Hawaii Teacher Standards Board
Program Report for State Approved Teacher Education Programs

Visual Arts
July, 2013

COVER SHEET

1. Institution Name

University of Hawaii at Manoa

2. Date Submitted (MM, DD, YYYY)

January 27, 2013

3. Contact Information

Name: Betty Lou Williams
Phone: 956-4415
Email: bettylou@hawaii.edu

4. Name of program:

Post-baccalaureate Certificate in Secondary Education (PBCSE), Visual Arts, K-12

6. Hawai'i Teacher Standards Board License Field and Grade Level for which candidates are being prepared (see Appendix A)

License Field	Grade Level
Art	K-12

7. Program Level

o Undergraduate
X Post Baccalaureate
o Master's

8. Is this program offered at more than one site?

o Yes (If yes, site the names and addresses)
X No

Name of Site	Address
Not applicable	

9. National Accreditation

Accrediting Agency	Effective and Expiration Date of Current National Approval
NCATE	Spring 2007-Spring 2014

10. If your unit is not nationally accredited from whom are you seeking accreditation?

o NCATE accreditation

SECTION I

1. Description of the criteria for admission, retention, and exit from the program, including required GPAs and minimum grade requirements for the content courses accepted by the program.

Transition Point	Criteria/Requirements	Reviewer Comment (Reviewer Only)
Admission	The PBCSE is a post-baccalaureate Certificate program for the preparation of secondary school teachers. It is designed for students who have a BA or BS degree and wish to obtain initial basic teacher certification. To enroll in PBCSE, student must have completed an academic content major appropriate to their proposed teaching subject. Additional admission requirements include: • A minimum cumulative GPA of 2.75 for all post-secondary institutions attended • A minimum GPA of 2.75 in the content major • Graduation from an accredited and UHM-recognized four-year institution of higher learning • Qualifying scores on each of three Praxis I tests: reading, writing, mathematics • Minimum of 40 hours of current (within last 5 years) group leadership involvement with secondary-aged youth • Oral and non-verbal communicative competence through successful completion of a personal admissions interview • Additional content courses may be required; early advising is highly recommended	

Transition Point	Criteria/Requirements	Reviewer Comment (Reviewer Only)
Retention	To remain in the program: • Maintain 2.75 GPA or better • Passing grades (C or better) in all coursework and field work • Scores of Acceptable or Target on Professional Dispositions • Scores of Acceptable or Target on all program assessments • Successful completion of practicum in 7-12 classroom • Passing score on Praxis II content test before student teaching	
Exit	To complete in the program: • Maintain 2.75 GPA or better • Passing grades (C or better) in all coursework and field work • Scores of Acceptable or Target on Professional Dispositions • Scores of Acceptable or Target on all program assessments • Successful completion of the Teacher Work Sample • Successful completion of teaching residency (student teaching) in 7-12 classroom	

2. List the program of study that outlines the courses and experiences required for candidates to complete the program. The program of study must include course titles.

Course Title/Number	Description	Reviewer Comment (Reviewer Only)
EDEF 610 Foundations of Educational Theory (3 credits)	An in-depth review of social, philosophical, and historical views underlying various theories of education and their applications in teaching and learning.	
EDEP 631 Adolescence and Education (3)	Discussion-based course presenting an overview of educational psychology applied to teaching adolescents, including theory and research on human learning, adolescent development and its social context, and student assessment.	
ITE 401 Introduction to Teaching (3)	Knowledge base for professional educators; educational needs of adolescents in a unique multicultural environment; curriculum planning, implementation, and assessment; school organization; development of individual and program goals. A-F only.	

ITE 402B Teaching Practicum in Visual Arts (3)	Observation, analysis, participation and teaching in middle or high school. A seminar accompanies the field experience. Subject field: (B) art. Repeatable one time. CR/NC only. Pre: admission to COE Secondary Teacher Education Program and 401. Co-requisite: 404 or consent.	
ITE 404B Teaching in the Subject Field: Visual Arts (3)	Purposes, procedures, curricula, evaluation in secondary school subject field: (B) art. A-F only. Pre: 401 or consent. Co-requisite: 402.	
ITE 440 Curriculum Implications of Multicultural Education (3)	Examination of trends, issues, school practices, and program in multicultural education and its related area of study—bilingual-bicultural education.	
SPED 445 Educating Exceptional Students in Regular Classrooms, Secondary (3)	Teaching secondary students with disabilities and those who are gifted/talented. Meeting academic/social needs, classroom management, motivation, peer interaction. Collaboration between special and regular educators. Includes an emphasis on instruction in writing.	
ITE 405B Teaching Residency/Student Teaching in Visual Arts (9)	Full-time student teaching experience in school. Student teachers will receive training and evaluation for oral communication, organization, and planning skills. Subject field: (B) art. CR/NC only. Pre: successful completion of all required courses.	
ITE 406 Seminar in Teaching Residency (3)	Analysis and resolution of current ethical issues and practices in classrooms; teaching skills and strategies; curriculum planning, professional growth and development; and integration of teaching experiences with professional standards. Instruction in preparing an extensive written portfolio. A-F only. Pre: successful completion of all required courses or consent.	

3. Faculty Information

Directions: Complete the following information for each faculty member responsible for professional coursework, clinical supervision, or administration in this program.

Information	Description	Reviewer Comment (Reviewer Only)
Faculty Member Name	Betty Lou Williams	Only one faculty who is directly affiliated with program is listed. It is not clear if this faculty member teaches all courses and is also responsible for supervising student teaching. Provide faculty information for all other faculty who teach/supervise the Visual Arts
Highest Degree, Field, & University(1)	Ph.D., Art Education, Florida State University	
Faculty Rank (2)	Associate Professor	
Tenure Track, if applicable	**X Yes** o No	
Scholarship (3), Leadership in professional Associations, and Service (4): List up to 3 major contributions in the past 3 years (5) Teaching or other professional experience in P-12 schools(6)	1. Williams, BL. Accreditation in Higher Education for Secondary Level Teacher Training in Art Education. National Art Education Association (NAEA) National Convention, Baltimore, MD, 2010. 2. 2000-Present, Chair, Teacher Education Committee (TEC) on Fine Art/s Education, College of Education, University of Hawaii at Manoa, Honolulu, HI. 3. Fall 2011, Chair, Departmental Personnel Committee (DPC), Curriculum Studies, COE, University of Hawaii at Manoa. • Clinical Supervisor in Secondary Art Education COE, UHM 1997-present • K-12 Art at Florida State University 1990-1994Teaching Credential in Art K-14 California, and Illinois K-12	

(1) e.g., PhD in Curriculum & Instruction, University of Hawaii

(2) e.g., professor, associate professor, assistant professor, adjunct professor, instructor

(3) Scholarship is defined as systematic inquiry into the areas related to teaching, learning, and the education of teachers and other school personnel. Scholarship includes traditional research and publication as well as the rigorous and systematic study of pedagogy, and the application of current research findings in new settings. Scholarship further presupposes submission of one's work for professional review and evaluation.

(4) Service includes faculty contributions to college or university activities, schools, communities, and professional associations in ways that are consistent with the institution and unit's mission.

(5) e.g., officer of a state or national association , article published in a specific journal, and an evaluation of a local school program.

(6) Briefly describe the nature of recent experience in P-12 schools (e.g., clinical supervision, in-service training, teaching in a PDS) indicating the discipline and grade level of the assignment(s). List current P-12 licensure or certification(s) held, if any.

SECTION II - LIST OF ASSESSMENTS

In this section, list the 6-8 assessments that are being submitted as evidence for meeting program standards. All programs must provide a minimum of six assessments. For each assessment, indicate the type or form of the assessment, when it is administered in the program, and what standards are addressed.

Name of Assessment(1)	Type or Form of Assessment(2)	When the Assessment is Administered(3)	Hawaii Teacher Performance Standards Addressed(4)	Reviewer Comment (Reviewer Only)
1. Licensure assessment, or other content-based assessment (required)	Praxis II Content Test designated by HTSB	Before student teaching	5. Content	The program has documented a pass rate of at least 80%.
2. Assessment of content knowledge in license field (required)	Transcript Analysis	Admission	5. Content	
3. Assessment of candidate ability to plan instruction (required)	Unit and Lesson Plans	ITE 404B Teaching in the Subject Field: Visual Arts	1. Focus on Learner 3. Diversity 6. Designs Learning 7. Active Learning	
4. Assessment of student teaching (required)	Student Teaching Evaluation in Visual Arts	ITE 405B Teaching Residency (Student Teaching) in Visual Arts	1. Focus on Learner 2. Environment 3. Diversity 4. Communication 6. Design Learning 7. Active Learning 8. Assessment 9. Professionalism 10. Parent School Relationships	
5. Assessment of candidate effect on student learning (required)	Teacher Work Sample	ITE 405B Teaching Residency (Student Teaching) in Visual Arts	3. Diversity 4. Communication 6. Design Learning 7. Active Learning 8. Assessment 9. Professionalism	
6. Assessment on Candidate Dispositions (required)	Secondary Program Professional Dispositions	ITE 405B Teaching Residency (Student Teaching) in Visual Arts	3. Diversity 4. Communication 9. Professionalism	
7. Additional assessment that addresses content standards (optional)	Field Log in Visual Arts	ITE 402B Teaching Practicum in Visual Arts	2. Environment 4. Communication 9. Professionalism	
8. Additional assessment that addresses content standards (optional)	Developmental Stages Paper for Visual Arts	ITE 404B Teaching in the Subject Field: Visual Arts	1. Focus on Learner 3. Diversity	

(1) Identify assessment by title used in the program;

(2) Identify the type of assessment (e.g., essay, case study, project, comprehensive exam, reflection, state licensure test, portfolio).

(3) Indicate the point in the program when the assessment is administered (e.g., admission to the program, admission to student teaching/internship, required courses [specify course title and numbers], or completion of the program).

(4) List the standards that are addressed with this assessment.

2. Field and Clinical Experiences

Experience	Description (including # of hours/weeks)	Reviewer Comment (Reviewer Only)
ITE 402B Teaching Practicum in Visual Arts (3 credits)	Observation, analysis, participation and teaching in middle or high school. A seminar accompanies the field experience. Subject field: (B) art. Repeatable one time. CR/NC only. Pre: admission to COE Secondary Teacher Education Program and 401. Co-requisite: 404 or consent.	
ITE 405B Teaching Residency/Student Teaching in Visual Arts (9 credits)	Full-time student teaching experience in school. Student teachers will receive training and evaluation for oral communication, organization, and planning skills. Subject field: (B) art. CR/NC only. Pre: successful completion of all required courses.	

SECTION III-EVIDENCE FOR MEETING STANDARDS – Program's Evidence that Candidates Meet the Standards

Directions: The 6-8 key assessments listed in Section II must be documented and discussed in Section III. Taken as a whole, the assessments must demonstrate candidate mastery of the standards. The key assessments should be required of all candidates. Assessments and scoring guides and data charts should be aligned with the standards. This means that the concepts in the standards should be apparent in the assessments and in the scoring guides to the same depth, breadth, and specificity as in the standards.

For each assessment, the compiler should prepare one document that provides evidence on how the candidates will meet the standard. Include the following items:

CREATE ONE DOCUMENT FOR EACH ASSESSMENT:

(1) A two-page narrative that includes the following:

a. A brief description of the assessment and its use in the program (one sentence may be sufficient);

b. A description of how this assessment specifically aligns with the standards,

c. An interpretation of how data will provide evidence for meeting standards

(2) Documentation

d. Rich description of assessment, often the instructions given to candidates.

e. Assessment instrument and scoring guide (e.g., rubric)

f. Data charts that match the scoring guide

Attach one document with parts a- for each assessment.

1. **Content Standards; Evidence Using Assessments from Section II**

Standard	**Program's Evidence That Candidates Meet Standard. Summarize evidence from assessments that measure each standard.**	**Reviewer Comment**
Standard I: Focuses On The Learner **Standard Statement I:** The effective teacher consistently engages students in appropriate experiences that support their development as independent learners.	Assessments #3, 4, 8 Evidence: Visual arts candidates scored at the acceptable and target levels in lesson planning (Assessment 3), at the acceptable and target levels in student teaching (Assessment 4), and at the target level for their developmental stages paper in visual arts (Assessment 8). Taken together, the evidence from these assessments indicates that visual arts candidates have the necessary knowledge and skills to address the developmental needs of their students and are able to focus their planning and teaching on meeting their students' needs. Candidates demonstrated their ability to include a variety of explanations and multiple representations of concepts, including analogies, metaphors, experiments, demonstrations and illustrations to help students develop conceptual understanding. In addition, they demonstrated the ability to generate multiple paths to knowledge by encouraging students to see, question and interpret concepts from a variety of perspectives.	The Assessment 3 (lesson planning) and Assessment 4 (Evaluation of Student Teaching) rubric largely mirrors the language of the standard and not on descriptions of performance that would characterize knowledge and/or performance of the standards by means of the assessment tasks. The descriptors (i.e. consistent, adequate, inadequate) fall short of indicating specifically what the teacher candidate should know and be able to do to at an acceptable or target level. The evaluation instrument for assessment 4 is missing. Assessment 8 (Developmental Stages Paper) does not provide sufficient evidence for meeting this standard.
Standard II: Creates and Maintains A Safe and Positive Learning Environment **Standard Statement II:** The effective teacher consistently creates a safe and positive learning environment that encourages social interaction, civic responsibility, active engagement in learning and self-motivation.	Assessments #4, 7 Evidence: Visual arts candidates scored at the acceptable and target levels in student teaching (Assessment 4), and at the target level in their field logs for visual arts (Assessment 7). The evidence from these two assessments indicates that candidates are able to identify the essential components of creating a safe and positive learning environment through their observations of experienced teachers, and that they have the knowledge and skills to create safe and positive environments in their own classrooms. All candidates demonstrated proficiency in articulating how aspects of the classroom environment and teacher-student dynamics function holistically. Candidates have shown that they can dig beneath the surface to penetrate the appearance of topics that can easily go unnoticed as the result of superficial or passive observation. Candidates demonstrated the ability to put critical issues into practice, such as maintaining a safe and productive environment in the art room and how classroom productivity is directly tied to a focused and dynamic curriculum using a variety of instructional procedures.	The Assessment 4 (Evaluation of Student Teaching) rubric largely mirrors the language of the standard and not on descriptions of performance that would characterize knowledge and/or performance of the standards by means of the assessment tasks. The descriptors (i.e. consistent, adequate, inadequate) fall short of indicating specifically what the teacher candidate should know and be able to do to at an acceptable or target level. The evaluation instrument for assessment 4 is missing. The Assessment 7 (Field Log) does not provide sufficient evidence for meeting this standard. It provides evidence of what the classroom teacher being observed knows and is able to do but not the teacher candidate.

Standard III: Adapts to Learner Diversity **Standard Statement III:** The effective teacher consistently provides opportunities that are inclusive and adapted to diverse learners.	Assessments #3, 4, 5, 6, 8 Evidence: Visual arts candidates scored at the acceptable and target levels in lesson planning (Assessment 3), at the acceptable and target levels in student teaching (Assessment 4), at the acceptable and target levels in the teacher work sample/effect on student learning (Assessment 5), at the target level in professional dispositions (Assessment 6), and at the target level for their developmental stages paper in visual arts (Assessment 8). Learning to adapt to student diversity is a tremendously important goal of the PBCSE program, as evidenced by the number of assessments focused on this standard. Diversity is defined in many ways: ability, potential, special needs, ambition, age, stage, gender, race, ethnicity, culture and the rapidly changing times in which we live. One of the most important aspects of professional training for teachers is to teach them how to develop curriculum based on the identification, adaptation and individualization of students. Our program standards hold our teacher candidates accountable for developing proficiency in constructing, rendering and evaluating meaningful lesson plans that adhere to the Hawaii DOE standards for students, which parallel the national standards in art. Diversity is emphasized in the way in which our art teacher candidates construct units of instruction based on local, regional and national topics of interest as well as global subjects so that students can identify with that which is regionally familiar in tandem with an awareness of the world at large while furthering their artistic knowledge. In conjunction with these goals, methods of instructional delivery are expected to be aligned with the needs of the students, which vary from course to course, subject area, age level and the previous scope and sequence of instruction students have been exposed to in terms of chronology. Most students in Hawaii have a very unstructured education in art during their childhood until they take art as an elective in middle school and again in high school. This aspect makes diversity in terms of students' ability ranges enormous. As a result of this variable, our art teacher's are groomed to bring all students up to a productive level. By designing art curriculum, instruction and evaluation that is encompassing and progressive, our teacher candidates become prepared to teach a wide variety of media in art to all ages and stages of students.	The Assessment 3 (lesson planning) and Assessment 4 (Evaluation of Student Teaching) rubric largely mirrors the language of the standard and not on descriptions of performance that would characterize knowledge and/or performance of the standards by means of the assessment tasks. The descriptors (i.e. consistent, adequate, inadequate) fall short of indicating specifically what the teacher candidate should know and be able to do to at an acceptable or target level. The evaluation instrument for assessment 4 is missing. The Assessment 5 (Teacher Work Sample) performances of the rubric are not linked to the clearly defined Guidelines provided in the TWS. Assessment 6 (Professional Dispositions) provides strong evidence for meeting this standard. Assessment 8 (Developmental Stages Paper) does not provide sufficient evidence for meeting this standard.

Standard IV: Fosters Effective Communication in the Learning Environment **Standard Statement IV:** The effective teacher consistently enriches communication in the learning environment.	Assessments #4, 5, 6, 7 Evidence: Visual arts candidates scored at the acceptable and target levels in student teaching (Assessment 4), at the acceptable and target levels in the teacher work sample/effect on student learning (Assessment 5), at the target level in professional dispositions (Assessment 6), and at the target level in their field logs for visual arts (Assessment 7). Because artists are dominantly visual, individualized instruction and consultation in the form of written and verbal feedback is abundantly provided for our teacher candidates. By developing close working relationships, the methods teacher and field supervisor mentor our candidates to develop their communication skills, including writing, speaking, listening and reading. The role of the instructor is that of a coach to help individuals promote their strengths in terms of communication and to help them address and remedy their deficiencies. The mentor teacher is responsible for assisting this process by giving ongoing feedback about how well received and understood our candidates are in their shared classroom environment. In addition our candidates are expected to always be prepared, flexible and make adjustments on an ongoing basis. The Teacher Work Sample is a very structured assignment begun and completed during the final phase of the entire program. The UH seminar teacher and field supervisor spend an enormous amount of time conferencing with students one on one and through class discussion about their individual TWS projects and also proof reading their manuscripts week by week, providing written feedback while the project is a work in progress. The quality of writing and overall organization for this culminating project is on par with that of our graduate students writing a Plan B, which is equivalent to a thesis. The only difference is that in the TWS students do not write a literature review. Through the field logs, candidates are able to understand their placement settings in the public schools in terms of reading their environment and understanding the human dynamics that occur in that setting. As educators, we want to create the most dynamic learning environments we can within our limited means. If form follows function, then it can be said equally that function follows form. Student teachers are expected to provide ample resources such as books, posters, power-point information, art objects, and subject matter to render while maintaining a safe environment. Instructional resources reinforce effective communication and reinforce goals and objectives pertinent to the curriculum	Assessment 4 (Evaluation. Of Student Teaching) rubric largely mirrors the language of the standard and not on descriptions of performance that would characterize knowledge and/or performance of the standards by means of the assessment tasks. The descriptors (i.e. consistent, adequate, inadequate) fall short of indicating specifically what the teacher candidate should know and be able to do to at an acceptable or target level. The evaluation instrument for assessment 4 is missing. The Assessment 5 (Teacher Work Sample) performances of the rubric are not linked to the clearly defined Guidelines provided in the TWS. Assessment 6 (Professional Dispositions) provides strong evidence for meeting this standard. The Assessment 7 (Field Log) does not provide sufficient evidence for meeting this standard. It provides evidence of what the classroom teacher being observed knows and is able to do but not the teacher candidate.)

Standard V: Demonstrates Knowledge of Content **Standard Statement V:** The effective teacher consistently demonstrates competency in content area(s) to develop student knowledge and performance.	Assessments #1, 2 Evidence: Visual arts candidates performed strongly on the two assessments linked to content knowledge in the content field. With respect to Assessment 1 (Praxis II Content Test), visual arts candidates demonstrated a pass rate of 100% in 2009-10 and 80% in 2010-11 on test 133. With regard to category scores for test 133, in Category 1 Traditions in Art, Architecture, Design, and Making Artifacts, COE candidates scored above the national average by 4.16 points. In Category 2 Art Criticism and Aesthetics, COE candidates scored above the national average by 3.56 points. In Category 3 The Making of Art, COE candidates scored virtually the same as the national average. On test 134, visual arts candidates demonstrated a pass rate of 83.33% in 2011-12. In Category 1 Art Making, COE candidates scored slightly below the national average but above their Hawaii counterparts. In Category 2 Historical and Theoretical Foundations of Art, COE candidates also scored slightly lower than national and Hawaii candidates. In conclusion, UHM candidates scored similarly to students at the national and state levels. It's encouraging to know that we are producing well-prepared teachers who demonstrate mastery of subject knowledge in art traditions, art criticism and aesthetics, art making, and historical and theoretical foundations of art. With respect to transcript analysis (Assessment 2), all candidates had the BA in Art degree from the University of Hawaii at Manoa coming into the teacher education program. The breadth and depth of the candidates' coursework is impressive, and varies by candidate. The program of study for the BA in Art is under the jurisdiction of the Colleges of Arts and Science/College of Arts and Humanities. Candidates have preparation in Art Studio, Art History, and a range of concentration courses in ceramics, drawing, painting, electronic arts, fiber, glass, graphic design, photography, printmaking, and sculpture, depending on their area of emphasis and specialization. All candidates exceed the requirements for 30 semester hours of Art coursework with 20 hours of upper division work. Grade point averages in the content area range from 2.9 to 3.7, with a mean GPA of 3.3. The number of course credits in Art range from 39-75, with a mean of 57 credits.	The program has documented a pass rate of at least 80%. Grade point averages in the content area range from 2.9 to 3.7, with a mean GPA of 3.3. Assessment 1 and 2 provide evidence that candidates demonstrate knowledge of content.

Standard VI: Designs and Provides Meaningful Learning Experiences **Standard Statement VI:** The effective teacher consistently plans and implements, meaningful learning experiences for students.	Assessments #3, 4, 5 Evidence: Visual arts candidates scored at the acceptable and target levels in lesson planning (Assessment 3), at the acceptable and target levels in student teaching (Assessment 4), and at the acceptable and target levels in the teacher work sample/effect on student learning (Assessment 5). Our teacher candidates have high expectations for their students, which is encouraging. Our student teachers are expected to develop a series of lesson plans uniquely crafted by each individual in the PBCSE program. Although they are allowed to review commercial curricula and online resources, our teacher candidates are required to use a rigorous format for writing original lesson plans in art incorporating: vocabulary and terminology, elements and principles of art and design, aesthetics, art criticism, art history and visual culture, studio art making, and expressive outcomes. While very few ideas in art are actually new, there are always new ways of looking at time tested ideas and images while incorporating contemporary concerns and concepts. Our candidates prepare lesson plans well in advance of actually teaching the same material to allow time to incorporate written and verbal feedback from the methods instructor, field supervisor and mentor teacher. Student teachers also are expected to complete a self-reflection every time they teach in order to document what worked, what they would do differently next time, what additional information is still needed, and any unforeseen outcomes. In addition, our student teachers are observed by their field supervisors and mentors while actually teaching adolescents these same lesson plans in the art classroom and are provided with both written and verbal feedback. This approach to instructional design is very demanding but comprehensive and helps students bridge the connection of drafting lesson plans and units of instruction based on theories and successful paradigms to the reality of what actually worked and what changes they still need to make to improve their teaching and their students' learning outcomes. Our teacher candidates also are extremely well prepared in developing a course syllabus for secondary art instruction by designing a curriculum calendar for the duration of one semester for one class, in a particular media and specific age range. This assignment must include multicultural art forms related to the art media selected representing local, regional, national and worldwide art traditions and genres, both old and new.	The Assessment 3 (lesson planning) and Assessment 4 (Evaluation of Student Teaching) rubric largely mirrors the language of the standard and not on descriptions of performance that would characterize knowledge and/or performance of the standards by means of the assessment tasks. The descriptors (i.e. consistent, adequate, inadequate) fall short of indicating specifically what the teacher candidate should know and be able to do to at an acceptable or target level. The evaluation instrument for assessment 4 is missing. The Assessment 5 (Teacher Work Sample) performances of the rubric are not linked to the clearly defined Guidelines provided in the TWS.

Standard VII: Uses Active Student Learning Strategies **Standard Statement VII:** The effective teacher consistently uses a variety of active learning strategies to develop students' thinking, problem solving and learning skills.	Assessments #3, 4, 5 Evidence: Visual arts candidates scored at the acceptable and target levels in lesson planning (Assessment 3), at the acceptable and target levels in student teaching (Assessment 4), and at the acceptable and target levels in the teacher work sample/effect on student learning (Assessment 5). Based on the 404:B syllabus, students become familiar with a variety of instructional methods including a hands-on approach to studio art resulting in a portfolio; lectures; facilitated discussions; collaborative/cooperative learning opportunities including large group, medium size and small group dynamics; media presentations and demonstrations; student presentations ranging from individual to groups; maintaining a journal or sketch notebook; and outside assignments related to the course content. Modeling this same range of behaviors, our student teachers employ the same methods of teaching and learning in the secondary art classroom while acquiring a deeper understanding of why certain strategies work better than others as they test out their theories. There are often unforeseen setbacks and delays in terms of allotting ample time needed for completion of stages of a work of art in progress. Developing a greater sense of awareness about how much time is required from the beginning to the end of an assignment is different in art as compared to any other subject. Students often finish assignments at different rates so the teacher must also learn to make these types of allowances while maintaining a productive atmosphere where all students are on task, thus maximizing the productivity level of the class and avoiding behavioral problems stemming from students being off task. In addition, our teacher candidates must coordinate teaching resources and materials to facilitate the learning goals and objectives as stated. These include audio-visual materials such as power- point lectures; film—especially documentaries about artists, art related subjects, periods, methods and materials; posters and postcards; books; handouts; and legitimate computer sites, especially museum websites, galleries and exhibitions of art; and reference artists written biographies all which are part and parcel of the art curriculum. The study of art has always necessitated researching other artists, styles and periods in the search for personal identity and maturity.	The Assessment 3 (lesson planning) and Assessment 4 (Evaluation of Student Teaching) rubric largely mirrors the language of the standard and not on descriptions of performance that would characterize knowledge and/or performance of the standards by means of the assessment tasks. The descriptors (i.e. consistent, adequate, inadequate) fall short of indicating specifically what the teacher candidate should know and be able to do to at an acceptable or target level. The evaluation instrument for assessment 4 is missing. The Assessment 5 (Teacher Work Sample) performances of the rubric are not linked to the clearly defined Guidelines provided in the TWS.

Standard VIII: Uses Assessment Strategies **Standard Statement VIII:** The effective teacher consistently applies appropriate assessment strategies to evaluate and ensure the continuous intellectual, social, physical and emotional development of the learner.	Assessments #4, 5 Evidence: Visual arts candidates scored at the acceptable and target levels in student teaching (Assessment 4), and at the acceptable and target levels in the teacher work sample/effect on student learning (Assessment 5). In conjunction with the development of unique curriculum and designing units of instruction and appropriate teaching and learning methodologies, our candidates are required to develop formative and summative methods of assessment for their students on a constant basis. This is communicated in art through feedback and evaluation during all stages of production from start to finish, adjusted to the needs and capabilities of secondary students in this case. It is important for our teacher candidates to walk around and visit every student several times during every class period to engage in meaning verbal feedback for students while the work is in progress. This approach is quite different from evaluating work in its final form without the benefit of formative feedback. This strategy is modeled in the 404:B class and student teachers are expected to imitate this behavior. The standard practice of providing assessment in art is governed by the art critique, which is the routine method of communication between master and pupil and has been since the time of the Renaissance. As opposed to testing and delineating right from wrong as a standard measurement, art functions very differently. Art is about learning the rules of composition and media, but it is also learning how to break the rules successfully. Usually in art, mistakes become happy accidents that contribute to the development of the learner, which fosters self-confidence.	Assessment 4 (Evaluation of Student Teaching) rubric largely mirrors the language of the standard and not on descriptions of performance that would characterize knowledge and/or performance of the standards by means of the assessment tasks. The descriptors (i.e. consistent, adequate, inadequate) fall short of indicating specifically what the teacher candidate should know and be able to do to at an acceptable or target level. The evaluation instrument for assessment 4 is missing. The Assessment 5 (Teacher Work Sample) performances of the rubric are not linked to the clearly defined Guidelines provided in the TWS.

Standard IX: Demonstrates Professionalism **Standard Statement:** The effective teacher continually evaluates the effects of his or her choices and actions and actively seeks opportunities to grow professionally.	Assessments #4, 5, 6, 7 Evidence: Visual arts candidates scored at the acceptable and target levels in student teaching (Assessment 4), at the acceptable and target levels in the teacher work sample/effect on student learning (Assessment 5), at the target level in professional dispositions (Assessment 6), and at the target level in their field logs for visual arts (Assessment 7). Our secondary teacher candidates are not only held to the highest level of professional behavior adhering to the laws for the caring of minors, but they are also expected to blend into the school environment, imitate the professional behavior of the mentor and faculty, and demonstrate respect toward administration. This is why the selection of a mentor teacher is so important. Fortunately, the placements for our teacher candidates in art are typically with outstanding graduates of our own program, which creates a seamless environment between our goals and objectives as an institution of higher education and the preK-12 world of public and private education in the state of Hawaii—imitation is one of the best forms of learning. Our teacher candidates are expected to teach high caliber lesson plans and units of instruction. In conjunction with curriculum, they are asked to reflect on how well they did as the teacher based on how their students did throughout the learning episode and the net result. Art teacher candidates are expected to complete a self reflection after every lesson plan taught and make appropriate changes as identified through self analysis, as well as through feedback from the UH methods teacher/field supervisor and, of course, the mentor teacher. This ongoing process is both in written and verbal forms so there are no gaps through which students can escape the reality of how well they performed. The TWS requires student teachers to assess how well they designed and executed curriculum, delivered instructional methods and applied assessment. The field log assignment is designed as an anthropological tool to help students become aware of their placement and school environment as an outsider who must transition to becoming an insider. When one is forced to examine a new classroom environment from the simple or inanimate (in terms of the physical setting and the objects in it) to the complex and animate (in terms of the dynamics that are supported by the environment and the people in it) a new level of awareness permeates the thinking and development of our teacher candidates in terms of professional development.	Assessment 4 (Evaluation of Student Teaching) rubric largely mirrors the language of the standard and not on descriptions of performance that would characterize knowledge and/or performance of the standards by means of the assessment tasks. The descriptors (i.e. consistent, adequate, inadequate) fall short of indicating specifically what the teacher candidate should know and be able to do to at an acceptable or target level. The evaluation instrument for assessment 4 is missing. The Assessment 5 (Teacher Work Sample) performances of the rubric are not linked to the clearly defined Guidelines provided in the TWS. Assessment 6 (Professional Dispositions) provides strong evidence for meeting this standard. The Assessment 7 (Field Log) does not provide sufficient evidence for meeting this standard. It provides evidence of what the classroom teacher being observed knows and is able to do but not the teacher candidate.)

Standard X: Fosters Parent and School Community Relationships **Standard Statement:** The effective teacher establishes and maintains strong working relationships with parents and members of the school community to support student learning.	Assessments #4 Evidence: Visual arts candidates scored at the acceptable and target levels in student teaching (Assessment 4), which includes the requirement to demonstrate the ability to work with parents and caretakers and to access community resources to support student learning. During student teaching, candidates demonstrated growth in their comfort levels and ability to reach out to parents and caretakers early in the semester, so that strong relationships can be built and drawn on when problems arise. Student teachers participated in parent-student-teacher meetings, parent and student conferences, phone calls home, school events, and IEP conferences, as indicated. It is gratifying to watch candidate grow in this area, where they often are hesitant in their early field experiences. Candidates also grow in their ability to locate and access community resources for student learning, participating in and sometime organizing field trips and other events as a teacher.	Assessment 4 (Evaluation of Student Teaching). Rubric largely mirrors the language of the standard and not on descriptions of performance that would characterize knowledge and/or performance of the standards by means of the assessment tasks. The descriptors (i.e. consistent, adequate, inadequate) fall short of indicating specifically what the teacher candidate should know and be able to do to at an acceptable or target level. The evaluation instrument for assessment 4 is missing.

2. Native Hawaiian Cultures, History, and Language

Area	Evidence That Program is Preparing Candidates to Incorporate these Areas into their Instruction.	Reviewer Comment (Reviewer Only)
Hawaiian Culture	• Candidates create at least one lesson plan in conjunction with a local museum. The lesson plan must contain a pre-visit, visit, and post-visit activities, all tied to a common set of learning goals and objectives contained within the Hawaii Content and Performance Standards. The great majority of visual arts candidates choose a subject or theme tied to Hawaiian culture and aesthetics. • In the spring during their teaching residency, many visual arts candidates help in the coordination of the May Day festivals by creating visual displays to commemorate this event. • Candidates complete a semester long curriculum planner as their final methods course requirement. The planner must contain Hawaiian culture as a component of a multicultural survey that candidates conduct with their 7-12 students.	A program cannot include any assignment or activity (i.e. May Day or lesson plan) if it is not required for all candidates.
Hawaiian History	• Candidates learn about Native Hawaiian plants and their use through time by printing and ceramics, using actual botanical specimens taken from our campus gardens. • Candidates participate in a unit on Hawaiian quilts as an art form through a collage project involving kirigami (Japanese paper folding and cutting).	

Hawaiian Language	Evident in our COE core values, visual art candidates put these Hawaiian terms into practice in their own classrooms: ***Knowledgeable*** Reflecting on practice, performance and ethics; seeking and integrating professional feedback; upholding the Hawaiian values of *`imi`ike* (to seek knowledge), *`imi`na`auauao* (to seek enlightenment), and *ho`ike* (demonstrated performance). ***Effective*** Being open to work collaboratively and professionally with colleagues, families, and community members; upholding the Hawaiian values of *kupono* (honesty, reliability, excellence), *kuleana* (responsibility), and *laulima* (cooperation, joint action). ***Caring*** Respecting diversity and honoring the democratic process; upholding the Hawaiian values of *aloha* (love), *malama* (caring), *lokahi* (unity, agreement, harmony), and *ho`ihi* (respect).	

Area	**Evidence That Student Understanding of these Areas has been/will be enhanced by the Teacher Candidates**	**Reviewer Comment (Reviewer Only)**
Hawaiian Culture	• Lesson Plans (Museum)—Through these museum-based lessons, candidates can enhance student's understanding of Native Hawaiian culture and history through visual arts. • May Day—In addition to the performance aspects of May Day, bringing the visual arts into schools for these festivals helps students deepen cultural connections. • Curriculum Planner—The planner helps candidates become more mindful of and deliberate in the ways they address Native Hawaiian culture for their students. • Hawaiian Quilts Unit—Candidates can help students link Native Hawaiian and Japanese cultures through this unit.	A program cannot include any assignment or activity (i.e. May Day or lesson plan) if it is not required for all candidates.
Hawaiian History	• Lesson Plans (Museum)—Through these museum-based lessons, candidates can enhance student's understanding of Native Hawaiian culture and history through visual arts • Native Hawaiian Plants—Candidates can enhance students' understanding of culture and history through printing and ceramics using actual Native Hawaiian botanical specimens.	
Hawaiian Language	Hawaiian Terms—Candidates help students increase their use and understanding of Hawaiian language by putting these core values into practice in their classrooms.	

The following section is for the use of the Review Team.

SECTION IV-TEAM SUMMATION -Review Team Only

1. **Areas of Strength**

1. The teacher candidates are well prepared in studio arts and art history.
2. The performances delineated in the Professional Disposition rubric are very specific and detailed.
3. The Teacher Work Sample provides a robust assessment of teacher candidate effect on student learning.
4. The Collaboration between mentor, supervisor, and teacher candidate provides credibility to the clinical experiences.

2. **Areas of Improvement**

1. Provide faculty information for all other faculty who teach/supervise the Visual Arts program.

   Rationale: Only one faculty member provided information. The academic background of that faculty included only Art and does not include the credentials to teach courses such as SPED445 Educating Exceptional Students in Regular Classrooms, ITE 440 Curriculum Implications of Multicultural Education, EDEP 631 Adolescence and Education, etc.

2. Assessment 3 and 4 rubrics must be directly linked to the performances of the standard.

   Rationale: The rubrics largely mirror the language of the standard and not on descriptions of performance that would characterize knowledge and/or performance of the standards by means of the assessment tasks.

3. The evaluation instrument for assessment 4 is missing and must be included in the document.

   Rationale: Without the assessment instrument it is not possible to know what specific tasks, knowledge, and activities candidates are evaluated on.

4. The descriptors in performance in Assessment 3 and 4 rubrics need to be objective.

   Rationale: The descriptors (i.e. consistent, adequate, inadequate) fall short of indicating specifically what the teacher candidate should know and be able to do to at an acceptable or target level.

5. The Assessment 5 (Teacher Work Sample) must be correlated to the assessment instrument.

   Rationale: The Assessment 5 (Teacher Work Sample) rubric is inconsistent with the clearly defined Guidelines provided in the TWS. Candidates are not evaluated on the specific tasks described in the instructions.

6. The Assessment 7 (Field Log) does not provide sufficient evidence for meeting any of the standards.

   Rationale: Assessment 7 only provides evidence of what the classroom teacher being observed knows and is able to do but not the teacher candidate.

7. Assessment 8 (Developmental Stages Paper) does not provide sufficient evidence for meeting the standards.

   Rationale: The rubric is insufficiently developed to serve as a guide for the consistent and accurate evaluation of teacher candidates.

SECTION V-TEAM CONSENSUS- Review Team Only

Met	Met with Conditions (include conditions)	Not Met (include rationale)
Standard I: Focuses On the Learner	**Met** Assessment 3 and 4 rubrics must be directly linked to the performances of the standard. The distinctions in performance in Assessment 3 and 4 rubrics are not objective. The evaluation instrument for assessment 4 is missing and must be included in the document.	
Standard II: Creates and Maintains A Safe and Positive Learning Environment	**Met** Assessment 4 rubric must be directly linked to the performances of the standard. The distinctions in performance in Assessment 4 rubric are not objective. The evaluation instrument for assessment 4 is missing and must be included in the document.	
Standard III: Adapts to Learner Diversity	**Met** Assessment 4 rubric must be directly linked to the performances of the standard. The distinctions in performance in Assessment 4 rubric are not objective. The evaluation instrument for assessment 4 is missing and must be included in the document. The Assessment 5 (Teacher Work Sample) rubric is not correlated to the assessment instrument.	

Standard IV: Fosters Effective Communication in the Learning Environment	**Met** Assessment 4 rubric must be directly linked to the performances of the standard. The distinctions in performance in Assessment 4 rubric are not objective. The evaluation instrument for assessment 4 is missing and must be included in the document. The Assessment 5 (Teacher Work Sample) rubric is not correlated to the assessment instrument.	
Standard V: Demonstrates Knowledge of Content	**Met**	
Standard VI: Designs and Provides Meaningful Learning Experiences	**Met** Assessment 3 and 4 rubrics must be directly linked to the performances of the standard. The evaluation instrument for assessment 4 is missing. The distinctions in performance in Assessment 3 and 4 rubrics are not objective. The evaluation instrument for assessment 4 is missing and must be included in the document. The Assessment 5 (Teacher Work Sample) rubric is not correlated to the assessment instrument.	

Standard VII: Uses Active Student Learning Strategies	**Met** Assessment 3 and 4 rubrics must be directly linked to the performances of the standard. The evaluation instrument for assessment 4 is missing. The distinctions in performance in Assessment 3 and 4 rubrics are not objective. The evaluation instrument for assessment 4 is missing and must be included in the document. The Assessment 5 (Teacher Work Sample) rubric is not correlated to the assessment instrument.	
Standard VIII: Uses Assessment Strategies	**Met** Assessment 4 rubric must be directly linked to the performances of the standard. The distinctions in performance in Assessment 4 rubric are not objective. The evaluation instrument for assessment 4 is missing and must be included in the document. The Assessment 5 (Teacher Work Sample) rubric is not correlated to the assessment instrument.	

Standard IX: Demonstrates Professionalism	**Met** Assessment 4 rubric must be directly linked to the performances of the standard. The distinctions in performance in Assessment 4 rubric are not objective. The evaluation instrument for assessment 4 is missing and must be included in the document. The Assessment 5 (Teacher Work Sample) rubric is not correlated to the assessment instrument.	

Standard X: Fosters Parent and School Community Relationships	**Met** Assessment 4 rubric must be directly linked to the performances of the standard. The distinctions in performance in Assessment 4 rubric are not objective. The evaluation instrument for assessment 4 is missing and must be included in the document.	

Date Submitted (MM, DD, YYYY)

July 31, 2013

Review Team Members and Titles

Dr. Valentina Abordinado, Director, School of Education, Hawaii Pacific University;

Ms. Margaret Ann Hoy, Art Teacher, Kohala High School;

Ms. Carolyn Gyuran, Education Specialist, Hawai'i Teacher Standards Board

Assessment 1
Praxis II Content Knowledge Test

I. Narrative

a. A brief description of the assessment and its use in the program

In June 2011, the Hawaii Teacher Standards Board (HTSB) approved the following: "Hawaii teacher education institutions shall require that their candidates demonstrate knowledge and skills of their subject area specialization by passing the appropriate Hawaii validated Praxis II content test(s). For candidates admitted to a SATEP before August 1, 2011, candidates must pass the content test(s) required by the state for licensure prior to being recommended by their SATEP to HTSB for licensure. Candidates admitted on or after August 1, 2011 must pass the Hawaii required content test(s) prior to being placed in a school for student teaching/internship."

Prior to this decision, passing Praxis II content tests was a licensure requirement rather than a program completion requirement. Thus, although many candidates completed the content tests prior to graduation, the tests weren't required for program completion and our data were incomplete. In addition, graduates who took the tests at any point after program completion didn't necessarily report their scores to our College. The 2011 HTSB decision means that all candidates now must pass the content tests before recommendation for licensure or student teaching, depending on admission date.

The general Praxis II data tables typically provided by ETS are of limited value for assessing our visual arts candidates because we often have fewer than 10 examinees in a group. However, the new online ETS Data Manager provides the ability to create custom reports online, although it does not provide score information when there are fewer than five examinees. The data provided are derived from the ETS Data Manager.

HTSB currently requires visual arts candidates to pass exam 0134 before student teaching. Candidates previously took 0133 Art: Content Knowledge. The scores in this assessment for academic years 2009-10 through 2011-12 (three years) show data for these two tests.

b. A description of how this assessment specifically aligns with the standards

Tests 0133 and 0134 are described in the tables below.

Test 0133 Art: Content Knowledge

Hawaii Teacher Performance Standard	Number and percentage of questions	Topics Covered
5. Demonstrates knowledge of content	43 (36%)	I. Traditions in Art, Architecture, Design, and the Making of Artifacts
	30 (25%)	II. Art Criticism and Aesthetics
	47 (39%)	III. The Making of Art

Test 0134 Art: Content Knowledge

Hawaii Teacher Performance Standard	Number and percentage of questions	Topics Covered
5. Demonstrates knowledge of content	76 (64%)	I. Art Making
	15 (13%)	a. General
	61 (51%)	b. Media and Processes
	44 (36%)	II. Historical and Theoretical Foundations of Art
	6-7 (5%)	a. Materials and Processes in an Art Historical Context
	17-18 (15%)	b. The Western Tradition in Art History
	9 (7%)	c. Art Beyond The Western Tradition
	11 (9%)	d. Responding to Art

c. An interpretation of how data will provide evidence for meeting standards

The Praxis test addresses HTSB Standard 5: Demonstrates Knowledge of Content. Please refer to the data shown in Section f in conjunction with this interpretative summary.

On test 133, visual arts candidates demonstrated a pass rate of 100% in 2009-10 and 80% in 2010-11. With regard to category scores for test 133, in Category 1 Traditions in Art, Architecture, Design, and Making Artifacts, COE candidates scored above the national average by 4.16 points. In Category 2 Art Criticism and Aesthetics, COE candidates scored above the national average by 3.56 points. In Category 3 The Making of Art, COE candidates scored virtually the same as the national average.

On test 134, visual arts candidates demonstrated a pass rate of 83.33% in 2011-12. In Category 1 Art Making, COE candidates scored slightly below the national average but above their Hawaii counterparts. In Category 2 Historical and Theoretical Foundations of Art, COE candidates also scored slightly lower than national and Hawaii candidates. In conclusion, UHM candidates scored similarly to students at the national and state levels. It's encouraging to know that we are producing well-prepared teachers who demonstrate mastery of subject knowledge in art traditions, art criticism and aesthetics, art making, and historical and theoretical foundations of art.

It should be pointed out that most of our candidates have not seen the actual works of art referred to in the art history portion of the test due to a lack of exposure to major encyclopedic museums on the mainland. In addition, the content test does not include ample representation of the traditions our candidates are most familiar with, including Hawaiian, Oceanic and Asian art forms. Clearly there is a cultural preference in the Praxis tests towards Western art, with an omission of contemporary art and visual culture in terms of the art of our times and places. I work very carefully with my teacher candidates, preparing them on the topics of art criticism and aesthetics. I also assign my students to read and review *Art Forms* by Prebel, Prebel and Frank in preparation for the test.

In support of HTSB Standard 5, the Praxis content tests encompass the four disciplines that constitute art education as a content area, namely studio art, art criticism, aesthetics and art history. Scholars recognize these four content areas as the foundational basis for teaching and learning art as a subject at both PK-12 and college levels. These same four disciplines serve as

the framework for instructional standards reflected at both the national and state levels, which are critical to the understanding of theory and practice in the art classroom. Studio art, art criticism, aesthetics and art history function as the basis for designing lesson plans and rendering methods of instruction in both the ITE 404B visual arts methods course as well as in the clinical aspects of the PBCSE program. These disciplines function as the basis for evaluation and assessment of teacher training in art education. As all subjects and professions have a lexicon, this is the substance and common core of art education.

II. Assessment Documentation

d. The assessment tool, or a rich description of the assessment

ETS Description of Test 0133
The Art: Content Knowledge test is intended primarily for individuals completing teacher training programs who plan to become art teachers. The test questions focus on those concepts that are considered central to the subject matter of art. The test measures knowledge of the traditions in art, architecture, design, and the making of artifacts; art criticism and aesthetics; and the making of art. Test takers have typically completed a bachelor's degree program in art or art education.

ETS Description of Test 0134
The Art: Content Knowledge test measures whether entry-level art teachers have the standards-relevant knowledge, skills, and abilities deemed necessary for beginning professional practice. The test is intended primarily for individuals completing teacher training programs who plan to become art teachers. Candidates typically have completed a bachelor's degree program in art or art education. The test questions focus on concepts that are considered central to the study of art, measuring knowledge of art making and the historical and theoretical foundations of art.

e. The scoring guide for the assessment

HTSB qualifying scores:

Test 0133 = 166
Test 0134 = 158

f. Charts that provide candidate data derived from the assessment

Test 0133

Group	Number Taking Assessment	Number Passing Assessment	Institutional Pass Rate	Mean Score	Median Score	Assessment Cut score
2011-12						166
2010-11	10	8	80%	173.8	174.5	
2009-10	4	4	100%	Not provided by ETS for fewer than 5 test takers	Not provided by ETS for fewer than 5 test takers	

Test 0134

Group	Number Taking Assessment	Number Passing Assessment	Institutional Pass Rate	Mean Score	Median Score	Assessment Cut score
2011-12	6	5	83.33	163.0	167.0	158
2010-11	0					
2009-10	0					

Category Scores (subscores)

Test 0133 2010-11

Category	Points Available Range	Average % Correct			University of Hawaii at Manoa (UHM)							
					Lowest 1st Quartile		2nd Quartile		3rd Quartile		Highest 4th Quartile	
		National	State	UHM	N	%	N	%	N	%	N	%
1. Traditions in Art; Architecture; Design; Making of Artifacts	40-42	60.70	61.82	64.86	1	11.11	0	0.00	5	55.56	3	33.33
2. Art Criticism and Aesthetics	28-31	67.44	67.85	71.00	1	11.11	2	22.22	2	22.22	4	44.44
3. The Making of Art	45-48	74.78	75.59	74.60	2	22.22	2	22.22	3	33.33	2	22.22

Test 0134 2011-12

Category	Points Available Range	Average % Correct			University of Hawaii at Manoa (UHM)							
					Lowest 1st Quartile		2nd Quartile		3rd Quartile		Highest 4th Quartile	
		National	State	UHM	N	%	N	%	N	%	N	%
1. Art Making	68-70	70.87	69.22	69.94	1	33.3	2	16.7	2	33.33	1	16.67

Assessment 2
Transcript Analysis in Visual Arts

I. Narrative

a. A brief description of the assessment and its use in the program

Transcript analysis is an admission requirement for all secondary PBCSE candidates. The Office of Student Academic Services (OSAS) analyzes applicants' transcripts and course grades that demonstrate the visual arts content knowledge they bring to teacher education. The program requires a cumulative GPA of 2.75 or better for all previous post secondary coursework as well as all content coursework. The program requires applicants to have a minimum of 30 semester credit hours of college coursework in their subject area, including a minimum of 20 hours of upper division (300-400 level) subject area coursework. Course department designations, course titles, course numbers, and course descriptions are used to determine content knowledge and level.

b. A description of how this assessment specifically aligns with the standards

Hawaii Teacher Performance Standard	How Assessment Aligns with Standards
5. Demonstrates knowledge of content	OSAS analyzes applicants' transcripts and course grades that demonstrate their visual arts content knowledge

c. An interpretation of how data will provide evidence for meeting standards

The analysis of the transcripts of PBCSE candidates in visual arts provides the opportunity to review the content preparation of our prospective teachers. In the case of the candidates reviewed for this assessment, all had the BA in Art degree from the University of Hawaii at Manoa coming into the teacher education program. The breadth and depth of the candidates' coursework is impressive, and varies by candidate. The program of study for the BA in Art is under the jurisdiction of the Colleges of Arts and Science/College of Arts and Humanities. Candidates have preparation in Art Studio, Art History, and a range of concentration courses in ceramics, drawing, painting, electronic arts, fiber, glass, graphic design, photography, printmaking, and sculpture, depending on their area of emphasis and specialization. All candidates exceed the requirements for 30 semester hours of Art coursework with 20 hours of upper division work. Grade point averages in the content area range from 2.9 to 3.7, with a mean GPA of 3.3. The number of course credits in Art range from 39-75, with a mean of 57 credits.

II. Assessment documentation

d. The assessment tool or a rich description of the assessment

Admissions Requirements for Coursework and GPA

The PBCSE is a post-baccalaureate certificate program for the preparation of secondary school teachers. It is designed for students who have a BA or BS degree and wish to obtain initial basic teacher certification. To enroll in PBCSE, student must have (1) completed an

academic content major appropriate to their proposed teaching subject and (2) pass the PRAXIS Content Knowledge test. Additional admission requirements include:

- A minimum cumulative GPA of 2.75 for all post-secondary institutions attended
- A minimum GPA of 2.75 in the content major
- Graduation from an accredited and UHM-recognized four-year institution of higher learning
- Additional content courses may be required; early advising is highly recommended

e. The scoring guide for the assessment

University of Hawaii at Manoa
Undergraduate Education Grading Policy

Credits and Grades
Work accomplished by students is usually recognized in terms of credit hours, grades, grade points, and grade point averages. Students must complete a minimum of 120 credits and have a minimum of a C (not C-) average (minimum GPA of 2.0) to earn a baccalaureate degree. Colleges, schools, and degree programs have specific requirements. Students should check with their college or school advisor.

Credit Hours
Credit hours (or credits) for course work are determined on a semester or semester-equivalent basis for work satisfactorily accomplished. Credit hours granted for specific courses are listed in this Catalog and in the Schedule of Classes/UH Mânoa Registration Homepage each semester.

Grades
Student achievement is designated by the following grades: A+, A, A- (excellent), B+, B, B- (above average), C+, C, (average), C-, D+, D, D- (minimal passing), F (failure), CR (credit), NC (no credit), I (incomplete), and L (audit). A grade of I is given to a student who has not completed a small but important part of a semester's work if the instructor believes that the incomplete was caused by conditions beyond the student's control. Each student receiving a grade of I should consult his or her instructor promptly to determine the steps to be taken and the deadline to complete the course work for changing the grade of I to a final grade. The designated November and April deadlines (see the "Calendar") refer to the dates by which instructors must report adjusted grades. Student deadlines for completing their course work must be adjusted accordingly.

An instructor recording a grade of I on the final grade sheet will also record the grade that will replace the I if the work is not made up by the deadline; that grade is computed on the basis of what grades or other evidence the instructor does have, averaged together with Fs or zeros for all incomplete work (including the final examination, if it has not been taken). If the work is completed prior to the deadline, the instructor will report a change of grade, taking the completed work into consideration. If the instructor does not submit a grade to replace the incomplete, the grade of I will be replaced by an F or an NC (as appropriate) as of the April or November deadline. All grades of I must be cleared by a student's college prior to graduation.

Grade Points
Grade points for each credit hour received in a course will be computed as follows:

A+ = 4.0	B+ = 3.3	C+ = 2.3	D+ = 1.3	F = 0.0
A = 4.0	B – 3.0	C = 2.0	D = 1.0	
A- = 3.7	B- = 2.7	C- = 1.7	D- = 0.7	

Students entering as undergraduates are not given grade points for work done outside UH Mânoa.

Grade Point Averages
Grade point averages (GPA) are determined by dividing the total number of grade points by the total number of credit hours for which a student has received letter grades (excluding I, NC, CR, W, or L). The semester GPA is calculated on any one semester's credits and grade points. The cumulative GPA is calculated on all such work taken at UH Mânoa.

Repeating Passed Courses
Students may only repeat a course in which they received a grade of C-, D+, D, D-, F or an NC. Degree credit for a course is given only once. The grade assigned for each repeated course is permanently recorded on the transcript. Grades for all repeated courses will be included in the GPA.

Repeating Failed Courses
Students may repeat, for a letter grade only, any course in which an F was received. If this is done at UH Mânoa, credit hours and grade points for each attempt are included in the GPA. Students may repeat (but not for a letter grade) CR/NC courses in which they received a grade of NC. Programs have specific requirements. Students should check with their college or school advisor.

f. Charts that provide candidate data derived from the assessment

Years: 2011 and 2012

Number of Candidates	GPA Range	GPA Mean	GPA Median	Number of Credits Range	Number of Credits Mean	Number of Credits Median
8	2.9-3.7	3.3	3.25	39-75	57	58

Note: Raw data are attached to demonstrate breadth and depth of preparation

Content preparation by candidate

#1

ART	123	Introduction to Painting	3 credits	A
ART	206	Understanding Photography	3	A-
ART	213	Intermediate Drawing	3	A-
ART	223	Intermediate Painting	3	A-
ART	242	Introduction to Ceramics	3	A
ART	314	Intermediate Life Drawing	3	B
ART	316	Lithography	3	B+
ART	335	Papermaking	3	A
ART	351	Sculpture—Figure Modeling	3	A-
ART	352	Kinesthetic Sculpture	3	A-
ART	357	Sculpture—Small Scale	3	A-
ART	371	Medieval Art	3	B-
ART	486	Traditional Chinese Painting	3	B

#2

ART	113	Introduction to Drawing	3	A+
ART	115	Introduction to 2-D Composition	3	A
ART	123	Introduction to Painting	3	A
ART	176	Survey of Global Art II	3	A
ART	213	Intermediate Drawing	3	A
ART	223	Intermediate Painting	3	A-
ART	242	Introduction to Ceramics	3	B+
ART	302	Theory and Criticism of Art	3	B+
ART	322	Advanced Color	3	B+
ART	335	Paper Making	3	B+
ART	338	Install/Perform-Material Context	3	B+
ART	343	Ceramics—Sculpture	3	B+
ART	470D	High Renaissance & Mannerism	3	A-
ART	475C	Melanesia, Micronesia, Polynesia	3	A-

#3

ART	101	Introduction to Visual Arts	3	C+
ART	113	Introduction to Drawing	3	A
ART	115	Into to 2-D Composition	3	B+
ART	116	Intro to 3-D Composition	3	A
ART	175	Survey of Global Art I	3	C+
ART	176	Survey of Global Art II	3	B
ART	201	Expanded Arts	3	A-
ART	206	Understanding Photography	3	B+
ART	213	Intermediate Drawing	3	B+
ART	265	Design: Studio I	3	B+
ART	265L	Design: Studio I Lab	1	CR
ART	266	Design: Typography I	3	B+
ART	355	Paper Making	3	A-
ART	357	Sculpture-Small Scale	3	B+
ART	365	Design: Studio II	3	A-
ART	365L	Design: Studio II Lab	1	CR
ART	366	Design: Typography II	3	B+
ART	396C	History of Photography: 20th Century	3	B+
ART	470B	Renaissance Art: Early Italy	3	B-
ART	472	Art of the United States	3	B
ART	492C	Art & Architecture of S Asia: Hindu Visual Culture	3	B-

#4

ART	101	Intro to Visual Arts	3	A
ART	105	Introduction to Ceramics	3	A
ART	107	Introduction to Photography	3	A
ART	113	Foundations Drawing	3	A
ART	114	Foundations Studio: Color	3	A
ART	115	Foundation Studio: Design	3	A

ART	116	Foundation Studio: Sculpture	3	A
ART	170	Introduction to Western Art	3	B
ART	207	Intermediate Photo: B/W Studio	3	A
ART	254	Sculpture—Metal Casting	3	A
ART	255	Sculpture—Carving, Mixed Media	3	B
ART	265	Intermediate Design—Notation	3	A
ART	266	Intermediate Design—Typography	3	A
ART	280	Aspects of Asian Art	3	A
ART	361	Intermediate Design—Illustration	3	A
ART	362	Advanced Design—2-D Layout	3	A
ART	374	Art of the 19th Century	3	B
ART	381	Later Art of Japan	3	A
ART	399	Directed Work	3	B
ART	446	Meaning & Practice in Art	3	B
ART	463	Advanced Design—3-D Layout	3	A
ART	464	Advanced Problems in Design	3	A
ART	470C	Renaissance Art: North Europe	3	B
ART	479	Art of Hawaii	3	B
ART	495	History of Modern Design	3	B

#5

ART	101	Introduction to Visual Arts	3	A
ART	104	Introduction to Printmaking	3	A-
ART	105	Introduction to Ceramics	3	A
ART	107	Introduction to Photography	3	B
ART	109	Understanding Image in Motion	3	B
ART	113	Introduction to Drawing	3	A
ART	115	Intro to 2-D Composition	3	A
ART	116	Introduction to 3-D Composition	3	A
ART	175	Survey of Global Art I	3	C-
ART	176	Survey of Global Art II	3	B
ART	201	Expanded Arts	3	B+
ART	209	Image in Motion Studio I	3	A
ART	213	Intermediate Drawing	3	A-
ART	214	Introduction to Life Drawing	3	A-
ART	301B	Imaging Systems	3	A-
ART	309	Image in Motion Studio II	3	B+
ART	313	Advanced Drawing	3	B-
ART	314	Intermediate Life Drawing	3	B-
ART	380	Early Art of Japan	3	C
ART	385	Art & Culture of Early China	3	A-
ART	390C	History of Photography: 20th Century	3	C
ART	399	Special Projects	3	B
ART	409	Image in Motion Studio III	3	A
ART	475C	Melanesia, Micronesia, Polynesia	3	B

#6

ART	116	Intro to 3-D Composition	3	A
ART	175	Survey of Global Art I	3	B-
ART	176	Survey of Global Art II	3	D
ART	242	Introduction to Ceramics	3	B
ART	254	Sculpture—Metal Casting	3	A
ART	255	Sculpture—Carving, Mixed Media	3	B+
ART	313	Advanced Drawing	3	B
ART	337	Fiber Sculpture—Endurance & Impermanence	3	B-
ART	344	Ceramics—Vessels	3	A-
ART	352	Kinetic Sculpture	3	A
ART	356	Sculpture—Metal Fabrication	3	A
ART	357	Sculpture—Small Scale	3	A
ART	359	Sculpture—Contemporary	3	A
ART	390	Art of Arica, Pacific, North America	3	B+

ART	472	Art of the United States	3	C
ART	491C	Art of SE Asia: Mainland	3	C

#7

ART	101	Introduction to Visual Arts	3	C
ART	105	Introduction to Ceramics	3	A
ART	107	Introduction to Photography	3	B
ART	113	Introduction to Drawing	3	B
ART	115	Introduction to 2-D Composition	3	B
ART	116	Introduction to 3-D Composition	3	C
ART	123	Introduction to Painting	3	A
ART	130	Introduction to Glass	3	B
ART	170	Introduction to Western Art	3	B
ART	180	Introduction to Eastern Art	3	C
ART	201	Media Translations	3	B
ART	243	Intermediate Ceramics—Hand Building	3	A
ART	244	Intermediate Ceramics—Wheel Throwing	3	A
ART	256	Sculpture—Metal Fabrication	3	B
ART	341	Advanced Ceramics	3	B
ART	374	Art of the 19th Century	3	C
ART	399	Directed Work	3	B
ART	399	Directed Work	3	C
ART	474	Art Since Middle 20th Century	3	C

#8

ART	101	Introduction to Visual Arts	3	C
ART	105	Introduction to Ceramics	3	A
ART	107	Introduction to Photography	3	B
ART	113	Introduction to Drawing	3	B
ART	115	Introduction to 2-D Composition	3	B
ART	116	Introduction to 3-D Composition	3	C
ART	123	Introduction to Painting	3	A
ART	130	Introduction to Glass	3	B
ART	170	Introduction to Western Art	3	B
ART	180	Introduction to Eastern Art	3	C
ART	201	Media Translations	3	B
ART	243	Intermediate Ceramics—Hand Building	3	A
ART	244	Intermediate Ceramics—Wheel Throwing	3	A
ART	256	Sculpture—Metal Fabrication	3	B
ART	341	Advanced Ceramics	3	B
ART	374	Art of the 19th Century	3	C
ART	399	Directed Work	3	B
ART	399	Directed Work	3	C
ART	474	Art Since Middle 20th Century	3	C

Assessment 3
Lesson Planning

I. Narrative

a. A brief description of the assessment and its use in the program

In the fall methods course (ITE 404B), candidates complete four lesson plans, one of which must contain a museum visit. Lesson plans are organized in the following format:

1. Title
2. Unit Theme
3. Grade Level
4. Objects/Collections
5. Hawaii Fine Arts Content Standards HCPS III
6. Objectives
    a. Fundamental Concepts, Vocabulary, Elements and Principles
    b. Cultural Values, Belief Systems, Aesthetics and Art Criticism
    c. Art Historical and Contextual Information
    d. Studio Component
    e. Expressive Outcomes
7. Sequencing—Activities and Organization, Number of Days, Duration of Periods
8. Materials and Tools
9. Resources and References
10. Evaluation
11. Cross curricular connections and extensions

b. A description of how this assessment specifically aligns with the standards

Hawaii Teacher Performance Standard	How Assessment Aligns with Standards
1. Focuses on the Learner	Teacher candidates must incorporate developmentally appropriate learning activities into their lesson plans to promote student success
3. Adapts to Learner Diversity	Candidates' lesson plans must foster an appreciation of human and cultural differences
6. Designs and Provides Meaningful Learning Experiences	Candidates must plan and implements logical, sequential instruction and continually adjusts plans based on learner needs
7. Uses Active Learning Strategies	Candidates' lesson plans must engage students in active, hands-on, creative, open-ended, problem-based learning experiences

c. An interpretation of how data will provide evidence for meeting standards

Developing lesson plans in ITE 404B demonstrates candidates' ability to meet HTSB Standards 1, 3, 6, and 7. In terms of meeting Standard 1, candidates become knowledgeable of developmental stages and readiness of children and adolescents through Assessment 8 Developmental Stages in Visual Arts Paper , which is included in this report. It is important to note that the assignment contained in Assessment 8 precedes the four lesson plans explained here. Both assessments are required assignments during ITE 404B. In terms of addressing learner diversity, HTSB Standard 3, teacher candidates learn what constitutes accurate and ethical representation of

multicultural subject matter in visual art education, and they are assessed on the appropriateness of their choices. With respect to HTSB Standard 6, teacher candidates also are guided in the purposeful choosing of appropriate instructional scope and sequence matched to methods of delivery that will guarantee the objectives of the content/curriculum they have selected. This information is covered in the required reading material and demonstrated in the weekly assignments we cover in ITE 404B. In as much as good educational practices are modeled and then imitated, I help my students to meta-cognate about using appropriate educational deliveries to suit their stated educational goals and objectives in order to achieve a standards-based curriculum for their students. To satisfy HTSB Standard 7, teacher candidates emphasize active, hands-on, creative, open-ended, problem-based learning experiences in lesson planning for their students, which is inherent in the subject of art education and by definition central to the artistic process.

When carrying out the teaching of their lesson plans, candidates must include a variety of explanations and multiple representations of concepts, including analogies, metaphors, experiments, demonstrations and illustrations to help students develop conceptual understanding. In addition they are required in the actual teaching of each lesson plan to generate multiple paths to knowledge and encourage students to see, question and interpret concepts from a variety of perspectives.

Candidates are required to select relevant teaching resources and materials to accompany each of their lesson plans. Preparing candidates to demonstrate competency in developing curriculum, instruction and evaluation requires exposure to numerous instructional materials and resources first hand through assigned reading and audio/visual materials I have collected over the past two decades. I model both instructional content, delivery and evaluation in the 404B course, during which time teacher candidates develop the four lesson plans. They share their clinical classroom experiences and the results of teaching those experiences in the co-requisite 402 seminar.

Candidate outcome data in 2010-11 demonstrate that 2 out of 2 candidates were able to achieve acceptable results and in 2011-12, 4 out of 4 students achieved targeted results. All students in these two cycles met or surpassed expectations of competency in this lesson planning experience. Candidates who achieved acceptable results have further opportunities in student teaching (ITE 405B) for greater experience that will help them obtain mastery level, with the advantage of more classroom time and experience working with adolescents teaching art.

II. Assessment documentation

d. The assessment tool or a rich description of the assessment

During ITE 404B Art Methods, you will design a collection of four unit plans, **one of which must include a museum visit**. Your unit plans should be organized in the following format:

1. Title
2. Unit Theme
3. Grade Level
4. Objects/Collections
5. Hawaii Fine Arts Content Standards HCPS III
6. Objectives
   a. Fundamental Concepts, Vocabulary, Elements and Principles
   b. Cultural Values, Belief Systems, Aesthetics and Art Criticism
   c. Art Historical and Contextual Information
   d. Studio Component
   e. Expressive Outcomes
7. Sequencing—Activities and Organization, Number of Days, Duration of Periods
8. Materials and Tools
9. Resources and References
10. Evaluation
11. Cross curricular connections and extensions

Curriculum Unit Plan Incorporating a Museum Visit Format

I. ACTIVITY (LESSON PLAN) TITLE: What does this lesson plan unit focus on? Example: Northwest Coast Totem Poles.

II. UNIT THEME: What is the umbrella concept that connects all of the components of the lesson plan together into a unit? Example: Animism, metamorphosis and clan as exemplified in Northwest Coast totems.

III. GRADE/AGE, SUBJECT/S, DISCIPLINE/S, AND LEVEL OF LEARNERS: Where are your students chronologically and developmentally (beginning, intermediate, or advanced)? What is the level of knowledge, background information, and skills necessary to complete this unit? What subjects or disciplines are to be included—for example, maybe my lesson concentrates on Indian (India) mythology and manuscript paintings showing the influence of Persian miniature painting: Therefore, I would include art, social studies and language arts as areas of concentration for developing a lesson plan unit.

IV. OBJECT/S COLLECTION/S REPRESENTED: Which galleries do you intend for your students to visit? What objects are central to the construction of the unit plan?

V. HAWAII (CONTENT STANDARDS) BENCHMARKS APPLIED: Peruse the Content Standards in the subject area/s you are most interested in featuring. Cite which of the benchmarks apply for the appropriate grade level and subject matter being taught. Try to apply as many standards as you can that make an appropriate fit; however don't feel that you need to include each and every category, every time. Be selective, focused and purposeful.

VI. OBJECTIVES: What are the anticipated knowledge, skills, and/or attitudes among students for each of the following disciplines?

A. FUNDAMENTAL CONCEPTS, VOCABULARY, ELEMENTS AND PRINCIPLES OF ART AND DESIGN: What new terms and concepts will students learn? Consider how key concepts, vocabulary and terminology will reinforce learning.

B. CULTURAL VALUES/BELIEF SYSTEMS/AESTHETICS/CRITICISM: Are you trying to foster a change of values or encourage cultural understanding among students? What is the regard for material culture as defined by the culture under study? What is the function or significance of the object as understood from the perspective of the culture under study and the relevant time and place in which the object was made and used? Does the object represent an example of interdisciplinary aspects of a society or culture such as law, medicine, religion, politics, or commerce, or the other arts such as drama, dance, music and storytelling? What values and beliefs are **unique** with regard to the culture under study and what values and beliefs are **universal**? How do formal properties about the objects reveal culturally relevant concepts and values? Conduct a critique of one or several objects, using the critical analysis model provided. How will students learn to develop informed judgments about the object? What aesthetic stance/s apply from an internal versus an external view of the object and culture under study?

C. HISTORICAL AND CONTEXTUAL INFORMATION: What aspects of historical research will enhance the unit of instruction? What types of contextual information would help your students to appreciate the intentions of the lesson plan? A variety of methods of historical research can be introduced, including art history and anthropology. Dig for any relevant additional information that would enhance the unit, including technical information, the relationship between form and function, the use of indigenous materials and/or trade or purchased items, cross-cultural exchange, ceremonial use or utilitarian function.

D. ART (hands-on) ACTIVITY: Is there a “hands on” art activity that would best enhance the lesson plan unit? What type of learning activities, assignments and projects would tie into the theme, topics, and object/s as well as to the other objectives in this unit? How will “hands-on” learning activities best compliment students’ developmental needs and foster creative outcomes? Will the project involve group participation or will students be working on an individual basis?

E. EXPRESSIVE OUTCOMES: What kinds of open-ended problem solving or experimentation will you encourage? Does the assignment promote imaginative thinking, originality and creativity?

VII. SEQUENCING:

A. ACTIVITIES: What is the order of lessons and activities throughout the pre-visit, visit, and post-visit phases? This is a very detailed description of the lesson plan unit broken down on a daily basis.

B. TIME/SESSIONS: How many class sessions will the unit take? What is the time of each individual class session and museum visit? Example: 6 hours and 40 minutes = 4 X 45 minute class periods (two classes before the museum visit and two hours after the museum visit) plus a two hour museum visit in between the class blocks of time.

VIII. MATERIALS AND TOOLS: What tools, equipment and art materials will be needed? Include any audio or visual material as well as any teaching resources that will be required.

IX. RESOURCES AND REFERENCES: This includes books, articles, interviews, lecture information and any audio-visuals you will incorporate.

X. EVALUATION: What method/s of assessment will be employed? How will you assess the application of the State Student Performance Standards? How will evaluation be integrated with each of the stated objectives in section VI? What level of competency (minimum, average, or maximum) will be expected from students? Choose from a smorgasbord of evaluation methods appropriate to measuring students' progress. Let students know the grading/evaluation criteria from the start of the unit and on a day-to-day basis, which should serve to reinforce the objectives of the lesson plan unit.

* Attitude Measurement
* Check List
* Critical/Aesthetic Judgment
* Discussion
* Essay
* Interview
* Observation
* Performance
* Portfolio
* Questionnaire
* Test
* Visual Identification

XI. CROSS CURRICULAR CONNECTIONS AND EXTENSIONS: What other subjects will you incorporate?

(Visual) Art
Dance
Drama/Theatre
Hawaiian Studies
Language Arts
Other
Music
Physical Education
Social Studies/History
Science
Mathematics

e. The scoring guide for the assessment

The teacher candidate . . .

Hawaii Teacher Performance Standard	Target	Acceptable	Unacceptable
1. Focuses on the Learner	Consistently plans and differentiates lessons in visual arts to align to developmental learning levels of students	Demonstrates adequate capability to align lessons in visual arts to developmental learning levels of students	Inadequately plans to address developmental learning levels of students in visual arts
3. Adapts to Learner Diversity	Consistently plans lessons that foster a deep appreciation of human and cultural differences through visual arts	Plans lessons that demonstrates some appreciation of human and cultural differences through visual arts	Inadequately plans to address appreciation of human and cultural differences through visual arts

6. Designs and Provides Meaningful Learning Experiences	Consistently plans and implements logical, sequential instruction in visual arts and continually adjusts plans based on learner needs	Plans and implements sequential instruction in visual arts but may sometimes inconsistently adjust plans based on learner needs	Plans and implements illogical instruction and fails to adjust plans based on learner needs in visual arts
7. Uses Active Learning Strategies	Consistently plans lessons that are student-based and consistently allows students abundant opportunities to engage in active, hands-on, creative, open-ended, problem-based learning in visual arts	Plans lessons that are student-based and allows students satisfactory opportunities to engage in active, hands-on, creative, open-ended, problem-based learning in visual arts	Plans lessons that mainly are teacher based and does not allow students opportunities to engage in active, hands-on, creative, open-ended, problem-based learning in visual arts

f. Charts that provide candidate data derived from the assessment

Two cycles of data

Year: 2010-11 (N = 2)

Hawaii Teacher Performance Standard	Target		Acceptable		Unacceptable	
	#	%	#	%	#	%
1. Focuses on the Learner			2	100		
3. Adapts to Learner Diversity			2	100		
6. Designs and Provides Meaningful Learning Experiences			2	100		
7. Uses Active Learning Strategies			2	100		

Year: 2011-12 (N = 4)

Hawaii Teacher Performance Standard	Target		Acceptable		Unacceptable	
	#	%	#	%	#	%
1. Focuses on the Learner	4	100				
3. Adapts to Learner Diversity	4	100				
6. Designs and Provides Meaningful Learning Experiences	4	100				
7. Uses Active Learning Strategies	4	100				

Assessment 4
Evaluation of Student Teaching in Visual Arts

I. Narrative

a. A brief description of the assessment and its use in the program

The Student Teaching Evaluation is based on the Hawaii Teacher Performance Standards, and is completed by the candidate and the mentor teacher. In cases where the teacher candidate is an employed teacher of the DOE, the UHM field supervisor completes the evaluation. Mentor teachers and university supervisors assess candidates continuously throughout the semester, with the formal evaluation being completed at midterm and at the end of the semester. The evaluation is reviewed in a three-way meeting with the candidate, mentor teacher, and university supervisor. Data from the final evaluations are reported here.

b. A description of how this assessment specifically aligns with the standards

Hawaii Teacher Performance Standard	How Assessment Aligns During full-time teaching residency/student teaching, visual arts candidates demonstrate on a daily basis their increasing ability to:
1. Focuses on the Learner	Design and provide learning experiences that help students become independent learners in the arts.
2. Creates and Maintains a Safe and Positive Learning Environment	Create a learning environment that is safe and positive for all students, providing opportunities for students to interact and take responsibility for their own learning in the arts.
3. Adapts to Learner Diversity	Effectively include the diverse students in their classrooms in all aspects of learning visual arts and development as young people.
4. Fosters Effective Communication in the Learning Environment	Provide meaningful ways to enrich communication among students, and also show that they can communicate effectively with colleagues, parents and caretakers, and administrators.
6. Designs and Provides Meaningful Learning Experiences	Create and provide engaging and meaningful learning experiences in visual arts.
7. Uses Active Student Learning Strategies	Use a wide variety of active learning strategies to engage their students in thinking, problem-solving, and learning through visual arts.
8. Uses Assessment Strategies	Assess learning in the visual arts to evaluate continuous intellectual, social, physical and emotional development of their students.
9. Demonstrates Professionalism	Take responsibility for their choices and actions in the classrooms and throughout the school environment; seek opportunities for professional growth.
10. Fosters parent and school community relationships	Seek collaboration with parents/caretakers and school community members and use available community resources to support student learning.

c. An interpretation of how data will provide evidence for meeting standards

Student teaching is the most demanding part of the secondary teacher preparation program at UH Manoa, the most challenging and the most rewarding due to the level of responsibility that a student teacher inherits, must carry out and succeed in completing. The teaching residency is the culminating episode before our candidates exit and take flight into their career as professionals. This step is a very important rite of passage that will determine the future of what is hoped will become a successful career pathway for our graduates. All of our teacher candidates in art who wish to seek jobs in the field of art education do so and become successfully employed by the DOE or private school system in Hawaii, and those who don't choose to work in schools come to the self-realization that they can apply their teacher training in other ways that are meaningful and productive to them.

During the period of review for this report, mentor teachers recommended all teacher candidates for licensure. I concurred with that decision in every case. It is interesting to note that mentor teachers assessed all female candidates as Target in every category on the PBCSE Evaluation, as opposed to their male counterparts, most of whom received Acceptable status and one who was ranked in 9 categories to be Target and in 3 categories (out of 12 total) he was assessed as Acceptable. No candidates were rated as Unacceptable. It is reassuring to know that the program is structured to help candidates achieve success in terms of their professional development.

Mentor teachers and I provided the candidates' quantitative scores in conjunction with ongoing qualitative formative and summative feedback at the midterm and final. This consensus of opinion is never a surprise to students. By providing an atmosphere of ongoing dialogue, student teachers are expected to reflect on the input and suggestions from their mentors and from me on an ongoing basis. I always ask the mentor in private if there is anything I can do back in the regular seminar and through individual consultation with the student teacher to help reinforce strategies in order to overcome shortcomings. While together the mentor teacher and I foster individual professional development through consultations with students, we also hold them to a consistent standard based on the PBCSE program expectations, the HTSB Teacher Standards, professional standards for art education teachers, and the NCATE Standards.

The role of the student teacher takes on many facets—that of the nurturer, the disciplinarian, the motivator as well as the architect of instruction, teaching methodologies and evaluation. Our candidates are measured in three fundamental ways—that of the teacher, student teacher and student in the construct between the placement setting and the connection to the university in the PBCSE program. Teacher candidates are expected to demonstrate their proficiency in translating art education theory to practice. While student teaching, our candidates are working heavily on their Teacher Work Sample (TWS) projects, which begin at the start of the final semester and continue right up to the endpoint of the UH calendar for the semester.

The one area that student teachers often report that they need additional help in is classroom management. This issue is not limited to art, nor to our program in particular. I remember feeling the same way when I was finishing up my teacher training 30 years ago. I have come to the conclusion that being the leader of 20-30 students five to seven times a day is one of the most

demanding jobs in modern society in the United States. With time and experience, our art teacher candidates will acquire a greater ability in this area. The nature of being an art student is quite different from the disposition of becoming a teacher, and that is the transition our candidates are making at this time in their maturation as young adults and fledgling professionals.

II. Assessment documentation

d. The assessment tool, or a rich description of the assessment

The Student Teaching Evaluation is based on the Hawaii Teacher Performance Standards, and is completed by the candidate and the mentor teacher. In cases where the teacher candidate is an employed teacher of the DOE, the UHM field supervisor completes the evaluation. Mentor teachers and university supervisors assess candidates continuously throughout the semester, with the formal evaluation being completed at midterm and at the end of the semester. Both the mentor teacher (or university supervisor for candidates employed by DOE) and the teacher candidate complete an evaluation so that the teacher candidate's self-assessment can be compared with the mentor teacher's assessment of professional growth. The mentor teacher's evaluation of student teaching is submitted to the ITE Secondary Education Program and to the Hawaii Department of Education. The evaluation must be reviewed and signed by the mentor teacher, the student teacher, and the university field supervisor. Data from the final evaluations are reported here.

e. The scoring guide for the assessment

Visual arts teacher candidates . . .

Hawaii Teacher Performance Standard	Target	Acceptable	Unacceptable
1. Focuses on the learner	Consistently and creatively design and provide visual arts learning experiences that demonstrate that students are becoming increasingly independent learners	Design and provide visual arts learning experiences that promote independent learning	Are unable to design and provide visual arts learning experiences that promote independent learning
2. Creates and maintains a safe and positive learning environment	Consistently create a visual arts learning environment that is safe and positive for all students, providing opportunities for students to interact and take responsibility for their own learning	Work toward a visual arts learning environment that is safe and positive for all students, providing opportunities for students to interact and take responsibility for their own learning	Are unable to create a visual arts learning environment that is safe and positive for all students
3. Adapts to learner diversity	Consistently and effectively include the diverse students in their classrooms in all aspects of learning visual arts and development as young people	Include the diverse students in their classrooms in most aspects of learning visual arts and development as young people	Are unable to include the diverse students in their classrooms in most aspects of learning visual arts and development as young people

4. Fosters effective communication in the learning environment	Consistently provide meaningful ways to enrich communication among students, and also show that they can communicate effectively with colleagues, parents and caretakers, and administrators	Work toward providing meaningful ways to enrich communication among students, and also show that they can communicate with colleagues, parents and caretakers, and administrators	Are unable to provide meaningful ways to enrich communication among students, and do not demonstrate that they can communicate with colleagues, parents and caretakers, and administrators
6. Designs and provides meaningful learning experiences	Consistently create and provide deeply engaging and meaningful learning experiences in visual arts	Plan and provide satisfactory learning experiences in visual arts	Are unable to create and provide satisfactory learning experiences in visual arts
7. Uses active student learning strategies	Consistently and creatively use a wide variety of active learning strategies in visual arts to engage students in thinking, problem-solving, and learning	Use a variety of active learning strategies in visual arts to engage students in thinking, problem-solving, and learning	Are unable to demonstrate active learning strategies in visual arts
8. Uses assessment strategies	Consistently plan strong assessments of learning in visual arts to evaluate continuous intellectual, social, physical and emotional development of their students	Work toward stronger assessments of learning in visual arts to evaluate intellectual, social, physical and emotional development of their students	Are unable to demonstrate effective assessment of learning in visual arts
9. Demonstrates professionalism	Consistently take responsibility for their choices and actions in the classrooms and throughout the school environment; regularly seek opportunities for professional growth.	Increasingly take responsibility for their choices and actions in the classrooms and throughout the school environment; seek opportunities for professional growth.	Resist taking responsibility for their choices and actions in the classroom and school; lack interest and effort in professional growth
10. Fosters parent and school community relationships	Regularly seek collaboration with parents/caretakers and school community members and actively seek out available community resources to support student learning	Increasingly seek collaboration with parents/caretakers and school community members and use community resources to support student learning	Resist opportunities to collaborate with parents/caretakers and school community members; do not look to the community for learning resources

f. Charts that provide candidate data derived from the assessment

Two cycles of data

Year: 2010-11 (N = 2)

Hawaii Teacher Performance Standard	Target		Acceptable		Unacceptable	
	#	%	#	%	#	%
1. Focuses on the learner			2	100		
2. Creates and maintains a safe and positive learning environment			2	100		
3. Adapts to learner diversity			2	100		
4. Fosters effective communication in the learning environment			2	100		
6. Designs and provides meaningful learning experiences			2	100		
7. Uses active student learning strategies			2	100		
8. Uses assessment strategies			2	100		
9. Demonstrates professionalism			2	100		
10. Fosters parent and school community relationships			2	100		

Year: 2011-12 (N = 4)

Hawaii Teacher Performance Standard	Target		Acceptable		Unacceptable	
	#	%	#	%	#	%
1. Focuses on the learner	3	75	1	25		
2. Creates and maintains a safe and positive learning environment	3	75	1	25		
3. Adapts to learner diversity	2	50	2	50		
4. Fosters effective communication in the learning environment	3	75	1	25		
6. Designs and provides meaningful learning experiences	2	50	2	50		
7. Uses active student learning strategies	3	75	1	25		
8. Uses assessment strategies						
9. Demonstrates professionalism	3	75	1	25		
10. Fosters parent and school community relationships	3	75	1	25		

Assessment 5
Teacher Work Sample

I. Narrative

a. A brief description of the assessment and its use in the program

Successful completion of the Teacher Work Sample (TWS) submitted in ITE 406 Teaching Residency Seminar is a UH COE Secondary Education Program exit requirement. In the TWS, teaching residents demonstrate effectiveness in writing and implementing lesson plans and related assessments adapted to student context and needs. Residents also analyze their impact on student learning and reflect on ways to improve their practice. The TWS aligns to and reflects competency in meeting the Hawaii Teacher Performance Standards.

b. A description of how this assessment specifically aligns with the standards

Hawaii Teacher Performance Standard	How Assessment Aligns with Standards: Teacher candidates demonstrate . . .
3. Adapts to Learner Diversity	Evidence of appropriate learning expectations, activities, outcomes and assessment based on student population, ability, subject matter and setting
4. Fosters Effective Communication in the Learning Environment	Effective communication suited to the learning environment is demonstrated in theory and practice
6. Designs and Provides Meaningful Learning Experiences	Verification of instructional design that imports meaningful learning experiences for students is witnessed
7. Uses Active Learning Strategies	Active learning strategies that support the instructional unit are stated and translated through action steps
8. Uses Assessment Strategies	Application of meaningful assessment strategies are employed and stated clearly
9. Demonstrates Professionalism	Professionalism demonstrated amply through preparedness, clear communication, purpose of lessons, research methods, and demeanor

c. An interpretation of how data will provide evidence for meeting standards

The TWS is a demanding assignment in terms of time involvement and assigned importance from start to finish in the PBCSE program. This assignment has evolved since it first became a requirement a decade ago and is now in its third iteration. This assignment dominates the ITE 405/406 teaching residency/student teaching experience and consumes a great deal of time for instructors, supervising teachers, mentor teachers, and student teachers. As a faculty, we currently are reviewing the requirements of the TWS to maximize the strengths of this assessment and search for greater meaning for our teacher candidates and their students as well. In addition, the COE teacher education faculty are exploring the use of the edTPA across all programs.

Teacher candidates in 2010-11 scored acceptable in all outlined HTSB Standards correlated to this assessment, demonstrated in both their written TWS materials and in the way those procedures were carried out in their classrooms. Teacher candidates in 2011-12 were rated target in all areas of performance. It is interesting to note that the same correlation was identified in the lesson plans included in Assessment 3 of this report during both cycles.

This assessment and the student teacher evaluations are the two most intricate processess and interrelated requirements we have in place to evaluate our candidates in their final semester. All of the HTSB Standards could easily be applied here, but for the purposes of this report I will only report on the HTSB Standards identified above.

HTSB Standard 3: Adaptation to Learner Diversity is a major component of the overall PBCSE program. This particular concern in the context of the TWS is evidenced by the learning expectations outlined in the project guidelines, which place concentration on the coordination of activities, outcomes and assessment based on the student population, ability, subject matter and setting. Teacher candidates are asked to report on their students in terms of ethnicity, age, gender, previous art experience, achievement level, socio-economic range, and developmental ability. Grasping this information, our teacher candidates are expected to make necessary adaptations and accommodations for the student populations where they are assigned to teach. Cultural as well as developmental (including ESL, special education, gifted & talented, and new immigrant) adaptations are expected to be integrated into the TWS.

In terms of HTSB Standard 4: Fosters Effective Communication in the Learning Environment, teacher candidates are expected to communicate with their students both collectively and individually on a one-to-one basis. Candidates are expected to have mastered the stages of artistic development in children and adolescents thoroughly by this time in the program. The demonstration of their ability to communicate with all constituencies in their environmental setting is part of the evaluation of this assessment. The overall TWS project is designed to implement, sustain and retain the professional goals of the teaching profession both through theory and practice. Teacher candidates also are expected to comprehend a variety of methods of communication to support the meaning of learning through art. They must demonstrate an understanding and application of the written, auditory, and spoken language of art as major forms of communication including visual and cultural translations equally as well.

HTSB Standards 6, 7, 8: Designs and Provides Meaningful Learning Experiences; Uses Active Learning Strategies; and Uses Assessment Strategies are all interrelated concepts and capabilities that are examined and taught to our teacher candidates through their professional training, which then is imparted to their students. Curriculum planning, instructional design, teaching methodologies and evaluation methods adaptive to student populations are the central goal and overall purpose of the entire process of preparing candidates for their profession as evidenced in the TWS. The TWS assignment culminates as the outcome of the 405/6 teaching residency/student teaching and seminar. Teacher candidates analyze their student population to determine the type of instruction best suited to their clientele. The TWS consists of numerous lesson plans, assessments and inquiries aligned to fit the objectives as stated for this project from the beginning of the final semester to the end. Learning experiences, strategies and assessment equate to instructional goals and objectives, teaching methodologies, and objectives based on the student population and setting involved.

HTSB Standard 9: Professionalism is an inherent quality deeply imbedded in the PBCSE from start to finish. Our programs in the COE are meant for the development of the training of teacher candidates in the process of career training. The intricacy of the level of sophistication that is involved in the TWS is immense in terms of a course or program requirement. Students are given a foundation in the 404B class and 402 seminar consisting of theory to practice based on curriculum and instruction before they execute the TWS in the

student teaching semester. To fulfill the TWS, candidates are expected to demonstrate knowledge of the entire program on paper in theory and in practice through the TWS.

II. Assessment documentation

d. The assessment tool, or a rich description of the assessment

Instructions to Candidates

Successful completion of the Teacher Work Sample (TWS) submitted in ITE 406 is a UH COE Secondary Education Program exit requirement. In the TWS, teaching residents demonstrate effectiveness in writing and implementing lesson plans and related assessments adapted to student context and needs. Residents also analyze their impact on student learning and reflect on ways to improve their practice. The TWS aligns to and reflects competency in meeting the Hawaii Teacher Performance Standards.

The Four Steps

Pre-Implementation Planning

I. Context for Learning and Plans for Accommodations (Weeks 1-3)

Report factors concerning the learning context and diversity in the community, school, and classroom and discuss the instructional implications and accommodations that promote an effective and equitable learning environment for your content area in keeping with the COE conceptual framework. Note: Salient (important) factors highlighted in Step I are to be reflected in the unit planning, implementation and assessment of student learning throughout the teacher work sample.

II. Unit Plan and Pre-Unit Assessment (Weeks 3-6)

Present a unit plan (including long term and sample daily plans) for a fair and rigorous 2-3 week unit in your content area. Prior to teaching the unit, conduct a pre-unit assessment to determine students' entry-level knowledge/skills/dispositions. Report and analyze pre-assessment findings as a guide to unit planning and as a baseline for later assessment of student growth over the course of the unit.

Post-Implementation Unit Analysis and Self-Evaluation

III. Unit Implementation and Analysis of Student Growth (Weeks 6-10)

Analyze unit implementation and resulting student learning (cognitive & affective) using results of pre- and post-assessments or analysis of pre- and postunit student work. From carefully considered evidence, draw conclusions about your impact on student learning and development.

IV. Self-Evaluation and Implications for Professional Growth (Weeks 10-12)

Self-evaluate your teaching effectiveness in your content area and make plans for your professional growth based on findings/analysis (reported in Step 3) that demonstrate your impact on students' learning. Write a reflective statement demonstrating your growth in self-

knowledge and your progress toward the ideals of the College of Education's conceptual framework.

STEP I GUIDELINES
Context for Learning and Plans for Accommodation

1. COMMUNITY, SCHOOL, CLASSROOM FACTORS

A) Provide a brief "snapshot" of the community, school, and classroom that gives an overview of the educational context. *Note: Charts are recommended to supplement writing.*
B) **Community**: Select ONE *salient factor* about the community to document/report in detail. Possible salient factors can include: geographic location, demographics (socio-economic, race/ethnicity, immigrant or other populations), stability-transience of community, resources, political/religious climate, safety issues, educational support and environmental factors, etc.
C) **School:** Select ONE *salient factor* about the school to document/report in detail. Possible salient factors can include: school infrastructure/facilities/resources, assessment and student performance data, NCLB proficiency levels of different subgroups, learning support programs (e.g., reading workshops, ESL, bilingual, multicultural education, enrichment/extracurricular programs, interdisciplinary teams, special education, GT).
D) **Classroom**: Select ONE *salient factor* about the school to document/report in detail. Possible salient factors can include: physical class features, technology and resources, teacher expectations/support, parent involvement, roles of educational assistants or skills trainers, cultural norms, climate, decision-making protocol, and class rules.
E) Discuss the instructional implications of *each* of the three salient factors you selected.

2. STUDENT DIVERSITY AND BACKGROUND

A) Provide a brief class "snapshot" or general overview of the backgrounds and diversity of the students in one of your classes.
B) **Student Diversity Profiles:** Select ONE *salient factor* about the class members to document/report (e.g., age, gender, free and reduced lunch, SES, race/ethnicity, language, culture, religion, sexual orientation).
C) **Student Background Skills / Needs:** Select ONE *salient factor* about the class members to document/report (e.g., prior learning, HSA scores, NCLB sub-group AYP ratings, observed challenges, special accommodations).
D) Discuss the instructional implications of the two salient factors you selected.

3. STUDENT LEARNING APPROACHES

A) Provide a brief "snapshot" or general overview of the varied **student learning approaches** in your class. *Note: Sample Surveys are recommended to gather this information.*
B) Select ONE *salient factor* about the class members' learning approaches to document/report. Examples can include: multiple intelligences, interests/attitudes/preferences, cultural ways of knowing, strengths/weaknesses, media literacies, learning styles/modalities.
C) Discuss the instructional implications of the salient factor you selected.

4. ACCOMMODATIONS AND EQUITABLE ENVIRONMENT

A) Describe **accommodations** you will be making in the TWS unit to support and/or establish an effective and equitable environment. Emphasize what you can bring as original and unique

solutions. Examples can include: technology support, learning contracts, student goal setting/choices, peer assistance, communication with parents, out of class assistance, etc. Consult mentors/colleagues and/or professional resources for ideas.
B) Make **predictions** on student learning, affective growth and unit outcomes based upon these accommodations and the instructional implications throughout this step.

STEP II GUIDELINES
Unit Plan & Pre-Unit Assessment

1. UNIT PLAN NARRATIVE

A) Provide a brief **unit overview**, describing the focus and diverse perspectives of the unit, the varied teaching strategies you have planned (e.g., group work, presentations, connections to student life, technology use), and the resources/real world contexts you will use.
B) Provide a **rationale** for the unit purpose, content, and design, including an explanation of why your particular secondary students will find the unit essential, accessible, and meaningful.
C) Describe each **unit goal/outcome** (include insights from consultation with mentor/others to determine fit and variety) and the alignment to national standards, HCPS III, and GLOs.

2. DESCRIPTION OF MULTIPLE ASSESSMENTS

A) Select and describe two different **formative assessments** and one major **summative assessment** with accompanying scoring keys or rubrics. *Note: A chart is recommended to supplement narrative.* For *each* of the three assessments report the following:

- Name and method/type of assessment (e.g., performance tasks, essays, product, test).
- Rationale for the type of assessment chosen (include consultation with mentors/others).
- List of specific lesson objectives/unit outcomes for the assessment.
- Description of how the assessment is meeting specific HCPS III benchmarks.
- Level of thinking/development (e.g., Bloom's taxonomy, including higher order thinking).
- Plan for differentiation/adaptation based on student needs/context (e.g., technology)

B) Describe how the corresponding **pre-unit** and **post-unit** assessments/student work will demonstrate student knowledge, abilities, and affective development both prior to and as a result of the TWS unit. Examples of assessments that can be administered prior to and at the end of a unit to measure key concepts/skills can include: writing samples or constructed responses, pre-/post- comprehension quizzes or performances, KWL charts, etc. Pre-post analysis data can also be based on grades before and after unit or student goals and their progress toward them.

3. UNIT MAP/CHART AND LESSON PLANS

A) In the **unit map/chart**, present the progression of daily lessons throughout the unit, listing the following key components for *each* lesson:

- Topic/Theme and Core Concepts of the Content Area
- Specific Skills/Knowledge
- Objectives and HCPS III Benchmark Alignment (benchmark numbers only)
- Activities and Assessments

B) Select and submit formal **written lesson plans** for TWO key lessons in the unit that *exemplify* your incorporation of varied teaching strategies, affective dimensions, and accommodations. For *each* lesson plan, follow the format of your content area and include/address the following:

- Alignment of lesson objective/activities to assessments, HCPS III, and GLOs
- Connection to skills, knowledge, and core concepts of the content area.
- Variety in pedagogy, levels of thinking, active learning, and use of technology.
- Differentiation in keeping with students' needs, backgrounds, and experiences.

4. PRE-UNIT ASSESSMENT RESULTS

A) Document/report and analyze **whole class** pre-unit assessment data and/or entry-level student work structured so that a comparison can be made at the end of the unit.
B) Select and identify **two contrasting students** whose learning and affective growth you will track throughout the unit. Describe the two students and provide a rationale for your selections.
C) Extract the pre-unit assessment data/assignment results of the two students to discuss in depth.

STEP III GUIDELINES
Unit Implementation and Unit-Analysis of Student Learning

1. Key Insights About Implementation: Write a narrative addressing 1A, B, C, & D.

A) Intended impact on students' knowledge, reasoning, and positive dispositions and actual impact.
B) Impact of teaching the unit on your self-knowledge, reasoning about teaching, or professional dispositions. Characterize your growth as a teacher who impacts students' learning.
C) Adjustments to your unit plan in response to students' needs, emerging and unpredicted needs, special school needs/calendar/testing, and/or feedback and/or consultation with students or mentors/colleagues.
D) Unit grading plan (e.g., what was worth what and how did you decide? How did you communicate your grading system to students? How satisfied are you with the appropriateness and rigor of your grading approach?).

2. Post-Analysis of Academic Growth of Whole Class: Assess growth of whole class based on TWS unit. Relate resulting learning (post-assessment) to predictions for learning made in Step 1 and pre-assessment of learning in Step 2. Focus on evidence to make this "interpretive" exercise convincing**.** Use a pre and post assessment model (writing samples, quizzes, performance assessments, KWL charts) or other appropriate approach (analysis of student work before and after unit, grades before and after, student goals before and progress toward them after) to analyze growth).

3. Post-Analysis of Two Students' Academic Work: Describe, in depth, your impact on 2 different students' learning—providing samples of students' work as evidence of their entry level and growth toward unit outcomes. Support your assertions. Describe relevant feedback you gave them on their growth at any point in the unit and any steps you took to promote equitable learning for each.

4. Impact on Affective Growth: Draw conclusions about the effectiveness of decisions or adjustments you made to promote students' affective growth (e.g., progress toward GLOs; growth of engagement in learning, social, emotional, personal growth).

Visual Arts

STEP IV GUIDELINES

Self-Evaluation and Implications for Professional Growth

Notable student learning: Begin the self-evaluation by describing where the secondary students' academic learning was most notable (i.e., your greatest impact on their growth).

A. Provide two or more possible ways your teaching promoted learning, commenting on the relevance of unit outcomes, lesson and assessment design, accommodations, etc.
B. As part of this self-evaluation, seek out and consider feedback from students, parents, colleagues, peers and/or mentors and new ideas in relevant professional literature. Summarize feedback, your interpretations and your plans for the future.
C. Assess any efforts you made to promote student learning by connecting strategies, materials, and content in the TWS unit to your students' lives (Reference Steps I or II).

Limits of student learning: Continue by describing where the secondary students' academic learning was most limited (i.e., where you may have limited their learning).

A. Provide two or more examples of ways your teaching may have limited learning, commenting on the relevance of unit outcomes, lesson and assessment design, accommodations, etc.
B. As part of this self-evaluation, seek out and consider feedback from students, parents, colleagues, peers and/or mentors and new ideas from relevant professional literature. Summarize feedback and plans about what you will do differently or better in the future.
C. Assess effectiveness of your efforts to promote student learning by connecting strategies, materials, and content in the TWS unit to your students' lives (Reference Steps I, II).

Demonstration of COE conceptual framework: Self-assess your growth in self-knowledge and your progress toward demonstrating the core values of the COE conceptual framework (a) *to contribute to just, diverse and democratic schools and society,* and (b) to demonstrate *knowledge, effectiveness, and caring* in the implementation of the TWS unit. Respond to A **or** B, and C as follows:

A. Explain and provide one example of your students' growth in awareness or action of an issue of social justice (e.g., what was your class able to learn from the unit you taught about issues of justice or what it means to be "just"?), OR
B. Explain one example of your own progress in "contributing to just and democratic schools and society" during and/or as a result of teaching this unit (e.g., what did you learn about what you can do to promote just or equitable schooling through your teaching or interaction with members of the school community?).
C. Explain and select one exemplar demonstrating how you conveyed 1) knowledge, 2) effectiveness, and 3) caring as a teacher during the TWS unit.

Professional development needs/goals: Based on your interpretation of the connection between your teaching, your students' learning, and your ability to demonstrate ideals of the COE conceptual framework during the TWS unit, describe your professional development needs and related goals for growth in the future.

A. Identify and describe at least two professional development needs and related goals.
B. Identify at least two specific actions you will take to work toward these professional development goals.

e. The scoring guide for the assessment

The teacher candidate . . .

Hawaii Teacher Performance Standard	Target	Acceptable	Unacceptable
3. Adapts to Learner Diversity	Consistently demonstrates evidence of appropriate learning expectations, activities, outcomes and assessment tailored to diverse learners	Demonstrates evidence of some but not all learning expectations, activities, outcomes and assessment tailored to diverse learners	Lacks evidence of appropriate learning expectations, activities, outcomes and assessment tailored to diverse learners
4. Fosters Effective Communication in the Learning Environment	Consistently demonstrates effective communication suited to the learning environment	Usually demonstrates communication suited to the learning environment demonstrated	Demonstrates deficiency in communication suited to the learning environment
6. Designs and Provides Meaningful Learning Experiences	Consistently and creatively designs instruction that provides meaningful learning experiences for students	Demonstrates most aspects of instructional design that provide meaningful learning experiences for students	Demonstrates inadequate instructional design which inhibits meaningful learning experiences for students
7. Uses Active Learning Strategies	Consistently uses student-centered and active learning strategies throughout instruction	Uses most, but not all, active learning strategies throughout instruction	Uses unsatisfactory and mainly teacher-based learning strategies witnessed
8. Uses Assessment Strategies	Consistently applies meaningful assessment strategies	Applies adequate assessment strategies; some may be incomplete	Shows little to no application of meaningful assessment strategies
9. Demonstrates Professionalism	Consistently demonstrates professionalism amply through preparedness, clear communication, purpose of lessons, research methods, and demeanor	Demonstrates adequate preparedness, clear communication, purpose of lessons, research methods, and demeanor; all areas may not be proficient at all times	Shows absence and/or lack of coordination of preparedness, clear communication, purpose of lessons, research methods, and demeanor

f. Charts that provide candidate data derived from the assessment

Two cycles of data

Year: 2010-11 (N = 2)

Hawaii Teacher Performance Standard	Target		Acceptable		Unacceptable	
	N	%	N	%	N	%
3. Adapts to Learner Diversity			2	100		
4. Fosters Effective Communication in the Learning Environment			2	100		
6. Designs and Provides Meaningful Learning Experiences			2	100		
7. Uses Active Learning Strategies			2	100		
8. Uses Assessment Strategies			2	100		
9. Demonstrates Professionalism			2	100		

Year: 2011-12 (N = 4)

Hawaii Teacher Performance Standard	Target		Acceptable		Unacceptable	
	N	%	N	%	N	%
3. Adapts to Learner Diversity	4	100				
4. Fosters Effective Communication in the Learning Environment	4	100				
6. Designs and Provides Meaningful Learning Experiences	4	100				
7. Uses Active Learning Strategies	4	100				
8. Uses Assessment Strategies	4	100				
9. Demonstrates Professionalism	4	100				

Assessment 6
Professional Dispositions

I. Narrative

a. A brief description of the assessment and its use in the program

Professional Dispositions for Visual Arts candidates are assessed during Field Experience (ITE 402B) and Teaching Residency/Student Teaching (ITE 405). Candidates must score Acceptable or Target on each of the five dispositions. A Plan of Assistance for Improvement is developed for candidates who experience difficulty. Candidates must meet all professional dispositions for successful program completion, and must meet dispositions in ITE 402B in order to advance to ITE 405B. Data are reported in this assessment for ITE 405B Teaching Residency/Student Teaching.

b. A description of how this assessment specifically aligns with the standards

Hawaii Teacher Performance Standards	How Assessment Aligns with Standards (See scoring instrument at end of assessment)
3. Adapts to Learner Diversity	Disposition 3. Individual and Cultural Sensitivity
4. Fosters Effective Communication in the Learning Environment	Disposition 2. Communication and Collaboration
9. Demonstrates Professionalism	Disposition 1. Professional and Ethical Conduct
	Disposition 4. Work Habits and Emotional Management
	Disposition 5. Self-Reflection and Professional Development

c. An interpretation of how data will provide evidence for meeting standards

HTSB 3 (Adapts to Learner Diversity) is measured by Professional Disposition 3 (Individual and Cultural Sensitivity). Candidates must demonstrate that they can work effectively with all children in their early field experience and during teaching residency/student teaching. Mentor teachers and university supervisors observe candidates on a regular basis and also require candidates to self-reflect. In addition to showing that they can work with diverse students within a particular classroom culture, candidates also must demonstrate that they are cognizant of adolescent interests and external influences. Students bring a wide range of experience, interest and ability to visual arts instruction, and candidates must respect their students for what they bring to the classroom.

HTSB 4 (Fosters Effective Communication in the Learning Environment) is measured by Professional Disposition 2 (Communication and Collaboration). Candidates must communicate clearly and effectively, both orally and in writing. In addition to communicating with students, candidates must communicate clearly and effectively with colleagues, support personnel, parents/caretakers, and university faculty. Communication also means acting effectively as a team member to improve student learning.

HTSB 9 (Demonstrates Professionalism) is measured by three professional dispositions: 1 Professional and Ethical Conduct, 4 Work Habits and Emotional Management, and 5 Self-Reflection and Professional Development. Mentor teachers and university faculty constantly assess candidates in these areas, providing feedback and support as needed. As noted previously, candidates who experience difficulty are provided with a Plan of Improvement for Assistance that identifies problems, outlines goals to reach in a specified time, and designates responsibilities for candidates, mentor teachers, and university faculty. These dispositions are especially important for helping candidates determine whether teaching is the right career choice for them. Candidates cannot advance to student teaching unless they demonstrate success in all three of these dispositions in early field experience.

Data from this assessment indicate that all visual arts candidates were strong in their professional dispositions during their teaching residency/student teaching semester. Candidates must demonstrate successful performance in their professional dispositions before advancing to student teaching. However, candidates sometimes falter when they are faced with the realities of full-time teaching that ITE 405 provides. Thus, mentor teachers and university faculty monitor progress closely and continue to require student teachers to self-reflect throughout their last semester.

II. Assessment documentation

d. The assessment tool, or a rich description of the assessment

Professional Dispositions for Visual Arts candidates are assessed during Field Experience (ITE 402) and Teaching Residency/Student Teaching (ITE 405). Candidates must score Acceptable or Target on each of the five dispositions. A Plan of Assistance for Improvement is developed for candidates who experience difficulty. Candidates must meet all professional dispositions for successful program completion and must meet dispositions in ITE 402B in order to advance to ITE 405B. Data are reported in this assessment for ITE 405B Teaching Residency/Student Teaching. Candidates and mentor teachers complete the dispositions form, allowing for comparison of ratings. Candidates and mentors sign the form, which becomes part of the candidate's placement file. Ratings for the three dispositions related to Standard 9 Demonstrates Professionalism are combined for one overall rating in the scoring chart.

e. The scoring guide for the assessment

See Professional Dispositions Form attached at the end of this assessment.

f. Charts that provide candidate data derived from the assessment

Two cycles of data

Year: 2010-11 (N = 2)

Hawaii Teacher Performance Standard	Target		Acceptable		Unacceptable	
	#	%	#	%	#	%
3. Adapts to Learner Diversity	2	100%				
4. Fosters Effective Communication in the Learning Environment	2	100%				
9. Demonstrates Professionalism	2	100%				

Year: 2011-12 (N = 4)

Hawaii Teacher Performance Standard	Target		Acceptable		Unacceptable	
	#	%	#	%	#	%
3. Adapts to Learner Diversity	4	100%				
4. Fosters Effective Communication in the Learning Environment	4	100%				
9. Demonstrates Professionalism	4	100%				

University of Hawai`i at Mānoa
ITE Secondary Program
Student Teaching Field Experience Professional Dispositions Evaluation Form

Teacher Candidate _____ School _____ Mentor Teacher _____

University Coordinator _____ Evaluator _____ Fall / Spr (Yr) _____

Midterm / Final

Directions: ***Assess each disposition and indicate overall category rating with a checkmark.*** These dispositions correlate with the secondary field experience and reflect the College of Education Conceptual Framework. Teacher candidates should demonstrate overall ratings of "acceptable" or "target" by the end of the field experience; **ratings of "unacceptable" may require a Plan of Assistance and/or result in a failing grade**.

Disposition	Unacceptable	Acceptable	Target
1. Professional and Ethical Conduct HTPS 9 Demonstrates Professionalism **Overall Rating:**	☐ Does not receive feedback well and/or does not make suggested changes ☐ Defensive and makes excuses for behavior ☐ Shows unethical or disrespectful conduct ☐ Unwilling to meet program requirements ☐ Shows poor professional judgment in dealing with adolescent situations requiring confidentiality or policy/protocol ☐ Shows inattention to student's overall well-being or safety ☐ Blurs friend/teacher line or makes inappropriate relationship decisions **Unacceptable** ☐	☐ Accepts feedback and makes appropriate changes without being defensive ☐ Accepts responsibility for behavior ☐ Shows integrity and ethical conduct ☐ Works within program requirements ☐ Responds to student needs as well as confidentiality or policy/protocol in dealing with adolescent situations ☐ Creates and manages a safe physical, social, and emotional environment ☐ Expresses and adheres to clear relationship boundaries with students **Acceptable** ☐	☐ Consistently welcomes feedback and shows considerable growth ☐ Solution-oriented in behavior modification ☐ Models integrity and ethical conduct ☐ Maximizes program-related opportunities ☐ Detects warning signs and incorporates preventative measures to complement policy/protocol in adolescent situations ☐ Works with students to create and manage a safe physical, social, and environment ☐ Models appropriate behavior within student-teacher relationship framework **Target** ☐
2. Communication and Collaboration	☐ Communicates in an unclear, disrespectful, or inappropriate manner ☐ Is overly shy, withdrawn, or unable to communicate with others ☐ Written and/or oral communication is not	☐ Communicates clearly, effectively, and in a positive manner ☐ Asks questions and matches communication with context and audience	☐ Fosters communication with others that is meaningful and reciprocal ☐ Actively shares ideas and seeks input from others in communication ☐ All forms of communication are clear,

HTPS Fosters Effective Communication in the Learning Environment **Overall Rating:**	clear or grammatically correct ☐ Shows inappropriate or inconsistent communication with colleagues, support service personnel, and/or parents ☐ Does not communicate with mentor teacher and UC in a timely manner ☐ Has difficulty working with others ☐ Is ineffective or unwilling to participate in group problem solving ☐ Unable/unwilling to accept responsibilities **Unacceptable** ☐	☐ Written and oral communication is clear and grammatically correct ☐ Shows consistent and effective communication with colleagues, support service personnel, and/or parents ☐ Communicates in a timely manner with mentor teacher and UC ☐ Is able to collaborate well with others ☐ Often contributes as a team member in finding solutions to problems ☐ Always accepts assigned responsibilities **Acceptable** ☐	grammatically correct, and professional ☐ Facilitates positive and open two-way communication with colleagues, support service personnel, and/or parents ☐ Proactive in communicating with mentor teacher and UC to ensure follow-up ☐ Initiates collaborative efforts ☐ Considers team dynamics and context in problem resolution ☐ Seeks additional responsibilities **Target** ☐
3. Individual and Cultural Sensitivity HTPS 3 Adapts to Learner Diversity **Overall Rating:**	☐ Expresses apathy or disrespect for diversity within the classroom culture ☐ Is judgmental or inflexible in responding to student perspectives and feelings ☐ Is culturally unaware and insensitive ☐ Unwilling or unable to deal with adolescents ☐ Does not consider adolescent interests and external influences (i.e. media, pop culture, technology, etc.) **Unacceptable** ☐	☐ Recognizes and respects diversity within the classroom culture ☐ Recognizes and is open to student perspectives and feelings ☐ Demonstrates cultural awareness ☐ Exhibits sensitivity toward adolescents ☐ Reflects on and acknowledges adolescent interests and external influences (i.e. media, pop culture, technology, etc.) **Acceptable** ☐	☐ Incorporates and promotes diversity within the classroom culture ☐ Seeks and responds appropriately to students perspectives and feelings ☐ Capitalizes on the strengths of diversity ☐ Deals effectively with adolescents ☐ Adapts teaching to include adolescent interests and external influences (media, pop culture, technology, etc.) **Target** ☐
4. Work Habits and Emotional Management HTPS 9 Demonstrates Professionalism **Overall Rating:**	☐ Is often unreliable or disorganized and requires constant supervision ☐ Disregards commitments or fails to follow through on tasks ☐ Takes no initiative ☐ Requirements are met with minimal effort ☐ Is late or absent without notice ☐ Dresses inappropriately for school setting ☐ Does not manage work/personal stress well ☐ Vents frustration inappropriately **Unacceptable** ☐	☐ Is organized and reliable with minimal supervision ☐ Meets commitments and consistently completes required tasks ☐ Takes adequate initiative ☐ Requirements are met with careful effort ☐ Minimal absences/tardies, with notice ☐ Follows required school dress code ☐ Manages work/personal stress well ☐ Frustration does not affect performance **Acceptable** ☐	☐ Is exceptionally organized and independently reliable ☐ Takes ownership of tasks with exemplary follow-through ☐ Consistently takes initiative ☐ Requirements are met exceptionally ☐ Consistently present and punctual ☐ Dresses professionally for school setting ☐ Proactive in reducing work/personal stress ☐ Seeks ways to minimize frustration **Target** ☐

5. Self- Reflection and Professional Development HTPS 9 Demonstrates Professionalism **Overall Rating:**	☐ Expresses disregard for or unwillingness to engage in self-reflection ☐ Shows little awareness of the effect he/she has on others ☐ Complains about participating in professional growth opportunities ☐ Shows disinterest in adolescent, content-specific, and/or general education **Unacceptable** ☐	☐ Reflects on his/her personal and professional characteristics ☐ Monitors impact of own actions and interactions on professional environment ☐ Participates in opportunities for professional growth ☐ Shows interest in adolescent, content-specific, and/or general education **Acceptable** ☐	☐ Is insightful in examining personal and professional characteristics ☐ Reflects on actions and interactions and adjusts to improve environment ☐ Actively seeks out opportunities for professional growth ☐ Shows excitement in adolescent, content-specific, and/or general education **Target** ☐
ADDITIONAL COMMENTS (Please continue as needed on the back of this sheet or on a separate paper):			

Signatures below indicate the teacher candidate and evaluator have read and discussed this form.

Evaluator (Signature)	***Date***	***Teacher Candidate (Signature)***	***Date***

Assessment 7
Field Log in Visual Arts

I. Narrative

a. A brief description of the assessment and its use in the program

During early field experience and teaching residency/student teaching, candidates complete one field observation of another teacher for each of their school placements (i.e., middle school and high school). Candidates begin this work as soon as they are placed in their classrooms. Some of the questions are easily observed; others necessitate talking with the mentor teacher for personal and professional insight. The field observations are three to five pages in length, to be completed by the end of the semester. Floor plans, drawings, and photographs are helpful and can be attached.

b. A description of how this assessment specifically aligns with the standards

Hawaii Teacher Standards	How Assessment Aligns with Standards: Teacher candidates . . .
2. Creates and Maintains a Safe Positive Learning Environment	Observe and describe aspects of a safe and positive learning environment
4. Fosters Effective Communication in the Learning Environment	Understands the impact of effective communication in the learning environment and can identify examples in their observations
9. Demonstrates Professionalism	Identify specific professional characteristics through their observation

c. An interpretation of how data will provide evidence for meeting standards

During their early field experience and teaching residency/student teaching, candidates complete a field observation for each of their school placements (i.e., middle school and high school). Candidates begin this work as soon as they are placed in their classrooms. Some of the questions are easily observed, while others necessitate talking with the mentor teacher for personal and professional insight. The field observations are three to five pages in length, to be completed by the end of the semester. Floor plans, drawings, and photographs are helpful and can be attached.

The goal of the field log assignment is to introduce the teacher candidate to the many facets of teaching through a series of observations and participation activities, which involve the individual in the culture of the school and teaching. This assignment allows the teacher candidate to progressively reflect and examine the school and classroom environment and dynamics as well as teacher-student interactions. Some of the criteria to be included in the report are apparent, based on overt information. Other issues need to be researched in a more assertive way, as in asking the mentor teacher directly which typically results in a conversation that extends deeper than initially presumed. This helps our candidates strengthen their understanding of the classroom environment and develop practical skills as they prepare for their careers as classroom teachers. All candidates have gained proficiency in articulating how aspects of the classroom environment and teacher-student dynamics

function holistically. One hundred percent of candidates have passed this assignment over the time period reviewed for this report.

The physical, instructional, and social dynamics of the classroom in which candidates are placed are addressed through this assignment. The candidates' attention is directed to study these areas of importance by penetrating the appearance of topics that can easily go unnoticed as the result of superficial or passive observation. Candidates learn about such critical issues as maintaining a safe and productive environment in the art room and how classroom productivity is directly tied to a focused and dynamic curriculum using a variety of instructional procedures. I am proud to say that 100% of our student teacher candidates have met all of the objectives and are able to apply these outlined concepts and knowledge from theory to practice as verified by this assignment and the usefulness derived from it. I developed this original tool as a result of my undergraduate studies in cultural anthropology. The point of this assignment is to understand the physical, social and environmental aspects of the teaching setting.

II. Assessment documentation

d. The assessment tool, or a rich description of the assessment

Instructions to Candidates

Field Log Requirements

Name _____ Date of observation

Classroom observed

Teaching activity observed _____

Grade Level _____ Today's date _____

A. Physical Observations of the Classroom

1. Display of student's art in the classroom and school
2. Availability of resource materials and equipment including media, prints, books, posters, videos, computers, etc.
3. Seating arrangements, number of students
4. Ages, grades and learning levels of students
5. Length and frequency of art instruction
6. Availability of tables, water, ventilation, and light
7. Availability of supplies, tools, and materials

B. Classroom Management

1. How does the teacher develop lesson plans and units of instruction in art?
2. How does the teacher sequence and pace the lesson?
3. How does the teacher manage the distribution of supplies, traffic and clean-up during the art lesson?

C. Student/Teacher Interactions

1. How does the teacher address the students? How do the students address the teacher? (Individually, small groups and/or as an entire class?)
2. How does the teacher use gesture, voice quality, vocabulary, visual clues, etc.?
3. Approximately how much time does the teacher work with each student individually?
4. How does the teacher facilitate learning?
   a. Lecture
   b. Demonstrations
   c. Guided conversation
   d. Hands-on interaction
   e. Small groups
   f. Other
5. How does the teacher evaluate student learning in art?

Note: Floor plans, drawings, and photographs are helpful and can be attached

e. The scoring guide for the assessment

Through observation and reflection, the teacher candidate demonstrates that he/she . . .

Hawaii Teacher Performance Standard	Target	Acceptable	Unacceptable
2. Creates and Maintains a Safe Positive Learning Environment	Fully understands and identifies key aspects of a safe and positive learning environment	Adequately understands and identifies aspects of a safe and positive learning environment	Does not understand the meaning of a safe and positive learning environment
4. Fosters Effective Communication in the Learning Environment	Clearly understands and identifies key aspects of the impact of effective communication in the learning environment	Adequately understands and identifies aspects of the impact of effective communication in the learning environment	Does not understand the impact of effective communication in the learning environment
9. Demonstrates Professionalism	Carefully identifies and analyzes key professional characteristics through observation	Adequately identifies professional characteristics through observation	Has difficulty identifying professional characteristics by observation

f. Charts that provide candidate data derived from the assessment

Two cycles of data

Year: 2010-11 (N = 2)

Hawaii Teacher Performance Standard	Target		Acceptable		Unacceptable	
	#	%	#			%
2. Creates and Maintains a Safe Positive Learning Environment	2	100				
4. Fosters Effective Communication in the Learning Environment	2	100				
9. Demonstrates Professionalism	2	100				

Year: 2011-12 (N = 4)

Hawaii Teacher Performance Standard	Target		Acceptable		Unacceptable	
	#	%	#	%	#	%
2. Creates and Maintains a Safe Positive Learning Environment	4	100				
4. Fosters Effective Communication in the Learning Environment	4	100				
9. Demonstrates Professionalism	4	100				

Assessment 8

Developmental Stages Paper for Visual Art

I. Narrative

a. A brief description of the assessment and its use in the program

In ITE 404B (Teaching in Visual Arts), candidates write an original paper on an aspect of interest related to developmental stages of artistic growth, research, or competing theories of stage development of creativity. Candidates explore and demonstrate understanding of the developmental skills and ability of children, adolescents and young adults related to art education, including issues of diversity, and the related cognitive, affective, and psychomotor domains. The information candidates assimilate for this assignment helps them organize and plan more effective instructional opportunities for children, especially for the inclusive classroom.

b. A description of how this assessment specifically aligns with the standards

Hawaii Teacher Standards	How Assessment Aligns with Standards
1. Focuses on the Learner	Candidates explore and demonstrate understanding of the developmental skills and ability of children, adolescents and young adults related to art education.
3. Adapts to Learner Diversity	Candidates explore issues of diversity, and the related cognitive, affective, and psychomotor domains to help them organize and plan more effective instruction, especially for the inclusive classroom.

c. An interpretation of how data will provide evidence for meeting standards

The most important aspect of teaching and learning in contemporary society has become the personal narrative as this particular insight has become connected to knowledge. In schooling, the older more traditional paradigm previously established was knowledge first and self last used as a means of societal conformity. However, due to contemporary research and sociological trends, the reverse has occurred resulting in greater emphasis on self and narrative in terms of teaching and learning as a priority and in that order. I designed this particular assignment keeping this trend in mind. Art teachers exercise greater judgment, perception and ability when the individuality and cohesion of the group is understood based on matters of age and stage of maturation, gender, learning needs, and race/ethnicity. Diversity is what characterizes our classrooms, and the students therein. Not perceived as a bias, these aspects become attributes of teaching and learning and the exchange between the students as a group as well as defining them as individuals.

Since I began assigning candidates to write their chronological biography of artistic development over a decade ago, not only has this become the best way of getting to know each of my students on an individual basis, but also the class becomes aware of the uniqueness of each participant. Since the last time I submitted this report, I have added a written exam based on the four stages of child-adolescent development in fall 2009. At first, I allowed the students to develop their own comprehensive exam, which was a matching test where I gave them all of the answers scrambled, out of order based on the stages of maturity. They abysmally failed the exam. During the next class without forewarning, I asked them to repeat the test using a blank piece of unlined paper. I

asked them five questions for each of the four categories, equaling 25 points per section and totaling 100 points altogether. They were required to name the stage of artistic development, the age bracket therein, three characteristics of that stage and submit a quick drawing that characterized that period of child-development. Amazingly, my students did better on the open-ended exam on a blank piece of paper than they did with a written exam based on their own request and design. In fact no student has ever gotten below one point off out of 100 on the second method of examination described above. I think the reason for this phenomena is that artist are visual thinkers and see things that aren't there as in a blank page and what could be instead of opposed to fixing disarranged statements that they had to straighten out and organize. This strength is revealing in terms of the cognitive abilities and recall and application of knowledge from theory to practice among my teacher candidates. I added the second assessment here because I wanted to make sure that students were able to
apply theory to practice and move from egocentric to individual and group focused awareness in their application of theory to knowledge and use this same information in their relationship building with students, curriculum, teaching methods and instruction as well as evaluation.

Since the second test was developed, all of my teacher candidates have scored 100%. I felt that this increasing measure of accountability was desirable due to the fact that not all their students have had art previously and they all are at different stages and levels in terms of their art knowledge, exposure, familiarity with art materials and methods, articulation in both word and images as well as art history, aesthetics and art criticism and art making.

II. Assessment documentation

d. The assessment tool, or a rich description of the assessment

In ITE 404B, candidates are exposed to multiple theories about artistic development among children. Throughout the visual arts program, candidates are required to demonstrate their understanding of the development stages based, on age or grade categories as represented in the state standards. Candidates explore aspects of behavioral learning theories and traditional cognitive theories. However, greater emphasis is placed on cognitive psychology, specifically on how people understand, diagnose, and solve problems. Student teachers track one or several student case studies for this assignment. Papers are 3 to 5 pages in length. Questions that candidates research include:

1. What common characteristics are found among high, middle and low achievement and ability in children and how does that apply to the teacher candidate in terms of their own maturation and development?
2. What previous art education and opportunities has the teacher candidate had?
3. Has the teacher candidate been exposed to media, skill and concepts related to art?
4. Has the teacher candidate had omissions in their art education scope and sequence?
5. How does teacher candidate's attitude relate to ability and productivity?
6. Has self-confidence and self worth affected their ability?
7. What exposure has the teacher candidate had to the world of art such as museums and what is their familiarity with art history in general?
8. Has the teacher candidate been exposed to a variety of art resources?
9. Does the teacher candidate understand the use of art terms and concept
10. Can they articulate what they are doing through their art verbally and in writing?

e. The scoring guide for the assessment

Hawaii Teacher Performance Standard	Target	Acceptable	Unacceptable
1. Focuses on the Learner	Child and adolescent artistic development are understood in theory and demonstrated through understanding and identification of stages of maturation	Partial or inconsistent recognition of child and adolescent artistic development is understood in theory and demonstrated through understanding and identification of stages of maturation	Evidence of child and adolescent artistic development are not demonstrated both in theory nor demonstration through understanding and identification of stages of maturation
3. Adapts to Learner Diversity	Understanding of sequential art training and opportunities for maturation are identified	Partial or inconsistent understanding of sequential art training and opportunities for maturation are identified	Lacking understanding of sequential art training and opportunities for maturation are identified

f. Charts that provide candidate data derived from the assessment

Two cycles of data

Year: 2010-11 (N = 2

Hawaii Teacher Performance Standard	Target		Acceptable		Unacceptable	
	#	%	#	%	#	%
1. Focuses on the Learner	2	100				
3. Adapts to Learner Diversity	2	100				

Year: 2011-12 (N = 4)

Hawaii Teacher Performance Standard	Target		Acceptable		Unacceptable	
	#	%	#	%	#	%
1. Focuses on the Learner	4	100				
3. Adapts to Learner Diversity	4	100				

SUMMARY FOR UNIVERSITY OF HAWAI'I –MANOA SATEP REVIEW
PROGRAM SELF STUDY REPORT
July 10, 2013

PROGRAM	RECOMMENDATION	RECOMMENDED AREAS for IMPROVEMENT	UNIVERSITY OF HAWAI'I – VISUAL ARTS PROGRAM RESPONSE
Visual Arts	Met all standards	1. Provide faculty information for all other faculty who teach/supervise the Visual Arts program. *Rationale: Only one faculty member provided information. The academic background of that faculty included only Art and does not include the credentials to teach courses such as SPED445 Educating Exceptional Students in Regular Classrooms, ITE 440 Curriculum Implications of Multicultural Education, EDEP 631 Adolescence and Education, etc.* 2. Assessment 3 and 4 rubrics must be directly linked to the performances of the standard *Rationale: The rubrics largely mirror the language of the standard and not on descriptions of performance that would characterize knowledge and/or performance of the*	

		standards by means of the assessment tasks. *3.* The evaluation instrument for assessment 4 is missing and must be included in the document. *Rationale: Without the assessment instrument it is not possible to know what specific tasks, knowledge, and activities candidates are evaluated on.* *4.* The descriptors in performance in Assessment 3 and 4 rubrics need to be objective. *Rationale: The descriptors (i.e. consistent, adequate, inadequate) fall short of indicating specifically what the teacher candidate should know and be able to do to at an acceptable or target level.* 5. The Assessment 5 (Teacher Work Sample) must be correlated to the assessment instrument. *Rationale: The Assessment 5 (Teacher Work Sample) rubric is inconsistent with the clearly defined Guidelines provided in the TWS. Candidates are not evaluated on the specific tasks described in the instructions.*	

		6. The Assessment 7 (Field Log) does not provide sufficient evidence for meeting any of the standards. *Rationale: Assessment 7 only provides evidence of what the classroom teacher being observed knows and is able to do but not the teacher candidate.* 7. Assessment 8 (Developmental Stages Paper) does not provide sufficient evidence for meeting the standards. *Rationale: The rubric is insufficiently developed to serve as a guide for the consistent and accurate evaluation of teacher candidates.*	

U N I V E R S I T Y O F H A W A I ‘ I A T M A N O A

College of Education
Office of the Dean

September 6, 2013

Carolyn Gyuran
HTSB SATE Coordinator
650 Iwilei Suite 201
Honolulu, HI 96817

Dear Ms. Gyuran:

Thank you for your letter of August 12, 2013, and the *Hawai‘i Teacher Standards Board Program Summary Report* for the **UHM Visual Arts Program**. The following documents are provided in response:

- Response to Summary Report for UH-Manoa Visual Arts Program Review
- Attachment 1: Faculty Information
- Attachment 2: Assessment 3 Planning
- Attachment 3: National Visual Arts Standards (National Art Education Association)
- Attachment 4: 2013 National Core Arts Standards
- Attachment 5: Assessment 4 Student Teaching Evaluation
- Attachment 6: Assessment of Student Learning

The College of Education teacher education programs are in the process of adopting the Stanford-based edTPA in response to HTSB NBI 12-37 Adoption of Pre-Service Performance Assessments and Implementation Timeline. The College will begin integrating the edTPA across all teacher education programs in Fall 2013 with new curriculum mapping, program requirements, and assessment modification. This response to the Summary Report reflects these new directions, rather than a revision of prior assessments. In addition, the Visual Arts assessments will incorporate the *National Visual Arts Standards* (National Art Education Association) and the new 2013 *National Core Arts Standards* from the National Coalition for CORE ARTS Standards (NCCAS).

Thank you for the opportunity to respond to the *Summary Report*. Please contact Interim Associate Dean Beth Pateman (mpateman@hawaii.edu or 808.956.4278) for further information. Sincerely

yours,

Donald B. Young
Dean

Attachments

c: Beth Pateman, Interim Associate Dean for Academic Affairs
Jessica Miranda, Assessment Coordinator

Visual Arts Attachment 1
Additional Faculty Information

Charlotte Frambaugh-Kritzer (ITE 401)
Ph.D., Curriculum & Instruction in Language & Literacy, Arizona State University
Faculty, Assistant Professor (Tenure Track)
Frambaugh-Kritzer, C., & Stolle, E. P. (2011). (Re)conceptualizing Content Area Literacy: Interdisciplinary Teaching. In P, Dunston, S.K. Fullerton, C. C. Bates, K. Headley, P. M. Stecker (Eds.),
60th Literacy Research Association Yearbook. (pp. 56 - 69). Oak Creek, WI: Literacy Research Association.
Frambaugh-Kritzer, C. & Stolle, E. P. (2011, November). (Re)conceptualizing content area literacy: Drawing on the past to impact the future. Paper presentation at the 101th annual meeting of the National
Council of Teachers of English, Chicago, IL.
Conference Proposal Reviewer (2011 - present), S-STEP International Conference
K-12 PUBLIC CLASSROOM TEACHING EXPERIENCE
I have the Ryan Multiple Subject Teaching Credential (K-8) certification
1994 -2002 - 7th and 8th Grade Classroom Teacher (Language Arts/Reading/Social Studies, English Language Development & Resource and Gifted Education)
Martin Luther King Jr. Middle School, Oceanside Unified School District, California
Fall 2011 - UH
ITE - 402 - Field Supervision University Coordinator
Supervised OP's at Highland Middle School - 7th & 8th grade Language Arts
Supervised OP's at Farrington High School - 12th grade - Language Arts
(August 2011 - December 2012) Providing Professional Development to 11th & 12 grade English in- service teachers at Farrington High School

Jeffrey A S Moniz (ITE 440)
PhD, Education, University of California, Santa Barbara
Faculty, Associate Professor, Director of Secondary Education (Tenured)
Moniz, J. (Accepted for 2012 publication). Education of Pacific Islander Americans. In the Encyclopedia of Diversity in Education. Thousand Oaks, CA: Sage Publications, Inc. Invited and refereed.
Moniz, J. (2008). Recovering the space for indigenous self-determination: Multicultural education in colonized Hawaii. International Journal of Multicultural Education, North America, 10(2). Refereed.
Moniz, J. (2008). Valuing and developing multiple perspectives as an approach to multicultural education in a diverse society. In The Journal of the Faculty of Education, Bukkyo University. No. 19, pp. 43-53. Kyoto, Japan: Bukkyo University. Published in Japanese.
Clinical supervision, in-service workshops, K-12, all subjects
Sixth Grade Teacher (Tenured), Kaunakakai School, Kaunakakai, Molokai, Hawaii, Taught all subjects, full-time. July 1996 - June 1998
Fourth Grade Teacher, Kaunakakai School, Kaunakakai, Molokai, Hawaii, Taught all subjects, full-time. Tenured July, 24, 1995. August 1993 - June 1996
Sixth/Seventh Grade Teacher, Island Paradise School, Honolulu, Hawaii, Taught summer school mathematics, language arts, and physical education, full-time.1992
Sixth Grade Teacher/Intern, Gaston Elementary, Beloit, Wisconsin, Taught all subjects as a paid intern.1991-1992

Kathy Ratliffe (EDEP 611)
Ph.D., Educational Psychology, University of Hawaii
Faculty, Associate Professor (Tenured)
Ratliffe, K. T., Rao, K., Skouge, J., & Peter, J. (in press) Navigating the currents of change: Technology, inclusion, and access for people with disabilities in the Pacific. Information Technology for Development.
Ratliffe, K. T. (2010). Micronesian voices: Culture and school conflict. Race, Ethnicity and Education,
14(2): 233-252. DOI: 10.1080/13613324.2010.519971.
Ratliffe, K. T. (2010). Family obligations in Micronesian cultures: Implications for educators. International Journal of Qualitative Studies in Education, 23(6), 671-690. DOI: 10.1080/09518390903468339.

Hannah M Tavares (EDEF 610)
Ph.D, Educational Policy Studies and Curriculum Studies, University of Wisconsin Madison
Faculty, Associate Professor (Tenured)
"Invited Discussant and Chair, Sage Committee on Scholars and Advocates for Gender Equity in Education for the American Educational Research Association Annual Meeting, Panel Title: Constructing, Policing, and Investing in Adolescent Girls, Apr 8-12, 2011 New Orleans, Louisiana. Tavares, H. (2010). Postcoloniality in education. In S. Tozer, B. Gallegos, A. Henry (Eds.), Handbook of research in the social foundations of education, (pp. 195-204).
Tavares, H. (2009). The possibility of love and racial subjection: psychoanalysis, the look, and a new curriculum history archive. In B. Baker (Ed.), New curriculum history. Rotterdam & Boston & Taipei: Sense Publishers, (pp. 169-183)."

Rhonda Black (SPED 445)
Ed.D., Special Education, Vocational Special Needs, the University of Georgia, 1996
Faculty, Professor (Tenured)
Editorial Board member of ""Career Development for Exceptional Individuals."" The publication for the
Division of Career Development and Transition, of the Council for Exceptional Children. Board Member, Best Buddies, Oahu
Clinical Supervision of special education undergraduate and graduate students in Hawaii's P-12 schools,
1996 - present.
Program Manager -- (August 1985 to August 1993). Community-based Occupational Skill Training Program, Salt Lake School District's Columbus Community Center, Salt Lake City, Utah.
Behavior Specialist/Instructor (October 1984 - August 1985) Vocational Skill Training, Food Service
Program, Columbus Community Center.

Betty Lou Williams (ITE 402, 404, 405, and 406—content-specific courses in Visual Arts)
Information provided in program report

Visual Arts Attachment 2
New Assessment 3 Planning

The new Secondary Education Assessment 3 Planning will be common across all content areas while addressing each content area specifically. The Visual Arts assessment will be based, in part, on the five edTPA rubrics and requirements for Planning (Task 1) for Visual Arts and the National Visual Arts Standards (National Art Education Association) and the new 2013 National Core Arts Standards. Development will take place during the Fall 2013 semester. The edTPA is aligned with the InTASC Standards adapted by HTSB.

The edTPA Visual Arts Handbook was authored by the Stanford Center for Assessment, Learning, and Equity (SCALE). The College of Education has an Exploratory Membership with edTPA, which we will use beginning Fall 2013 to develop curriculum maps across our teacher education programs and adapt our assessments to the new rubrics and requirements of edTPA in each content area. The edTPA materials are proprietary and the College has signed a non-disclosure agreement. Thus, we cannot display the materials here. However, we can provide a general description of the edTPA planning task.

edTPA Visual Arts Task 1: Planning for Instruction and Assessment

- Rubric 1: Planning for Visual Art Learning
- Rubric 2: Planning to Support Varied Student Learning Needs
- Rubric 3: Using Knowledge of Students to Inform Teaching and Learning
- Rubric 4: Identifying and Supporting Language Demands
- Rubric 5: Planning Assessments to Monitor and Support Student Learning

The edTPA rubrics clearly assess candidate performance at five levels. Levels 1 and 2 are considered emerging, level 3 proficient, and levels 4 and 5 advanced for a new teacher. For example, Rubric 1: Planning for Visual Arts Learning assesses candidates as follows:

Emerging

- Level 1: Candidate's plans focus solely on facts or production with no connections to visual art concepts.
- Level 2: Plans for instruction support student learning of facts or procedures with vague connections to visual arts concepts of form/structure, production, OR art context and personal perspective.

Proficient

- Level 3: Plans for instruction build on each other to support students in creating/responding to visual art with clear connections to visual art concepts of form/structure, production, art context, OR personal perspective.

Advanced

- Level 4: Plans for instruction build on each other to support students in creating/responding to visual art with clear and consistent connections to visual art concepts of form/structure, production, art context, AND personal perspective.
- Level 5: Candidate explains how s/he will use learning tasks and materials to lead students to make their own clear and consistent connections.

The College is tremendously excited about this new opportunity to join the other EPPs across the nation that are incorporating the edTPA into their programs. Our goal is to develop, implement, and evaluate common assessments across all of our programs, with those assessments then tailored to meet the standards of each content area.

National Core Arts Standards:
A Conceptual Framework for Arts Learning

This narrative document outlines the grounding philosophy, primary goals, dynamic processes, structures, and outcomes that shape student learning and achievement in dance, media arts, music, theatre, and visual arts, as articulated in the 2013 National Core Arts Standards. To view all public documents relating to the National Core Arts Standards go to http://nccas.wikispaces.com.

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FOREWORD
Understanding and Using the Core Arts Standards

The arts have always served as the distinctive vehicle for discovering who we are. Providing ways of thinking as disciplined as science or math and as disparate as philosophy or literature, the arts are used by and have shaped every culture and individual on earth. They continue to infuse our lives on nearly all levels—generating a significant part of the creative and intellectual capital that drives our economy. The arts inform our lives with meaning every time we experience the joy of a well-remembered song, experience the flash of inspiration that comes with immersing ourselves in an artist's sculpture, enjoying a sublime dance, learning from an exciting animation, or being moved by a captivating play.

The fact that the arts provide important touchstones confirms their value to the development of every human being. Nurturing our children, then, necessarily means that we must provide all of them—not just those identified as "talented"—with a well-rounded education that includes the arts. By doing so, we are fulfilling the college and career readiness needs of our nation's students, laying the foundations for the success of our nation's schools and, ultimately, the success of our nation.

The central purpose of education standards is to identify the learning that we want for all of our students and to drive improvement in the system that delivers that learning. Standards, therefore, should embody the key concepts, processes and traditions of study in each subject area, and articulate the aspirations of those invested in our schools—students, teachers, administrators, and the community at large. To realize that end goal, these new, voluntary National Core Arts Standards are framed by a definition of artistic literacy that includes philosophical foundations and lifelong goals, artistic processes and creative practices, standards that students should attain, and model cornerstone assessments by which they can be measured. The connective threads of this conceptual framework are designed to be understood by all stakeholders and, ultimately, to ensure success for both educators and students in the real world of the school.

The framework is being developed in the complex, evolving context of local, state, and national educational practice and public policy. Therefore, the National Coalition for Core Arts Standards (NCCAS) expects that this guiding document will evolve as the standards are brought to completion. This conceptual framework is intended to serve as an entry point into the further refinement of the standards through feedback and discussion with a broad range of stakeholders.

In addition, while extensive research has been done in support of the standards revision (ranging from international standards and to alignment to the Common Core Standards in Mathematics and English Language Arts), the research phase of the work is far from complete. To further refine and develop this new generation of arts standards, NCCAS is committed to seeking out and gathering input from a broad range of stakeholders with an interest in arts education. Teachers, students, parents, and decision makers all have a stake in the work of creating coherent standards that will shape policy and classroom practice, helping arts education to solidify its contributions to the students of America.

The Context for Arts Education

Arts education has had a formal place in American schools at least since the early1800s. The unique and essential contributions of the arts to every child's growth and development were as clear to Americans then as they are to us today. Unfortunately, children's access to arts education as part of their core education continues to be uneven across our nation's nearly fourteen thousand school districts. Some local education agencies currently offer a full, balanced education that includes rich and varied arts opportunities for their students. However, too many schools have succumbed to funding challenges or embraced a narrow focus on tested subjects, resulting in minimal, if any, arts experiences for the children they serve.

The narrowing of the curriculum as well as the variances in the breadth of subject areas offered throughout the country is incompatible with the ideal of a comprehensive public education. The underlying question seems to be how we can organize the concepts, manage the systems, and leverage the resources to provide a better education for every child. The original 1964 Elementary and Secondary Education Act (ESEA) was designed to address problems of educational equity, particularly for high-poverty students. Through its most recent revision, the 2001 act known as *No Child Left Behind*, ESEA continues to be a driving force in education at the federal and subsequently at the state and local levels.

The status of arts education in federal law (and, more importantly, in American schools) has also evolved over time. While arts education has been subject to less data-gathering than subjects such as math and English language arts, we do know enough to present a relatively accurate picture of the status of arts education in today's schools. The Department of Education's Fast Response Survey System (FRSS) report, *Arts Education In Public Elementary and Secondary Schools 1999-2000 and 2009-10*, affirmed that there is a real and robust infrastructure of arts education in American schools. However, it also revealed extreme inequities in students' access to arts education, indicating that arts education is not universally available, is too often limited to music and art, and is inconsistent across grade levels. [1]

These inequities in learning opportunity have, not surprisingly, resulted in lackluster achievement, as evidenced in student scores on the 2008 National Assessment of Education Progress (NAEP) in music and visual arts. (NAEP did not test theatre and dance students, nor were media arts a part of the study.)

- [1] At the elementary level, 94% of our schools offer music, 83% offer visual arts. Fewer schools at this level offer dance or theatre: 3% included dance and 4% offered theatre.
- At the elementary level (at least three times per week) is offered in the following percentages of schools: 15% for music, 8 percent for visual arts. The percentages for dance and theatre were not measured.
- At the elementary level, 88% of classroom teachers include arts as part of their ongoing instruction
- At the eighth grade level, 57% of eighth graders attend schools offering a credible level of instruction in music; the figure for visual arts is 47%, while data for dance and theatre were not collected.
- At the eighth grade level, there are differences (many of which are statistically significant) in achievement levels between some of the diverse ethnic, economic and geographic groups served by American schools. That is, minorities, poorer children, and urban schools seem to achieve less in the arts.
- Some arts programs are provided on a co-curricular (having an academic and extra-curricular component) or extra-curricular basis. At the middle and secondary levels, for example, 82% of queried theatre educators classified their programs as co-curricular, and 13% said that their programs were strictly extra-curricular.
- At the secondary level, 91% of our schools offer music, 89% offer visual arts, 12% offer dance, and 45% offer theatre.
- Americans' reports of lifetime learning in the arts (as children or as adults) show that about one-third of our citizens have taken lessons or classes in music; about 17% have done so in visual arts, about 12 percent in dance, and about six percent in theatre. These percentages have been declining at least for the past three decades.

Arts standards in America

The standards movement emerged with the 1994 passage of the *Goals 2000: Educate America Act*. Title II of that act established a National Education Standards Improvement Council, which was charged with finding appropriate organizations to write standards. In doing so, there were three goals for the process: (1) to ensure that the standards reflect the best ideas in education, both in the United States and internationally; (2) to ensure that they reflected the best knowledge about teaching and learning, and (3) to ensure that they had been developed through a broad-based, open adoption process. The standards themselves were to define what students should "know and be able to do" to the end that "all students learn to use their minds well, so that they may be prepared for responsible citizenship, further learning, and productive employment in our nation's modern economy."

While the arts were not initially included as a core academic subject in *Goals 2000*, they did eventually become part of the act and were the first subject area to successfully write standards under that law (though they were preceded by and profited from the previous development of standards by the National Council of Teachers of Mathematics). Following the general idea of developing "voluntary" standards for "what students should know and be able to do," and in anticipation of the passage of the act, a consortium of organizations representing teachers of dance, music, theatre, and the visual arts approached the U.S. Department of Education, the National Endowment for the Arts, and the National Endowment for the Humanities in 1992 for a grant to move forward in this area. The group completed its work and released the *National Standards for Arts Education* in 1994, the same year as the Goals 2000 Act. The 1994 standards list levels to be achieved by students at the 4th, 8th, and 12th grade levels. The introduction to those standards set out the purpose for that document:

Standards for arts education are important for two fundamental reasons. First, they help define what a good education in the arts should provide: a thorough grounding in a basic body of knowledge and the skills required both to make sense and to make use of each of the arts discipline—including the intellectual tools to make qualitative judgments about artistic products and expression. Second, when states and school districts adopt the standards, they are taking a stand for rigor, informed by a clear intent. A set of standards for arts education says, in effect, "an education in the arts means that students should know what is spelled out here, reach specified levels of attainment, and do both at defined points in their education."

Those standards, accepted by then-Secretary of Education Richard Riley, were highly influential. It is fair to say that they have helped shape curricula across the United States, through adoption of state standards, in the development of scope-and-sequence documents at the local education agency level, and by challenging individual arts educators to reflect on their practices.

International arts standards

As a part of the effort to improve American standards for arts education, NCCAS studied the standards that have been established in other nations. A 2011 study by NCCAS partner, the College Board, found that arts standards exist in nations throughout the world. International arts standards seem to share certain universal assumptions about the

primary educational goals to be attained. While the language used in different nations may vary, most standards for arts education seem to be grouped in three broad areas:

- Generating/Problem solving; this corresponds to the typical American formulation of "Creating."
- Expressing/Realizing; this corresponds to the American usage of "Performing."
- Responding/Appreciating: this corresponds to the American "Responding."

Further, both the history of standards in the United States and comparisons with our international colleagues confirm that a complete education system must include significant and well-designed programs in the arts and that well-designed standards play an essential role in delivering quality curriculum, instruction and assessment.

Standards in the United States have never been a monolithic and prescriptive set of governing rules for curriculum or teaching methods. Rather, the nation's current standards for arts education have served as an important guide to the development of curricula in all fifty states and in the District of Columbia. It is also important to point out that standards are "living" documents, an idea that was envisioned in the introduction in the 1994 standards document:

As we look ahead, it is important to keep two things in mind: To the degree that students are successful in achieving them, the standards will have to be raised to encourage higher expectations. At the same time, even though the substance of each of the arts discipline will remain basically constant, the changes created by technology, new cultural trends, and educational advances will necessitate changes in the standards as well.

Indeed, many states have gone through one or more revisions of their own standards in the years since the appearance of the first edition of the national standards. Clearly, standards in the arts have played and continue to play an important role in improving and supporting education for America's students. But the standards must be kept fresh if they are to remain relevant and influential.

The standards process today

The voluntary National Core Arts Standards being developed with this framework are a re-imagining of the 1994 *National Standards for Arts Education*, and more recently, the *2005 Standards for Learning and Teaching Dance in the Arts*. These standards are being crafted to guide arts curriculum, instruction, and assessment in America's schools. Toward that end, they emphasize the process-oriented nature of the arts and arts learning that guide a continuous and systematic process of instructional improvement by:

- Defining artistic literacy through a set of overarching Philosophical Foundations and Lifelong Goals that clarify long-term expectations for arts learning.
- Placing Artistic Processes at the forefront of the work.
- Identifying Creative Practices as the bridge for the application of the Artistic Processes across all learning.
- Specifying Enduring Understandings and Essential Questions that provide conceptual throughlines and articulate value and meaning within and across the arts discipline.
- Embedding assessments of student learning through sample models of cornerstone tasks aligned to the Artistic Processes.

The National Core Arts Standards will be delivered to the field through a web-based platform through which sorting and organizing the standards in a variety of ways to meet individual teacher and local district needs is facilitated. The web-based platform will allow for examples of student work to be linked directly to each of the standards. Over time, as teachers implement the standards and capture student work based on the model cornerstone assessments, this repository of representative student work near, at, and above standard will grow.

The format and design of this new set of standards is different, changing the manner in which the field interacts with standards and assessments. No longer will we talk about standards as lists of what students should know and be able to do. Rather, we will talk about standards as measurable and attainable learning events based on artistic goals. A backwards design approach was selected as a clear and cogent model for building standards. The Understanding by Design (UbD) Framework®, co-created by Jay McTighe and Grant Wiggins, assists educators in first identifying important outcomes of learning, then determining acceptable evidence of attainment, and finally designing the best path for achieving those desired results. These standards have been developed using the UbD framework as the major design driver. Jay McTighe, along with visual arts educator Daisy McTighe, worked with NCCAS throughout the process.

The 2013 standards are built around evidence—not just evidence of student learning, but also research-based discoveries that helped guide writers and reviewers in determining best practice methods for the presentation of the standards as well as the content. In addition to research compiled by the National Coalition for Core Arts Standards (NCCAS) member organizations, the standards writers have benefited from research efforts of the College Board.[2] (All of the College Board's research on behalf of NCCAS is detailed in the Research-based Discoveries section of this document.) Additional valuable research on arts education may be found in sources including ArtsEdSearch. The strategies by which the new arts standards are being constructed suggest that they are learning events, built over time to create a sequential, standards-based approach to arts education. However, they also assume that learning does not happen in a vacuum. The conditions that create a rigorous learning environment and the value-added characteristics that emerge from quality arts education are described in this narrative overview of arts learning.

[2] Under the leadership of Nancy Rubino, Senior Director, Office of Academic Initiatives, AP and College Readiness, the College Board, and her team of researchers, led by Amy Charleroy.

SECTION I: The 2013 National Core Arts Standards

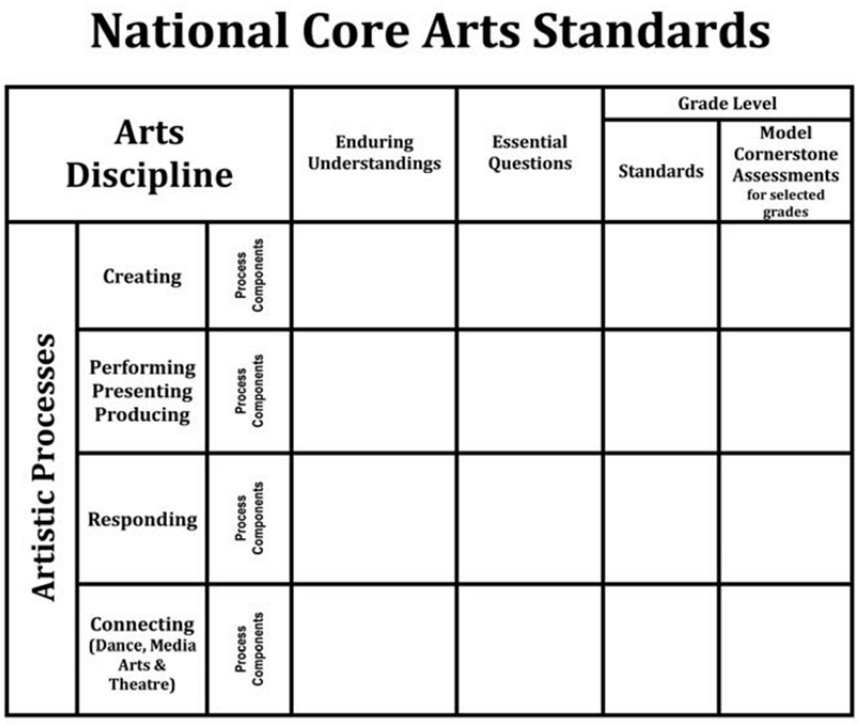
This section communicates the purpose and relationship of the major components of the new arts standards: Philosophical Foundations/Lifelong Goals, Artistic Processes, Enduring Understandings/Essential Questions, and Model Cornerstone Assessments. All four of these elements have been included in a matrix to illustrate their role in the development of knowledge and skills for the discipline studied, as well as their overarching function of nurturing the ultimate goal of artistic literacy.

The National Core Arts Standards Matrix

A Standards Matrix provides a unified view of the Standards for the five arts disciplines, while allowing the distinguishing characteristics of each discipline to be preserved.

Rather than offering simply a compilation of individual skills and knowledge, the National Core Arts Standards matrix integrates the processes, skills and knowledge, sample assessments, and criteria into a single organized structure across PreK-12 and aligned to the philosophical foundations and lifelong goals. Rooted in backward design, this holistic approach to teaching and learning in the arts centers on the overarching artistic processes and then articulates the enduring understandings, essential questions, and knowledge and skills for each process.

The matrix includes sample cornerstone assessments that illustrate how student learning can be assessed through rich performance tasks with clearly identified criteria. These tasks are intended to serve as models to guide the development of local assessments.



The above chart is a representational graphic only. Go to the Standards Matrix to see the full grid including standards for dance, media arts, music, theatre, and visual arts.

Philosophical foundations and lifelong goals

The philosophical foundations and lifelong goals establish the basis for the new standards and illuminate artistic literacy by expressing the overarching common values and expectations for learning in arts education across the five arts disciplines.

Philosophical Foundation	**Lifelong Goals**
The Arts as Communication	
In today's multimedia society, the arts are the media, and therefore provide powerful and essential means of communication. The arts provide unique symbol systems and metaphors that convey and inform life experience (i.e., the arts are ways of knowing).	Artistically literate citizens use a variety of artistic media, symbols and metaphors to independently create and perform work that expresses and communicates their own ideas, and are able to respond by analyzing and interpreting the artistic communications of others.
The Arts as Creative Personal Realization	
Participation in each of the arts as creators, performers, and audience members enables individuals to discover and develop their own creative capacity, thereby providing a source of lifelong satisfaction.	Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing, and responding to art as an adult.
The Arts as Culture, History, and Connectors	
Throughout history the arts have provided essential means for individuals and communities to express their ideas, experiences, feelings, and deepest beliefs. Each discipline shares common goals, but approaches them through distinct media and techniques. Understanding artwork provides insights into individuals' own and others' cultures and societies, while also providing opportunities to access, express, and integrate meaning across a variety of content areas.	Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships between the arts and other knowledge.
Arts as Means to Wellbeing	
Participation in the arts as creators, performers, and audience members (responders) enhances mental, physical, and emotional wellbeing.	Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in all of the arts.
The Arts as Community Engagement	
The arts provide means for individuals to collaborate and connect with others in an enjoyable inclusive environment as they create, prepare, and share artwork that bring communities together.	Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.

Artistic processes by each arts discipline

The Artistic Processes are the cognitive and physical actions by which arts learning and making are realized. Inspired by the 1997 National Assessment of Education Progress (NAEP) Arts Education Assessment Framework, the National Core Arts Standards are based on the artistic processes of Creating; Performing/ Producing/Presenting; Responding; and Connecting. Each of the arts discipline incorporates these processes in some manner. In music and visual arts, Connecting is conceived as embedded in the other three processes. In dance, theatre, and media arts, Connecting is discussed as an unique process. In all cases, these processes define and organize the link between the art and the learner.

The identification of these Artistic Processes was informed by two studies conducted by the College Board: A Review of Selected State Arts Standards and International Arts Education Standards: A Survey of the Arts Education Standards and Practices of Fifteen Countries and Regions. The former reviewed a series of recently revised arts education standards from states and large districts nationwide, noting trends in the structure and organization of these standards, as well as finding commonalities among their guiding philosophies. The researchers found that the NAEP framework was a significant source of influence in the process of many recent standards revisions. The framework of creating, performing, and responding became a foundational element for the structure and content of the standards of several states: Michigan, Minnesota, New Jersey, and Washington, among others. In the other study, College Board researchers reviewed the recently created standards of 15 countries worldwide. In 14 of the studied countries, the skills of creating, performing, and responding were found to form the core of these international examples as well, though the terminology varied.

Included in the NAEP framework were definitions for creating, performing, and responding. The writing groups of the National Core Arts Standards have broadened the NAEP definitions and in some cases made them discipline-centric (see the next page). Though the NCCAS definitions are shorter, the use of verbs suggests that the arts operate in an active “hands-on” and “minds-on” capacity.

CREATE/CREATING

NAEP definition	NCCAS definition
Creating refers to generating original art.	Conceiving and developing new artistic ideas and work.

PERFORM/PERFORMING - PRODUCE/PRODUCING PRESENT/PRESENTING

NAEP definition	NCCAS definition
Performing/interpreting means performing an existing work, a process that calls upon the interpretive or re-creative skills of the student.	Performing (dance, music, theatre): Realizing artistic ideas and work through interpretation and presentation. Producing (media arts): Realizing and presenting artistic ideas and work. Presenting (visual arts): Interpreting and sharing work. *Note: The various arts disciplines have chosen different words to represent this artistic process, but they are clustered here as essentially parallel.*

RESPOND/RESPONDING

NAEP definition	NCCAS definition
Responding varies from that of an audience member to the interactive response between a student and a particular medium.	Interacting with and reflecting on artistic work and performances to develop understanding. .

CONNECT/CONNECTING

NAEP definition	NCCAS definition
N/A	Relating artistic ideas and work with personal meaning and contextual knowledge. *Note: The writers of the dance, media arts, and theatre standards have adopted this definition. For music and visual arts, this concept is considered to be embedded in the other artistic processes*

Enduring understandings and essential questions

The National Core Arts Standards have been written using enduring understandings and essential questions to help both educators and students to organize the information, skills and experiences within artistic processes. Enduring understandings and essential questions focus on what are often called "big ideas." Current brain research suggests that, by organizing information (in the arts and other subjects) into a conceptual framework, greater 'transfer' is facilitated—a key aspect of planning and delivering big ideas in curricula. Further, in *How People Learn* (National Research Council, 2000), one of the key factors which distinguishes 'expert' learners from 'novices' is the ability to organize or cluster thinking around big ideas. This process allows more efficient retrieval of prior knowledge, as well as improved 'mental filing' of new information. Therefore, if we are truly interested in helping students to understand, we must be intentional in helping them to construct their own mental 'storage and retrieval' systems—which means that we, as teachers, must seek to learn about and implement meta-cognitive strategies that students can use to facilitate their meaning-making or understanding.

Jay McTighe and Grant Wiggins, writing in their seminal text, *Understanding by Design* (ASCD, 2005), explain that enduring understandings refer to getting at the big ideas, or important understandings "that we want students to 'get inside of' and retain after they've forgotten many of the details. Put differently… [the big ideas and understandings] implicitly answer the question, Why is this topic worth studying?"

Enduring understandings are statements summarizing important ideas and core processes that are central to a discipline and have lasting value beyond the classroom. They synthesize what students should come to understand as a result of studying a particular content area. Moreover, they articulate what students should value about the content area over the course of their lifetimes. Enduring understandings should also enable students to make connections to other disciplines beyond the arts. A true grasp of an enduring understanding mastered through a variety of activities is demonstrated by the student's ability to explain, interpret, analyze, apply and evaluate its core elements.

In their book, Wiggins and McTighe define essential questions as "questions that are not answerable with finality in a brief sentence…." Their aim is to "stimulate thought, to provoke inquiry, and to spark more questions—including thoughtful student questions—not just pat answers…instead of thinking of content as something to be covered, consider knowledge and skill as the means of addressing questions central to understanding key issues in your subject." Essential questions also guide students as they uncover enduring understandings. Wiggins and McTighe assert that essential questions are those that encourage, hint at, even *demand* transfer beyond the particular topic in which students first encounter them, and therefore, should recur over the years to promote conceptual connections and curriculum coherence.

As the traditions and the instructional practices within the various academic disciplines exhibit some differences, the specific enduring understandings and essential questions addressed by the standards vary somewhat across the arts. For example, one enduring understanding in the visual arts standards for the artistic process of Creating is "Artists use various sources and methods to make meaningful work." This understanding is suggested, in slightly different language, within other arts disciplines as well. An enduring understanding in the music standards for the artistic process of Responding is "Individuals' interpretation of a work of art is influenced by their background,

experience, and personal aesthetic." Again, this is an idea that appears, with modest variation in wording but with very similar meaning, in the other arts. An enduring understanding for theatre in the artistic process of Performing is "Artists analyze, evaluate and refine their work over time toward an ever-rising standard of excellence." This understanding is evident in every other discipline. The same sort of fundamental ideas and core processes appear in the enduring understandings of dance, visual arts, and media arts as well. For dance, in the artistic process of Connecting: "Form and content in one art form can transfer and interface with other arts." In media arts, for Producing: "The way a work is presented influences the audience's response."

One of the key reasons for providing arts standards is to help educators throughout the nation work with common "ends in mind"—a unified set of worthy goals for students as they move from grade to grade, instructor to instructor, school to school, or community to community.

Model cornerstone assessments

In education, what is chosen for assessment signals what is valued. In other words, the evidence that is collected tells students what is most important for them to learn. If it is not assessed, it will likely be regarded as unimportant. Sample model cornerstone assessments are provided within the standards to illustrate the type of evidence needed to show attainment of desired learning. This idea is key to backward design; for example, the assessments bring the standards to life by illustrating the demonstrations of desired learning and the criteria by which student performances should be judged. Standards-based curriculum and associated instruction can then be designed "backward" from key assessments that reflect the desired outcomes.

Jay McTighe (2011), describing the characteristics of cornerstone assessments, wrote "They:

- are *curriculum embedded* (as opposed to externally imposed);
- *recur over the grades*, becoming increasingly sophisticated over time;
- establish *authentic contexts* for performance;
- assess *understanding* and *transfer* via genuine performance;
- *integrate 21st century skills* (e.g., critical thinking, technology use, teamwork) with subject area content;
- evaluate performance with established *rubrics*;
- engage students in *meaningful learning* while encouraging the best teaching;
- provide content for a student's portfolio (so that they graduate with a *resume of demonstrated accomplishments* rather than simply a transcript of courses taken).

Unlike external standardized tests that "drop in" occasionally, cornerstone assessments are curriculum-embedded. Indeed, the term cornerstone is meant to suggest that just as a cornerstone anchors a building, these assessments should anchor the curriculum around the most important performances that we want students to be able to do (on their own) with acquired content knowledge and skills. They are intended to engage students in applying knowledge and skills in authentic and relevant contexts. They call for higher-order thinking (e.g., evaluation) and habits of mind (e.g., persistence) in order to achieve successful results. Their authenticity and complexity is what distinguishes them from the de-contextualized, selected-response items found on many tests.

Cornerstone tasks serve as more than just a means of gathering assessment evidence. These tasks are, by design, "worth teaching to" because they embody valuable learning goals and worthy accomplishments. Accordingly, they should be presented at the *beginning* of a course or a unit of instruction to serve as meaningful and concrete learning targets for students. Such assessment transparency is needed if standards are going to be met. Students must know the tasks to be mastered well in advance, and have continued opportunities to work toward their accomplishment.

The illustrative cornerstone assessments included in the standards reflect genuine and recurring performances that become increasingly sophisticated across the grades. Just as a keel prevents boats from aimless drift, these tasks are designed to prevent "curriculum drift" by helping educators and learners always keep the ends—lifelong goals—in mind.

For these reasons, cornerstone assessments are embedded in the National Core Arts Standards. The standards are built this way with the expectation that schools or districts will value the understanding and transfer of knowledge and skills that will come with a standards-based curriculum in the arts and therefore, acknowledge that they are important curricular goals. Moreover, NCCAS hopes that the inclusion of cornerstone assessments in these standards will focus the great majority of classroom- and district-level assessments around rich performance tasks that demand transfer**.** These assessments also provide the basis for collecting the benchmark student work that illustrates the nature and quality of student achievement envisioned in the standards. This paradigm shift in measuring student learning in the arts will offer relevant and reliable evidence of what students truly understand and know how to do, for it is only when students are able to apply their learning thoughtfully and flexibly to a new situation that true understanding of the content is demonstrated.

SECTION II: Establishing Principles and Informing the Work

Foundations of Artistic Literacy
Artistic literacy is the knowledge and understanding required to participate authentically in the arts. Fluency in the language(s) of the arts is the ability to create, perform/produce/present, responds, and connect through symbolic and metaphoric forms that are unique to the arts. It is embodied in specific philosophical foundations and lifelong goals that enable an artistically literate person to transfer arts knowledge, skills, and capacities to other subjects, settings, and contexts.

In developing these standards, NCCAS has provided a structure within which educators can give all children key arts experiences. Through creative practices, these experiences will help them understand what it means to be artistically literate, and how that literacy can enrich their education and lives with 21st century skills developed through the arts.

What it means to be artistically literate

While individuals can learn about dance, media, music, theatre, and visual arts through reading print texts, artistic literacy requires that they engage in artistic creation processes directly through the use of materials (such as charcoal or paint or clay, musical instruments and scores, digital and mechanical apparatuses, light boards, and the actual human body) and in specific spaces (concert halls, stages, dance rehearsal spaces, arts studios and computer labs). For authentic practice to occur in arts classrooms, teachers

and students must participate fully and jointly in activities where they can exercise the creative practices of imagine, investigate, construct, and reflect as unique beings committed to giving meaning to their experiences. In our increasingly multi-media age, where information is communicated less through numeracy and the written word, these meta-cognitive activities are critical to student learning and achievement across the arts and other academic disciplines.

Throughout history the arts have provided essential means for individuals and communities to generate experiences, construct knowledge, and express their ideas, feelings, and beliefs. Each arts discipline shares common goals, but approaches them through distinct media, practices, and techniques. Due to the highly process-oriented and reflective nature of arts making, arts education naturally encourages creative thinking, logical reasoning, and meta-cognition. Active engagement in the artistic process allows individuals to develop and realize their creative potential(s).

In addition to creating and performing, study of one's own and others' art involves teachers and students in exploring and making sense of the broad human condition across time and cultures.

Arts literacy also fosters connections among the arts and between the arts and other disciplines, thereby providing opportunities to access, develop, express, and integrate meaning across a variety of content areas. Indeed, an arts literate individual recognizes the value of the arts as a place of free expression and the importance of observing and participating in the social, political, spiritual, financial, and aesthetic aspects of their communities (both local and global, in person and virtually) and works to introduce the arts into those settings.

Recent research on arts education as it relates to students' social, emotional, and cognitive developmental needs indicates that arts experiences are consistently found to give students tools to make sense of their world and make connections between disparate ideas, while also making connections between themselves and others. Researchers found that these social and emotional benefits of arts education exist not only for students of younger grades, but for students of all disciplines at each grade level.

An arts literate person understands that each arts discipline employs unique sign and symbol systems to make and express meaning. For example, while a theatre artist or a dancer might primarily be concerned with the ways that dancers and actors interact with each other, spaces and materials, a musician might consider the signs that are transferred from a conductor to members of an orchestra or choir as signifiers that must be interpreted accurately in order for an ensemble to work together. Visual artists must understand the nuances of line, color, texture, and form to successfully create and communicate. Conversely media artists must understand the languages of analogue and digital media if they want to determine appropriate methods of integrating technologies for the purpose of artistic expression. Arts literacy, therefore, requires an acknowledgement that each arts discipline has a language of its own that is informed by its history and common practices and learning these languages requires in-depth immersion and training.

The arts provide means for individuals to collaborate and connect with others in an inclusive environment as they create, prepare, and share artwork that bring communities

together. Additionally, an arts literate person must have the capacity to access, develop, and express or transfer arts knowledge and understandings into a variety of settings both in and outside of school. For example, within a school setting, a student might use their theatrical training in acting to create a persuasive presentation in a history, science, or math class. Conversely, a media arts student may apply his or her expertise in animation to the making of a series of public service announcements for a local cable television channel.

The Common Core Standards for English Language Arts acknowledge this connection by including numerous arts references in the text of the standards, including recommendations for students to read works of drama, analyze and interpret images and illustrations, compare the same work in different media, and complement written works with graphic and multimedia components.

The National Core Arts Standards' philosophical foundations and lifelong goals establish a definition of artistic literacy that clarifies how students can be involved in the arts beyond the high school level, and how that arts involvement contributes to college, career, and lifelong learning. To that end, the College Board researchers conducted a survey of college arts instructors and department heads to determine what students are commonly expected to know, understand, and be able to do in the arts beyond high school. The most common responses indicated that at this level students are expected to "develop functional competence in manipulating the basic elements, principles, and vocabulary" of dance, media arts, music, theatre, and/or visual art, but further responses noted that the opportunity to refine one's work in response to feedback is significant as well. This outcome implies that arts study and therefore, artistic literacy, even among non-arts majors, is not limited to arts history and appreciation courses, but should include art-making experiences that can lead to a satisfying lifetime of active and creative practices.

Arts Success and Achievement through Creative Practices
Success and achievement in the arts demands engagement in the four fundamental creative practices of imagination, investigation, construction, and reflection in multiple contexts. These meta-cognitive activities nurture the effective work habits of curiosity, creativity and innovation, critical thinking and problem solving, communication, and collaboration, each of which transfer to all aspects of learning and life in the 21st century.

The role of creative practices

The fundamental creative practices of imagination, investigation, construction, and reflection, equally prominent in science and mathematics learning, are the cognitive processes by which students not only learn in the individual discipline but transfer their knowledge, skill, and habits to other contexts and settings.

In the National Core Arts Standards, the creative practices are a springboard and bridge for the application of the artistic processes across all five disciplines. Because the arts are steeped in process and the interplay of artistic skills, individual voice, and the unexpected, they pursue creativity in particular with greater emphasis than other academic disciplines. Therefore, arts teaching requires a learning environment where students are encouraged to imagine, investigate, construct, and reflect. Providing lessons

that allow for open-ended responses and engaging materials is one way to do so. Under the best conditions, arts education requires students to engage in higher-order thinking skills coupled with the creative practices. It is this fusion that gives the arts extraordinary opportunities for students to exercise their creativity through the artistic processes.

Creative practices:

- Evoke deep, meaningful engagement in the arts.
- Can be fluid, though there is purpose and meaning to the order in which they occur.
- Vary from person to person, project to project, and moment to moment.
- Require intense cognition that can be developed through arts engagement.

A student engaged in creative practices:

- *Imagines* a mental image or concept.
- *Investigates* and studies through exploration or examination.
- *Constructs* a product by combining or arranging a series of elements.
- *Reflects* and thinks deeply about his or her work.

Based on the cognitive rigor of the creative practices, the College Board undertook a study to research areas of alignment between these creative practices and the Common Core State Standards in English Language Arts and the Standards for Mathematical Practice. The findings in A Review of Connections between the Common Core Standards and the National Core Arts Standards Framework indicated that the creative practices of investigation and reflection are connected to all ten of the Anchor Standards for Reading, and all four skills—imagination, investigation, construction, and reflection—were strongly represented in the Anchor Standards for Writing. Additionally, all four creative practices were found to be aligned with each of the Standards for Mathematical Practice.

Contextual awareness

Contextual awareness in arts learning arises as an indirect but critical understanding and appreciation of art making through the creative practices. Through arts teaching, students view, make, and discuss art works, and come to realize that the arts exist not in isolation, but within the multiple dimensions of time, space, culture, and history. These intrinsic aspects of art making challenge students to achieve expressive freedom within limits and give context that informs the student's relationship with art and how such experiences can influence their daily life, including understandings of cultural literacy and appreciation of natural phenomena. Specifically, among other things, contextual awareness in the arts allows a student to:

- Absorb meaningful information through the senses.
- Develop openness in apprehension and push boundaries.
- Effectively construct artistic meaning within their cultural milieu.
- Grasp the nature and evolution of history.
- Communicate effectively within variable situations and for diverse audiences.
- Navigate the intricacies of emerging digital and global environments.

21st Century skills

The 21st Century Arts Map, published by the Partnership for 21st Century Skills, begins with a key observation: "Anyone who has ever seen a student become excited, energized,

and confident through artistic exploration has seen first-hand how arts education engages children and contributes to their overall development. The arts—dance music, theatre, and the visual arts, which collectively include the media arts—are recognized as "core academic subjects" in Federal law, as well as in state statutes and core educational documents. While each of the arts disciplines has its own unique set of knowledge, skills, and processes, the arts share common characteristics that make arts education powerful preparation for college, career, and a fulfilling life."

Creativity and innovation

Creativity and innovation are essential for the development of the necessary skills to flourish in the 21st century, as well as to promote essential skills for successful student and workplace achievement. The goal of fostering creativity and innovation through arts education is included in numerous initiatives inside and outside education across all subjects and disciplines. Specifically, it is described in a variety of state arts standards and frameworks across the United States and is diversely applied in classrooms across the nation as an inherent aspect of teaching and learning in the arts. Widely held definitions of these aspects include:

- Creativity is the capability or act of conceiving something original/unusual.
- Innovation is the implementation of something new.
- Invention is the creation of something that has never been made before and is recognized as the product of some unique insight.

The arts impact educational change by taking the lead in the inclusion of creative practices rooted in instruction; by recognizing creativity as a tool to learning in other content areas and for influencing many aspects of one's life; and by exploring ways to use creativity as evidence in alternative assessments that provide new ways of showing what students know and can do. As a pathway to learning in arts education, creative practices include such attributes as flexible thinking, creative problem-solving, inquisitiveness, and perseverance. Creative and innovative strategies build students ability in problem formulation, research, interpretation, communication, precision and accuracy.

Critical thinking and problem solving

Critical thinking is the essential, intellectually disciplined process of actively and skillfully conceptualizing, analyzing, synthesizing, and evaluating information as a guide to belief and action. It is through critical thinking and problem solving that students learn the higher-order thinking skills necessary to engage in the artistic processes and, therefore, begin to achieve artistic literacy.

Standards-based arts education dictates that teachers lead students in applying critical thinking to the artifacts and processes that most students find most compelling: the art work of themselves, their peers, and the artists in the wide world they are growing to understand. Precisely because of the emotional attachment that students have for works of art, the application of critical thinking to understanding and evaluating those works leads to the development of those structures or elements of thought implicit in all reasoning: purpose, problem, or question-at-issue; assumptions; concepts; empirical grounding; reasoning leading to conclusions; implications and consequences; objections from alternative viewpoints; and frame of reference.

Critical thinking also builds contextual awareness as an indirect but fundamental aspect of artistic practice and appreciation. Through viewing, making and discussing art works, students come to realize that the arts do not exist in isolation, but are always situated within multiple dimensions, including time, space, culture and history.

Regarding the process of problem-solving, students who actively study the arts necessarily engage in and develop a disciplined, step-by-step approach to problems in creating, realizing, or understanding art. The steps involved may vary from one arts discipline to another, and the order of steps in the process may change with the personal ideas of the student artist prompting, more than one iteration. But the underlying discipline is always present. In working with the arts, as with most valuable processes in our world, students invest in such things as allocating resources, monitoring progress, and evaluating the results.

Communication

Communication lies at the heart of the arts. In studying the arts, students develop a vast repertoire of skills in intrapersonal and interpersonal processing, listening, observing, speaking, questioning, analyzing, and evaluating meaning. Often, in the arts, this meaning concerns ideas that may be difficult to express outside of the medium chosen by the artist, but is always of great significance to the artist and the informed observer. Use of these processes is developmental and transfers to all areas of life: home, school, community, work, and beyond. It is through communication that collaboration and cooperation occur. In learning to communicate through the arts in a standards-based curriculum, students learn to:

- Articulate thoughts and ideas effectively using oral, written and nonverbal communication skills in a variety of forms and contexts.
- Listen effectively to decipher meaning, including knowledge, values, attitudes and intentions.
- Use communication for a range of purposes (e.g. to inform, instruct, motivate and persuade).
- Utilize multiple media and technologies, and know how to judge its effectiveness as a priority as well as assess its impact.
- Communicate effectively in diverse environments (including multi-lingual).

In order to understand the potential for connection between the arts learning and the acquisition of 21st century skills, the College Board completed an analysis comparing the 1994 *National Standards for Arts Education* to the 21st Century Art Skills Map. The study noted areas where the goals and ideas expressed in these two documents aligned with one another. The 21st century skills mentioned above included the traits that were most frequently aligned to the 1994 standards, even though these two documents were created 16 years apart from one another. Further, they were reinforced in the standards of every arts discipline, at every grade level, as a primary component of the standards. The National Dance Education Association (NDEO) commissioned a similar study: *An Analysis of the Standards for Learning and Teaching Dance in the Arts (2005) as Compared to the 21st Century Skills Map* (Rima Faber, 2012).

Collaboration

Collaboration is the process where two or more people or groups work together to realize shared goals. Most collaboration requires leadership, although the form of leadership can be social within a decentralized and egalitarian group. Collaboration is in many ways the engine that drives our economy and our sense of shared culture. It is also an inherent part of arts instruction, whether the collaboration includes all the students in a performing cast

or ensemble, or the partnership between a single artist and his or her peers and audience or in a shared visual arts project that incorporates the ideas and techniques of multiple young artists.

Further, standards-based arts instruction, by its very nature, engages students with each another, helping them:

- Develop, implement, and communicate new ideas to others effectively.
- Be open and responsive to new and diverse perspectives; incorporate group input and feedback into the work.
- Demonstrate originality and inventiveness in work and understand the real world limits to adopting new ideas.
- View failure as an opportunity to learn; understand that creativity and innovation is a long-term, cyclical process of small successes and frequent mistakes.
- Demonstrate ability to work effectively and respectfully with diverse teams.
- Exercise flexibility and willingness to be helpful in making necessary compromises to accomplish a common goal.
- Assume shared responsibility for collaborative work, and values the individual contributions made by each team member.

SECTION III: Research-based Discoveries

These standards have been prepared in the context of almost two decades of research on arts teaching and learning amassed since the writing of the 1994 standards. In addition to research compiled by the subject matter associations involved in NCCAS, The College Board, an NCCAS member, has conducted the following six research projects on behalf of National Core Arts Standards:

1. International Arts Education Standards: A Survey of the Arts Education Standards and Practices of Fifteen Countries and Regions outlines existing international standards and/or benchmarks for arts education in more than a dozen of the world's most educationally advanced countries. This report includes summaries of standards and practices, and includes a cross-referenced chart of common themes and ideas from Australia, Austria, Canada, China, Finland, Ireland, Japan, Netherlands, New Zealand, Scotland, Singapore, Sweden, United Kingdom, United States, and Venezuela. The arts standards of these countries were identified by NCCAS as exemplar resources for the coalition's writers and reviewers in their upcoming standards revision work.

2. Arts Education Standards and 21st Century Skills is an analysis of the relationship between the 1994 National Standards for Arts Education and the 21st Century Skills Map in the Arts, published by the Partnership for 21st Century Skills. This report offers an analysis of the level of alignment between the current arts content standards and the skills, lesson examples, and outcomes included in the P21 Arts Map, across three grade bands in the disciplines of music, dance, visual art, and theatre. The arts map, created by the NCCAS professional education association members and released in 2010, identifies creativity, collaboration, critical thinking, and communication, and nine other skills developed through arts learning. NCCAS expects alignment with 21st century skills to be a fundamental aspect of the next generation of arts standards.

3. College Learning in the Arts was conducted in two phases. Phase I is a summary and analysis of accreditation standards—specifically those standards related to course content

and instruction—for schools offering two- and four-year degrees in the arts. The second portion is a review of course goals for all AP courses in the arts, including AP Studio Art, AP Art History, and AP Music Theory. Finally, a survey of college textbooks in the arts is presented, in an effort to identify which types of arts information and content are most widely available on college campuses. Most of the material that was reviewed was rather broad in its treatment of the standards, and consequently the analysis of these resources is equally broad. In an effort to obtain more specific information about particular expectations of student arts performance at the college level, College Board researchers coordinated Phase II of this project, a national survey of professors and department heads in dance, music, theatre, visual arts, and media arts in two- and four-year colleges throughout the United States.

4. A Review of Selected State Arts Standards examines the recently revised arts education standards (in dance, music, theatre, and visual arts) of eight states and districts; reviews media arts standards in four states or districts; and analyzes possible links between the new National Arts Education Standards and the Common Core State Standards in English Language Arts and Math. This report looks at the revised arts standards of seven states and one district in the United States: Colorado, Florida, Michigan, New Jersey, New York City (which also included the discipline area of "moving image."), North Carolina, Tennessee, and Washington. The second part of the report focuses on the relatively new arts form of media arts, offering definitions,
examples of best practice, and standards structure and organization in four states/districts: Los Angeles Unified School District, Minnesota, New York City, and South Carolina.

5. Child Development and Arts Education: A review of Current Research and Best Practices is a literature review that analyzes research linking arts-based learning and human development, including physical and cognitive growth and academic skills such as long-term memory, reading, creative thinking, and writing fluency. The study also includes research on the social and emotional impact of arts participation. This report is divided into four literature reviews that address the discipline of dance, music, theatre,
and visual arts. The reviews are further divided by grade band (early childhood, elementary, middle, high school, and college) each of which includes information on both general and discipline-specific developmental characteristics of students. The report also features a series of specific pedagogical practices that address social, emotional, and/or cognitive needs and abilities of students in each discipline and grade band.

6. A Review of Connections between the Common Core State Standards and the Core Arts Standards is a study of the Common Core standards as they relate to arts-based learning. This study was divided into two sections: In the first portion, researchers identified arts references already present in the Common Core State Standards. This analysis noted only the instances where the arts are explicitly mentioned—to commending that students read a play, for example, or respond to a performance—as opposed to recording standards that advocated for lines of inquiry that may or may not be met through arts-based study. The next phase of research involved identifying elements of the Common Core State Standards that reference the same broad goals, philosophies, thinking skills, and creative practices that are emphasized in the framework and planning documents for the Core Arts Standards.

SECTION IV: Concluding Thoughts: Re-imagined Core Arts Standards for America's Schools

The 2013 National Core Arts Standards are designed to serve an eminently practical purpose—to improve the teaching and learning of the arts in America's schools, and by doing so, to improve the experiences of more than fifty million students annually. To do so, they have been written with one eye on the realities faced by our nation's metropolitan, rural, suburban and independent school districts in the twenty-first century. Key among those realities is the increased attention to accountability for instruction and the outcomes should be expected of instruction in the arts. The new arts standards will help address those issues.

The new benchmarks for arts learning articulated in this document also focus on the more distant yet still definable goal of achieving a complete, balanced education for all our students. Using the standards as a guide, teachers, curriculum designers, and decision makers (including administrators and school board members) can help students achieve the many skills and habits of thought that equip them to obtain success in school and beyond. That is to say, the standards serve the educational contexts for student success.

Those educational contexts for success are interwoven with a clear definition of the elements of artistic literacy and how our future citizens can achieve it. The pursuit of this literacy (accompanied by defining philosophical foundations and lifelong goals) through standards-based arts education will, in turn, support the bedrock developments that lead to student achievement in school, career, and life.

With a focus on processes, enduring understandings/essential questions, and assessments, these arts standards represent a new and innovative approach to arts education that will serve students, teachers, parents, and decision-makers now and in the future.

Visual Arts Attachment 5
New Assessment 4 Student Teaching Evaluation

The new Secondary Education Assessment 4 Student Teaching Evaluation will be common across all content areas while addressing each content area specifically. The Visual Arts assessment will be based, in part, on the five edTPA rubrics and requirements on Instruction (Task 2) for the National Visual Arts Standards (National Art Education Association) and the new 2013 National Core Arts Standards. Development will take place during the Fall 2013 semester. The edTPA is aligned with the InTASC Standards adapted by HTSB.

edTPA Visual Arts Task 2: Planning for Instruction and Assessment

- Rubric 6: Learning Environment
- Rubric 7: Engaging Students in Learning
- Rubric 8: Deepening Student Learning
- Rubric 9: Subject-specific Pedagogy
- Rubric 10: Analyzing Teaching Effectiveness

The edTPA rubrics clearly assess candidate performance at five levels. Levels 1 and 2 are considered emerging, level 3 proficient, and levels 4 and 5 advanced for a new teacher. For example, Rubric 9: Subject-specific Pedagogy assesses candidates as follows:

Emerging

- Level 1: The candidate stays focused on facts or production with little or no attention to visual art concepts.
- Level 2: Candidate tells students how to create or respond to visual art with superficial opportunities for students to practice or apply a personal perspective.

Proficient

- Level 3: Candidate models for students how to create or respond to visual art with some opportunities for student to practice or apply a personal perspective.

Advanced

- Level 4: Candidate models for students how to create or respond to visual art with opportunities to apply personal perspective in ways that deepen student understanding of visual art concepts/contexts.
- Level 5: Candidate empowers students to make explicit, deep, and profound connections between their own artwork and the artwork or art context of others.

Visual Arts Attachment 6
New Assessment 5 Assessment of Student Learning

The new Secondary Education Assessment 5 Assessment of Student Learning will be common across all content areas while addressing each content area specifically. The Visual Arts assessment will be based, in part, on the five edTPA rubrics and requirements on Instruction (Task 2) for the National Visual Arts Standards (National Art Education Association) and the new 2013 National Core Arts Standards. Development will take place during the Fall 2013 semester. The edTPA is aligned with the InTASC Standards adapted by HTSB.

edTPA Visual Arts Task 3: Assessment
- Rubric 11: Analysis of Student Learning
- Rubric 12: Providing Feedback to Guide Learning
- Rubric 13: Student Use of Feedback
- Rubric 14: Analyzing Students' Language Use and Visual Arts Learning
- Rubric 15: Using Assessment to Inform Instruction

The edTPA rubrics clearly assess candidate performance at five levels. Levels 1 and 2 are considered emerging, level 3 proficient, and levels 4 and 5 advanced for a new teacher. For example, Rubric 15: Using Assessment to Inform Instruction follows:

Emerging
- Level 1: Next steps do not follow from the analysis.
- Level 2: Next steps focus on repeating instruction, pacing, or classroom management issues..

Proficient
- Level 3: Next steps propose general support that improves student learning relative to their ability to create or respond to visual art concepts incorporating form and structure, production, art context and/or personal perspective. Next steps are loosely connected with research and/or theory.

Advanced
- Level 4: Next steps provide targeted support to individuals or groups to improve their learning relative to their ability to create or respond to visual art concepts incorporating form and structure, production, art context and/or personal perspective. Next steps are connected with research and/or theory.
- Level 5: Next steps provide targeted support to individuals and groups to improve their learning relative to their ability to create or respond to visual art concepts incorporating form and structure, production, art context and/or personal perspective. Next steps are justified with principles from research and/or theory.