4.9		4.92	4.81	4.89	
ave ST	SECLuth	4.58	4.54	4.67	4.57	4.64	4.89	4.81	
N=	SECPublic	39	23	35	22	35	41	35	
ave FE	SECPublic		4.77	4.9		4.91	4.73	4.79	
ave ST	SECPublic	4.66	4.6	4.83	4.79	4.68	4.84	4.91	

  

		LD-K1 content pedagogy	LD-S1 school commun.	LD-S2 diverse learners	LD-S3 comm. technol.	LD-D1 character faith dev.	LR-K1 depth of knowledge	LR-S1 reflective practice	LR-D1 lifelong learners
N=	SECLuth	103	75	75	98	76	76	103	75
ave FE	SECLuth				4.86	4.41	4.69	4.83	
ave ST	SECLuth	4.58	4.71	4.64	4.65	4.75	4.73	4.7	4.84
N=	SECPublic	39	22	22	35	23	23	41	22
ave FE	SECPublic				4.79	4.67	4.89	4.77	
ave ST	SECPublic	4.66	4.8	4.7	4.65	4.61	4.87	4.95	4.9

## Teacher Education Data – TED

The Teacher Education Data System (TED) was developed to provide a systematic way to collect data, but also a way to look at that data in multiple ways benefitting from the technology that is available. The questions asked and information requested in each evaluation is matched to one of the 15 teacher performance areas of the Conceptual Framework. When data is collected and entered into TED it is automatically linked to the appropriate teacher performance area giving the unit an immediate update on each candidate and the capability to get aggregated and disaggregated data for cohorts and programs.



Data included in the Teacher Education Data System (TED) has been collected for years but not in a systematic way. It has only been in the past 2-3 years that we have attempted to see if the data we are collecting in the form of individual evaluations can tell us anything useful regarding group characteristics.

At present, TED's most useful function is that it allows unit members to access information on individual candidates and to work with them on the qualitative basis of their individual evaluation report. In looking at an individual candidate record we can determine the relative strengths and areas for improvement for the candidate. We can focus on areas that are weaker and recommend courses of action that will strengthen the areas. We are also able to encourage a candidate to grow further in areas of strength.

At this time we are studying the aggregate data to see if it reveals any useful information. There are many reasons TED data may not always be useful in aggregate form. There may be an imbalance in the specificity or detail of the characteristics measured. Candidates remain in a cohort according to the semester of their starting into the program, but TED has no way of accounting for the variety of ways candidates can move through the program. Candidates may be freshmen, sophomores, or in some cases juniors when they enter the program.

Graphs are attached and are organized to show average evaluation scores of candidate groups. Candidates are grouped according to their Cohort Catalog Year, the year in which they began studies at Concordia. Most of these students are freshmen. A small percentage of the candidates are transfers. (See 006.02 TED Data Summary 201220) Graphs show average scores by term for each group and are cumulative over time. Graphs show an age progression from left to right (older candidates on the right). They also show cumulative progress for a given cohort when read from left to right (most recent on the right).

Further analysis is included in the attachment for TED Data Summary Reports.

## **Unique Program Assessments**

### **Foundations Portfolio Review**

#### **Who is required to participate in the Foundations Portfolio Review?**

All students majoring in one of the following art degrees:

Art Education K-12 Art field endorsement and

Bachelor of Fine Art in Education

Studio Art Bachelor of Art and bachelor of Fine Art in Studio

Graphic Design Bachelor of Art in Graphic Design/Illustration

Bachelor of Fine Art in Graphic Design/Illustration

Liturgical Art Bachelor of Art in Ecclesiastical art

Art Therapy Bachelor of Art in Art Therapy

All transfer students majoring in art are required to participate in this review.

Elementary education majors or other non-art majors with a concentration or minor in art are not required to submit.

### **What is the Foundations Portfolio Review?**

A formal presentation of art and a statement of degree intention by students who have completed their foundation course work.

Provides the student with an opportunity to critically reflect upon their first three semesters in art at Concordia

Serves to document student performance through a collection of his/her art

Underscores the significance of keeping visual records of personal artistic or design practice

Fosters a professional attitude by requiring students to present their work through written, verbal, and visual forms of communication

Encourages the formation of an artistic or design identity

### **Why does the department require a Foundation Portfolio Review?**

Provides an opportunity for the faculty to formally assess a collective population from the student body and enables the faculty to evaluate individual student performance in art.

Communicates to the student their potential for success in their intended area of study.

Is the formal application process to enter the Bachelor of Fine Art degree. Please note: in order to be admitted to the BFA program in art education, studio art or graphic design, the student must complete the foundations sequence of the art curriculum, earn a minimum grade-point average of 2.67 in their art courses, and pass the review.

### **How do I complete the application process for the Foundation Portfolio Review?**

The following items must be included in the Foundations Portfolio PDF:

Statement of intent (see below for details).

15–20 images of artwork including a variety of media and solutions to assignments, which reflect your foundation course work.

3–4 examples of two-dimensional and three-dimensional design work

3–4 examples of drawing and figure drawing

3–4 examples of graphic design material

3–4 examples from any 200 or 300 level art courses, which reflect your personal strengths.

One to two writing examples such as art history papers, GS 101 essays, or journal responses.

Record of art activities such as exhibitions held, internships completed, galleries

visited, or public lectures attended.

**What happens if I do not pass the Foundation Portfolio a Review?**

Students not accepted into the BFA program can opt to do one of the following:

Meet with your advisor or Department Chair for specific feedback concerning your work.

Remain in the BA or BS program and graduate with one of these degrees.

Retake foundation courses to improve your skills.

Reapply in the next review offered the following year.

**Statement of Intent**

Complete a typed, 300-400 word statement, which summarizes your personal goals for study in the Department of Art, as well as, your long-term goals as an art educator, graphic designer, or studio artist.

Please follow the outline below:

**Opening Paragraph:**

Introduce yourself.

Indicate the degree you are intending to earn upon graduation. State, in a general sense, why you are applying to the program.

**Subsequent Paragraphs:**

Describe your background and experiences, which have served as a foundation for your undergraduate work at Concordia.

Explain how your interest in art developed from high school to college and how your interest has deepened since attending Concordia.

Identify strengths and weaknesses that you perceive in your own process and production of art as reflected in the portfolio. In addition, you may identify artists who influence your work, philosophical ideas to which you resonate, particular subject matter to which you respond, and any other pertinent working procedures and formal interests.

**Concluding Paragraph:**

State to the committee that you are a qualified and motivated art student.

Summarize briefly why you believe you possess the experience and skills to be admitted into the program.

**Methods of Art Education – ART 301**

- **Unit Plan, 190 points**

*You will design a Discipline Based unit plan using an art reproduction as a significant unifying theme. This unit will comprise of 5 components in the areas of art history, criticism, aesthetics, cross-curricular discipline, and*

*art making.* The unit plan will be submitted electronically in a PowerPoint format. PowerPoint does not have to be used during the practicum. (T1, T2, T3, LR2, LR4, LR5, LR6, LR8, LD2, LD3, LD5, LD8, LD9)

The following criteria are required:

### **Key Words (20 points)**

This vocabulary list highlights the key design concepts and other relevant words that students should know. Use these words in checking for understanding during and following each lesson.

- 10 art terms with definition (use elements and principles of design – PowerPoint on Blackboard)

### **Art History (20 points)**

Understanding the context and culture that influenced an artist's work is important for the teacher in setting the stage for Learning about the artwork. Learning about the artist is not intended as a direct content of Learning for the primary student, but rather provides brief biographical details to assist the teacher in helping to explain the nature and significance of the artwork and its creator. Use this section to help introduce the lesson/unit.

- Credit Line (selected work by artist)
  - Colored copy
  - Title
  - Artist's name
  - Media
  - Size
- Birthplace
- Education
- Art movement associated with
- Interesting fact(s) about artist

### **Criticism/Aesthetics (50 points)**

This section allows students to focus on both the narrative and formal design qualities of the artwork shown. Open-ended questions are directed to students to reinforce their critical thinking abilities. Consider these overriding questions for each image: What do we wonder? What do we know? The emphasis on the elements and principles of design

helps develop the language of art and will assist the students in understanding the decisions the artist made when planning the work. This relates directly to the art making experience. When your students develop an active vocabulary of design, they will begin to use their language constructively as they plan their own creations. Through discussion, try to reinforce the connection between design and the story students are telling in their own artwork.

- 5 open-ended questions about the subject matter
- 5 open-ended questions about the elements and principles used

### **Cross-Curricular Discipline (50 points)**

Integrating art with learning experiences in other subject areas helps students to understand more about significance of ideas explored in the artwork and can help make art learning more meaningful. Use cross-curricular discipline to extend activities and to explore related ideas, themes or content in other parts of your curriculum.

- Develop 5 related ideas to your area of concentration

### **Art Making (50 points)**

The art making experience is the culmination and synthesis of the ideas presented in the lesson/unit. It provides an opportunity for students to create art in a variety of media and to express themselves with their visual language, showing what they know about their world and about art.

- Preparation – materials needed
- Step-by-step directions
  - Project/activity should reflect artist's work presented in theme or technique
  - Discuss/remind students of artist and work
  - Practice/exploration of ideas and media
  - Display and discuss students work (critique)

### **■ Practicum, 25 points**

*You will present your lesson plan in class. The lesson must engage the students in a discussion of art history, criticism, aesthetics, cross-curricular, and art making lesson. (LD3, LD5, LD7, LD8, LD9, LD10, T1, T2, T4, T5, T8, T9, LR5, LR6, LR7, LR8)*

- **Portfolio, 25 points**

*The portfolio is required to be kept of all art making projects completed throughout the semester. This collection must be contained in an orderly system. A simple portfolio may be made from 2 18" x 24" pieces of poster board which have been taped and tied together.*

## **Secondary Methods of Art Education – Ed 377**

### **Secondary Art Unit Assignments**

#### **Presentations**

You should be prepared to present your unit ideas and visuals to the rest of the class on each of the first two assignment due dates.

#### **Part One**

- **Unit Overview**

A description of a unit for a high school or 8<sup>th</sup> grade art class, focusing on art production. Model this after the example in Chapter 3 of your Bates text, but with one exception:

- Include a context paragraph, a brief discussion of how this unit fits within the school year (set the stage by explaining what students will have studied and accomplished preceding the unit, and what follows this unit.

Though focused on art production the unit should have logical connections to images from art history and opportunities to use art criticism strategies and connect to aesthetic issues. Emphasize meaning making; go beyond mere exercises in the elements and principles (though these may be valuable process activities) to the idea that art is about expressing ideas and/or feelings visually, making meaning with these conceptual “tools.”

The unit should have at least three activities for the students. One may be an art appreciation type activity. At least one must be a process oriented art production activity that prepares students for a final product art activity. The final product activity should be the culminating activity for the unit.

- **Visual Resources for Teaching the Unit**

- Cultural exemplars: Image(s) of acclaimed artworks that clearly relate to the

unit goals and objectives, exemplify art concepts to be taught, and offer the opportunity to integrate art history, art criticism and aesthetics with art production in your unit. These should be in the form of color printouts, color copies or within a PowerPoint presentation of a size that clearly show the important details and concepts of the work.

- Detailed clear sketches of teaching visuals that you will create to illustrate important art concepts, processes, and/or final product options for the unit. (Review the info on visual planning in Chapter 3. You can use the worksheet at the back of the chapter).
- Example(s) you create of the process art activity(s) you plan to use (done in the same form and with the same materials you will have your students use).
- Example of the final product art activity for the unit (using the same form and materials as you plan to have your students use).

## Part 2

- **Revised version of your unit overview (Part 1A of this assignment) and original unit overview with instructor comments on it as well as the grading guide from Part 1.**

- **Individual Lesson Plan (minimum of 4)**

Model these after the example in Chapter 4 of your Bates text. You must include the following sections for each lesson: *Title, Goal(s), Behavioral Objectives, Concepts, Visuals, Supplies & Equipment, Teaching Procedure, Evaluation* (criteria for your student achievement, as well as what you will ask yourself to evaluate your own teaching). For your *Teaching Procedure* sections, avoid rambling: include all the essential teaching steps, but make each clearly worded, concise and to the point. Be organized with your thoughts. An outline format is suggested, but not required.

Criteria: Your series of lessons should:

- Be *centered on important art concepts and processes* with plans for teaching them creatively & effectively.
- Collectively include and cover all the Goals stated in your unit outline.
- Have Objectives that are *observable or behavioral* (things students will do).
- Lead to *meaningful art production*, but more importantly, *student understanding of the art concepts* you are trying to teach.
- *Have a strong relationship*, one lesson to another, creating a sequence that leads students to reach the goals you have set for the unit – divide learning into “chunks.”
- *Make connections* between the student’s world and the art world. Every effort should be made to try to find ways to make the unit’s lesson activities relevant for your students. Connect to their world and experiences. This is a big challenge!

- Be *clearly written*, communicating specifically how and what the teacher will teach, as well as what the student will learn and accomplish. PROOFREAD!
- Make effective *use of cultural exemplars* as examples of themes, concepts, processes and products. Though the focus is on Art Production, some substantive connections should be made to other art disciplines: Art History, Art Criticism, and/or Aesthetics.
- Have a procedures section for each lesson that is broken down into a *well-sequenced series of creative teaching and learning steps* that build on and complement each other. Motivations, Demonstrations, and use of Visuals are important for this section. Again, divide learning into “chunks.”
- *Promote high-level thinking and achievement in art* that is appropriate for the age group. Push students beyond stereotypical thinking. Creative ideas come from hard work. Strategies: Generating multiple ideas through *brainstorming*. Concepts: *fluency, flexibility, originality, and elaboration* (See Chapter 7 of your text).
- Lead students to *achievement of the objectives for the lesson*, and as a result, the goals for the unit. You should be able to *assess student learning* based on what they either create, say, or write.

- **Visual Resources for Teaching:** In a form ready to use for teaching. Process and/or product teaching visuals that either illustrate a major art concept you are teaching, provides visual instruction on steps to be taken to plan final product, or shows how to utilize important techniques.

All visuals that were completed for part one of this assignment. Revised or redone visuals should be accompanied by the original version. Use post-it notes to clearly label and clarify what has been done to improve.

- **Student Handout**  
Student handout that explains expectations for assignment and may also visually illustrate techniques.
- **Classroom Map/Illustration**  
Layout of how you would set up your art classroom for this unit. Label key locations and where visual resources and materials will be located and used. You may need to have different set-ups for different activities within the same unit. If so, indicate this somehow on your map/illustration.

### Part 3 – Grading Guides

- **Rubric for Assessment of one art activity**  
Create a *rubric* for the major final product assignment/activity in the unit. It needs to list the specific criteria (5 to 6) that will be used to evaluate student achievement for either a final product or series process assignments. It should describe at least 3



levels of achievement for each criterion (for example: excellent, acceptable and not yet acceptable).

- **Score-sheet for Assessment of one art activity**  
Create a score sheet for one of the process activities that are part of your unit. List the criteria on one side (axis) and the levels of points that can be checked or circled to give a score for each on the other axis.
- **Checklist for Assessment of art activity(s)**  
Create a checklist that can be used by the student and teacher to evaluate one or more aspects of the unit activities that are yes/no type requirements (e.g., “completed 3 thumbnail designs for composition”).
- **Presentation and Assembly of the Complete Revised Unit**  
All of the above should be handed in on the due date in a ½ inch or one inch three-ring binder. Parts One and Two should be revised with criticisms by the instructor addressed. Include the new revised versions followed by the original version with instructor comments on it and the first grading guide.

### **Student Art Exhibitions**

Concordia art students are expected to display their artwork both on and off campus. There are various alternative options for exhibit space other than the Marxhausen Gallery. For off-campus sites, students could approach the Seward Civic Center or one of the banks in town. On-campus sites include the Janzow Campus Center banquet hall and game room, the Black Box theatre in Heine Hall, and the student gallery located in Link Library. In order to exhibit your work on-campus, arrangements must be made with the appropriate building managers.

### **Annual Student Art Exhibition**

All BFA and BA majors in art education, graphic design, studio art, and K–12 art education, as well as, those students receiving art scholarships are required to submit art work to this student exhibition. First and second year students should enter 5 works in any media. Third and fourth year students should enter 7 works in any media. Art works are to have been produced since the student exhibition entries were due last year, and not previously entered in the last student show. No high school work may be submitted.

During the Student Art Exhibition, scholarship awards are presented to outstanding students whose work merits recognition. Of the many scholarships granted, two are of prime importance. The first is the *Brommer Award* which is given to a student who has demonstrated consistently high quality art work, is an academic leader among his/her peers, and exemplifies a character of Christian witness. The second scholarship is the *Lillich Award*, which is presented to an outstanding graphic design student who has excelled as a leader in his/her field.

## **2012 Senior Exit Portfolio Review**

### **Introduction**

The Senior Exit Portfolio Review is required of all BA, BFA, and K–12 Field Endorsement art majors within the programs of studio art, graphic design, art education, art therapy, and ecclesiastical arts. The review occurs during the end of the first semester of the student's senior year. The senior review is an opportunity for the art faculty to assess its senior class of art majors, as well as, to offer individual council, constructive criticism, and encouragement towards securing a vocation. Additionally, this review provides the student with the opportunity to present their ideas pertaining to their senior exhibition, the theme, media, and scope of their project.

### **Writing**

Be concise. Keep your writing simple, clear, and to-the-point. Describe each portion in as few words as possible. Read your statement out loud to avoid awkward word choices, to improve grammar, spelling, clarity, and interest. Consider hiring a professional proofreader who is familiar with artist's statements.

### **Requirements**

All art majors need to submit a digital PDF portfolio. Note that each discipline employs a specific set of professional tools for use in job applications. Please click on your major for detailed information regarding the program requirements.

### **Letter of introduction**

Include a brief paragraph reflecting on your development within the art program, highlighting significant learnings or extra-curricular experiences that contributed to who you are today as a fourth year art major. Outline your vocational goals, where you expect to relocate, and any firm leads or career opportunities you have made.

### **Education Philosophy**

#### **The Philosophy of Art Education**

Typically application forms ask for your educational background, college transcripts, and letters of recommendation, scores on the Praxis tests (national examinations for teachers), a résumé, and a philosophy statement. Among all these documents, the one affording the best opportunity to showcase yourself may be the philosophy statement. Even if one is not required in a written application, eventually you will be asked about your philosophical orientation. Make sure you have one that can be articulated in a short period of time or in the space of one or two paragraphs.

#### **Articulating A Philosophy of Art Education**

Articulating a philosophical orientation is more easily said than done. You might begin by reflecting on the educational experiences, influential people, and learnings that have most influenced you. You might ask yourself these questions:

- Who am I as an art educator and visual artist?
- When I reflect upon leadership and learning, what values do I hold important?

- How do I define myself as an art educator in terms of approaches in art and the classroom?
- What is my vision of art education?
- How does this vision serve individuals and society?
- How might my values, attitude, and vision be implemented?

By contemplating these questions, you can formulate a philosophical belief system to reflect your ideas, your intentions, the paths you are likely to take, and paths you are likely to avoid. You may define yourself as studio-centered, community-based, a proponent of DBAE, or holistic education. You may define art education through interdisciplinary connections, global perspectives, problem-solving experiences, or all of the above.

#### A Sample Philosophy Statement

*What are my beliefs about art education? What does art education do? What should it look like? In considering these questions, I am struck by the realization that art education has been primarily defined by conditions, needs, and values of twentieth-century society. Yet, on entering the teaching profession, we, the products of twentieth-century education, will be teaching children of the twenty-first century. What will these students need to develop into healthy adults who will give form to the future? They will need to be able to think, to solve problems, and to function in a technological age. They will exist on a planet that seems smaller than it appeared to the inhabitants of the last century. They should have knowledge of the peoples of this planet. As advances are made in the sciences and humanities, people are likely to explore connections among body, mind, and spirit. They will need experiences to develop these dimensions. They may also have more free time. They will want to find fulfilling ways to experience themselves as participants and observers in their world.*

*If a single subject in the educational curriculum can meet these needs, that subject is art. Through experiences in art, students do learn to think, to solve problems, and to give aesthetic form to their ideas. They develop an appreciation of themselves and an ability to communicate with others through the sharing of forms and ideas. They also develop knowledge and appreciation of others. Art as a noun is a universal human expression that binds all people together. Art as a verb is a process through which every person can express his or her unique make up of body, mind, and spirit. Art education provides experiences to help all students develop to their fullest potential as individuals who think, feel, know, appreciate, and creatively express themselves.*

*The art education programs of today and tomorrow would be designed to meet the needs of all students at every grade and developmental level. These programs should be delivered through organized, sequential units of study in which art production is primary. Production should be supported through the study of cultural exemplars, which integrate the making of art with criticism, aesthetics, and history. Goals, content, and experiential teaching strategies should promote understanding of art's impact on the cultures of this planet, on everyday experiences, and on the lives of each and every student in our classrooms. Art education is not a frill: It is a must.*

Reading this statement, a supervisor might infer that this applicant:

- Is interested in the quality of life now and in the future
- Is imaginative and able to speculate about what might be
- Cares about individuals and society
- Believes that art education can be of value to all people
- Sees art education as a necessary part of the curriculum
- Believes in sequential programs that include all four domains of art education in integrated units of study
- Advocates a studio-centered approach
- Embraces global perspectives
- Is enthusiastic about art education as a field and a profession
- Can express ideas in written language

### **Why A Philosophy of Art Education?**

The purpose of defining yourself to others is not to demonstrate that you have the right answers. It is to help them and you decide whether or not a fitting match can be made between you and the needs and values of a particular educational system. As you read the sample philosophy statement in the box, analyze its contents from the perspective of an art supervisor investigating teacher candidates.

#### Professional Résumé

##### Résumé

##### 1. Contact Information

Full name

Permanent address

Telephone/Mobile numbers

Email address

##### 2. Education

BFA Art Education, Concordia University, Seward, Nebraska, 2012

##### 3. Professional and Related Work Experience

2011, Student Teaching art education and religion, St Mark Lutheran High School, Houston, Texas

2010, Internship at Mt Olive Lutheran School, Teacher assistant grades 4–5, Des Moines, Iowa

2008 –Present, Baker’s Cafeteria, Des Moines, Iowa

##### 4. Grants/Fellowships/Awards/Honors

2011, *32ND Annual Drawing Exhibition*, First place, The Grey Galleries, Des Moines, Iowa

2008, *Governor’s Art Education Grant*, City Council of Des Moines, Iowa

##### 5. Exhibition Record: One Person and Group Exhibitions

2011, *32ND Annual Drawing Exhibition*, First place, The Grey Galleries, Des Moines, Iowa

2010, *Annual Student Art Exhibition*, Marxhausen Gallery of Art, Seward, Nebraska

##### 6. Professional Membership and Gallery Affiliation

2010 –Present, Nebraska Art Teachers Association

##### 7. Activities

##### 8. References

A list of three references that can be contacted to vouch on your behalf. These people should agree to give you a positive recommendation. Their contact information including full name and title, home and email address, and phone number should be included.

15–20 Images

12–15 images of personal artwork

3–5 images of student artwork from professional teaching experiences

#### Additional Documents

1. Letters of recommendation

2. Awards

3. Transcripts

4. Scores on Praxis tests

5. Units Representative of Teaching Experience

##### A. Elementary experience

1. “Telling Stories Through Pictures,” a narrative painting unit presented at the first grade level involving visual storytelling and showcasing the work of Jacob Lawrence

2. “Invented Insects,” an interdisciplinary art/science unit presented at the third grade level involving the design of imaginary insects, placed in cooperatively made murals

3. “My Family,” a sculpture unit presented at the fifth grade level involving assemblage constructions motivated by the works of Marisol Escobar

##### B. Middle school experience

1. “The Abstraction of Georgia O’Keeffe,” a two-dimensional design unit presented at the sixth grade level illustrating a strategy to teach abstraction

2. “Symbols, Meanings, and Mandalas,” an interdisciplinary art/math unit presented at the seventh grade level, involving an investigation of the circle as a mathematical construct and a shape used across cultures in mandala designs

3. “Transformation Masks,” a mask-making unit on the eighth grade level motivated by Northwest Coast tribal cultures’ transformation masks

### Honors Senior Thesis Exhibition

The Honors Senior Thesis Exhibition is required of all students seeking a Bachelor of Fine Arts degree in art education, studio art, and graphic design. Before registering for the course, each student must submit a brief typewritten proposal that includes his/her name, art program, intended advisor, and emphasis. The proposal should also include the intended composition of the show and the amount of space needed in the Marxhausen Gallery of Art. Due to limited availability of gallery space and open exhibition periods in the Marxhausen Gallery, the senior exhibition is hosted only as a group show and is scheduled for two weeks at the end of the spring semester.

Students will primarily work independently, scheduling a predetermined number of consistent meetings with their supervising instructor. This course is taken for 1-hour credit in conjunction with an advanced course in the student’s main emphasis and should be considered as a capstone experience. Please note that a minimum of fifty hours of work for each registered credit hour is expected. The art faculty reserves the right to select and retain one work from the

show for its collection of student art.

The senior exhibition will be evaluated by the supervising instructor in conjunction with the other members of the art faculty. Criteria for evaluation will include:

aesthetic quality of the artwork

originality of the work

thematic unity of the work

presentation and installation of the work

publication of the exhibition

work habits and professional attitude

## **Section 3 – Key Assessments and Findings**

### **Foundations Portfolio Review**

**1 inadequate**

**2 considerable improvement needed**

**3 satisfactory, improvement needed**

**4 acceptable, little improvement needed**

**5 excellent, no improvement needed**

#### **1 2 3 4 5 Presentation/ Communication Skills**

1 2 3 4 5 Eye contact

1 2 3 4 5 Clear pronunciation/ volume

1 2 3 4 5 Use of grammar

1 2 3 4 5 Confident delivery

#### **1 2 3 4 5 Professionalism**

1 2 3 4 5 Dressed appropriately

1 2 3 4 5 Responds to audience reactions

1 2 3 4 5 Body language and posture

#### **1 2 3 4 5 Portfolio Presentation**

1 2 3 4 5 Photographs are high quality

1 2 3 4 5 Layout is ordered

1 2 3 4 5 Labels/ spelling are correct

#### **1 2 3 4 5 Drawing**

1 2 3 4 5 Two Dimensional Design

1 2 3 4 5 Three Dimensional Design

1 2 3 4 5 Graphic Design

1 2 3 4 5 Craftsmanship

1 2 3 4 5 Composition

1 2 3 4 5 Conceptual Development

### **Findings**

Overall our sophomores excel in the following areas:

- Presentation/Communication Skills
- Professionalism
- Drawing
- Two Dimensional Design
- Graphic Design
- Craftsmanship
- Composition

The areas our sophomores need development are as follows:

- Portfolio Presentation
- Three Dimensional Design
- Conceptual Development

### **Senior Exit Portfolio Review**

**1 Inadequate**

**2 Considerable improvement needed**

**3 Satisfactory, improvement needed**

**4 Acceptable, little improvement needed**

**5 Excellent, no improvement needed**

#### **1 2 3 4 5 Presentation & Communication Skills**

1 2 3 4 5 Direct eye contact

1 2 3 4 5 Clear pronunciation and volume

1 2 3 4 5 Correct use of grammar

1 2 3 4 5 Confident delivery

#### **1 2 3 4 5 Professionalism**

1 2 3 4 5 Dressed appropriately

1 2 3 4 5 Responds to audience reactions

1 2 3 4 5 Assumes positive body language

#### **1 2 3 4 5 Portfolio Presentation**

1 2 3 4 5 Photographs are high quality

1 2 3 4 5 Layout is ordered

1 2 3 4 5 Labels and spelling are correct

### **1 2 3 4 5 Craftsmanship**

- 1 2 3 4 5 Unified method or approach
- 1 2 3 4 5 Layout is ordered
- 1 2 3 4 5 Labels and spelling are correct

### **1 2 3 4 5 Form**

- 1 2 3 4 5 2 or 3 dimensional composition
- 1 2 3 4 5 Synthesis of drawing, design & color
- 1 2 3 4 5 Sensitivity to aesthetics of material

### **1 2 3 4 5 Conceptual Development**

- 1 2 3 4 5 Clarity of conceptual development
- 1 2 3 4 5 Originality verses visual convention
- 1 2 3 4 5 Expansive development of visual idea
- 1 2 3 4 5 Relevance to history and culture

- No data this academic year as no art education majors were graduating

## **Section 4 – Program Improvement**

**The department learned the following from the Foundation Portfolio Review and the Senior Exit Portfolio Review and plan to make the following improvements:**

### **Foundation Portfolio Review**

- Portfolio Presentation – The department will continue to impress upon students the importance of taking time to spell check and adjust formatting so their portfolio is of the utmost professional quality. This will be enforced in ART 489 – Portfolio
- Three Dimensional Design – The department is in the process of searching for a professor to work in the area of three-dimensional concentrations. Instruction and assignments in the past were not at our standards. The department believes this was not the fault of the students as they perform above expectations in their two dimensional courses.
- Conceptual Development – This is to be expected at their level of development. To improve, the department has made ART 161 – Visual Studies a freshman level course that focuses on aesthetic and analytical and critical thinking skills.

### **Senior Exit Portfolio Review**

The following information was provided as feedback from our graduating seniors regarding their BFA Thesis Exhibition:

- Meet three times during second semester as a whole group with additional professors – This will be scheduled beginning next academic year.
- Assign a lead professor who works with all students, meets with the three critiques, and organizes the installation, but a secondary specialist for independent work – The department will offer four sections of ART 499 – Senior Thesis so students will have the input from all full time faculty and work independently with their advisor.



- Move senior thesis to the last two weeks of semester after student art exhibition – This has been scheduled accordingly on next year’s gallery calendar. This will not only meet the request of seniors, but also allow them additional time to work toward their exhibit.
- Consider the date for opening reception (avoid major holiday) – This has been scheduled accordingly on next year’s gallery calendar.
- Maybe senior BFAs do not need to enter work for the student art show – This is under consideration for next academic year.

## **Appendix A – Candidate Advising Information**

### **Department of Art Advising**

Art students are directly responsible for their educational decisions and course selections related to obtaining a degree in art. Full-time art faculty serve as advisors to help students in scheduling classes, making program selections, and tracking academic progress. Additionally, faculty advisors interpret pertinent academic policies, assist in registration procedures when necessary, help students with course selections to meet educational requirements and goals, and consult with students regarding portfolio reviews and acceptance into a BFA program. Students should visit with their advisors each semester to discuss and review their program plans. Before the meeting, students should review their degree evaluation and select courses for the next semester.

All art majors should select an academic advisor from the art faculty during his/her first year by completing a Change of Advisor form obtained from the Department Administrative Assistant located in Brommer 104. Transfer students will be assigned an advisor during registration.

Transfer students can designate only fifteen hours of transferred course work to any of the four art degree programs at Concordia. It may be necessary for a member of the art faculty to review a portfolio of student work in order to evaluate whether course credits qualify for transfer into our degree programs. Courses completed with a grade of D or lower will automatically be considered non-transferable toward fulfilling specific art course requirements for any art major or minor.

### **Suggested Schedule for First Year Art Students**

During the summer prior to August enrollment, incoming first year students are assigned advisors, who are not members of the art faculty, to help them plan their first semester course of study. As a result, students who are already interested in pursuing an art degree may require art course recommendations, which are more specific than the general first year advisors are able to provide.

During the first semester of their first year, students interested in becoming an art major must enroll in the following courses:

Art 103 (3) Drawing I

Art 145 (3) Digital Imaging

Art 203 (3) Two-Dimensional Design

Students entering the second semester of their first year should enroll in these courses:

Art 205 (3) Three-Dimensional Design

Art 213 (3) Drawing II

Art 161 Visual Studies (1 credit hour) may be taken in either semester during their first year.

During the second semester of their first year, students specifically interested in the graphic design program must enroll in Art 190-Introduction to Graphic Design. Each of these courses serve as key prerequisites for the majority of advanced courses offered by the Department of Art and must be taken early in a student's degree study in order to ensure enrollment.

### **Department of Art Degree Programs**

Concordia offers four areas of study leading to four areas of specialization: these are art education, ecclesiastical art, studio art, graphic design.

The art education program prepares students to teach art at the elementary and/or secondary levels and equips them to be leaders in the classroom, in the congregation and in the community. Concordia offers a B.S. and a B.F.A. in art education.

The art therapy program prepares students seeking to apply to graduate school in art therapy. This degree provides a quality foundation for students to use the creative process to help people of all ages improve their health and emotional well-being. Concordia offers a B.A. in art therapy.

The ecclesiastical art program provides training in artistic craft with a theological foundation. Coursework involves study in art and theology. The department offers a B.A. in ecclesiastical art.

The studio art program prepares students seeking to apply to graduate school in studio art. This degree also provides a quality foundation for students pursuing careers as fine artists or in related fields such as museum work or post-secondary teaching. Concordia offers a B.A. and a B.F.A. in studio art.

The graphic design program prepares students for a career or further study in the field of graphic design involving skills in conceptualization, visualization, communication, layout,

illustration, typography, and digital imaging. Concordia offers a B.A. and a B.F.A. in graphic design.

### **Foundation Requirements for the BA, BS, and BFA Degrees in Art**

All students completing one of the art majors listed above must complete the foundations sequence. In addition to studio courses, four courses in art history and theory are required for all art majors. To track your sequence of art courses, it will be helpful to check off completed courses in this handbook. These courses are:

#### **I. Required Foundation Studio Courses**

Art 103 (3) Drawing I

Art 145 (3) Digital Imaging

Art 203 (3) Two-Dimensional Design

Art 205 (3) Three-Dimensional Design

Art 213 (3) Drawing II

Art 214 (3) Drawing III

Art 215 (3) Drawing IV II. Required Foundation Art History and Theory

Art 161 (1) Visual Studies

Art 271 (3) Art History I

Art 272 (3) Art History II

Art 273 (3) Art History III

Total hours (31)

Please note:

Students majoring in graphic design will take an additional 2-hour course, Art 195 – History of Graphic Design. Students in the Bachelor of Fine Arts degrees in studio and art education are required to take 6 hours of art theory. This 2 hour course, Art 370 – Studies in Art is to be repeated three times for a total of 6 hours.

#### **Bachelor of Fine Arts in Art Education (75 hours)**

Art 190 (3) Introduction to Graphic Design

Art 223 (3) Watercolor

Art 235 (3) Basic Photography

Art 243 (3) Ceramics

Art 301 (2) Elementary Art Education

Art 315 (3) Printmaking

Art 325 (3) Painting

Art 345 (3) Sculpture

Educ 377 (2) Secondary Art Education

Art 425 (3) Collage/Mixed Media

Art 499 (1) Honors Study-Student Show

Art 489 (2) Portfolio

9 hours of advanced study in one studio area

Art electives bringing the total to 75 hours

Note: The BFA in art education also requires the professional education courses and K–12 student teaching prescriptions of the BS degree in art education.

Bachelor of Science in K–12 Art Education (54 hours)

Art 190 (3) Introduction to Graphic Design

Art 223 (3) Watercolor

Art 235 (3) Photography

Art 243 (3) Ceramics

Art 301 (2) Elementary Art Education

Art 315 (3) Printmaking

Art 325 (3) Painting

Art 345 (3) Sculpture

Art 425 (3) Collage/Mixed Media

Ed 377 (3) Secondary Art Education

Art 489 (2) Portfolio

Art electives (3 credits)

Note: K–12 endorsements require student teaching at both the elementary and secondary levels.

**Secondary Education** 2009-10

Name

Date

<b>Art Field K-12 (53)</b>		
Art-103	Drawing (3)	
Art-145	Digital Imaging (3)	
Art-161	Visual Studies (3)	
Art-190	Introduction to Graphic Design (3)	
Art-203	Two-Dimensional Design (3)	
Art-205	Three-Dimensional Design (3)	
Art-210	Intermediate Drawing (3)	

Art-223	Watercolor (3)	
Art-235	Basic Photography (3)	
Art-243	Ceramics (3)	
Art-271	Art History I (3)	
Art-272	Art History II (3)	
Art-273	Art History III (3)	
Art-301	Methods of Art Education (2)	
Art-315	Printmaking (3)	
Art-325	Painting (3)	
Art-345	Sculpture (3)	
3 hrs Art electives		
Educ-377	Secondary Methods in Art Education (2)	

## Appendix B – Program Completers

Program Completers / K-12 Art				
Academic Year	# of Program Completers			
	Baccalaureate	Post-Baccalaureate	Alternate Route	Masters
<b>2009-2010</b>	<b>2</b>			
<b>2010-2011</b>	<b>3</b>			
<b>2011-2012</b>	<b>5</b>			

## Appendix C – Table of Key Assessments

Assessment	Type or Form of Assessment	When the Assessment is Administered	Candidate Proficiencies					Attachments	
			Content Knowledge	Pedagogical and Professional			P-12 Learning	Assessments and Scoring Guides	Data Tables
				K *	S	D			
1 GPA Cumulative Professional Endorsement	Standard calculation	After each semester	X						005.11A
2 Comparative GPA	Standard calculation	At graduation	X						
3 Conceptual Framework Self-Evaluation	Summative Self-Evaluation	At each transition point		X	X	X			Rule 24 CF
4 Capstone Project	Planning, Teaching, Reflecting Assignment	Educ 461 or Educ 470 – one semester prior to ST		X	X	X	X		005.10A Educ 461 Capstone Contract, FAQ, syllabus, Educ 470

									syllabus
5 Teacher Work Sample	Planning, Teaching, Reflecting Assignment	During first student teaching placement		X	X	X	X		006.02 TWS Scoring Rubric
6 Field Experience and Student Teaching Evaluations	Formative and/or Summative Evaluation	During each field experience placement		X	X	X	X		