

**Maine College of Art
Art Education Department
Preparing Artist/Educators**



**Self-Study
August 2013**

On-Site Team:
Visit:

The responsibility of a professional preparation program is to *“give the teacher the knowledge of the greatest possible number of methods, the ability of inventing new methods and, above all, not a blind adherence to one method, but the conviction that all methods are one-sided, and that the best method would be the one that would answer best to all the possible difficulties incurred by a pupil. That is not a method, but an art and a talent.... The challenge to the professional schools, I think, is this challenge of educating for artistry.”*¹

¹ From Donald Schon’s paraphrasing of Leo Tolstoy in a presentation to the 1987 annual meeting of the American Educational Research Association in Washington, D.C. Transcribed by Jan Carrick, January 1998 and posted online at Queen’s University, Australia.
<http://resources.educ.queensu.ca/ar/schon87.htm>

Table of Contents

Introduction	Page 1
1.1 Education Unit Mission and Conceptual Framework	3
1.1.1 Mission and Shared Vision	3
1.1.2 Coherence	5
1.1.3 Professional Commitments and Attitudes	6
1.1.4 Commitment to Diversity	6
1.1.5 Effective Uses of Technology	7
1.1.6 Candidate Proficiencies	7
2.1 Unit Standard One: Candidate Proficiencies	8
2.1.1 Common Core Teaching Standards - #1-10	8
2.1.2 Technology Standards for Teachers -#11	15
2.1.3 Educator Preparation Course Delivery Standards - #23	16
2.2 Unit Standard Two: Assessment System and Evaluation	17
Introduction	17
2.2.1 Assessment System	17
2.2.2 Data Collection, Analysis, and Evaluation	22
2.2.3 Use of Data for Program Improvement	23
2.3 Unit Standard Three: Field Experiences and Clinical Practice	26
Introduction	26
2.3.1 Collaboration Between Unit and School/Community Partners	26
2.3.2 Design, Implementation, and Evaluation of Field Experiences and Clinical Practice	27
2.3.3 Candidates' Development and Demonstration of Knowledge, Skills, and Dispositions to Help All Students Learn	28
2.4 Unit Standard Four: Diversity	33
2.4.1 Design, Implementation, and Evaluation of Curriculum and Experiences	33
2.4.2 Experiences Working with Diverse Faculty	33
2.4.3 Experiences Working with Diverse Candidates	33
2.4.4 Experiences Working with Diverse Students in P-12 Schools	33
2.5 Unit Standard Five: Faculty Qualifications, Performance and Development	34
2.5.1 Qualified Faculty	34
2.5.2 Modeling Best Professional Practices in Teaching	34
2.5.3 Modeling Best Practices in Scholarship	34
2.5.4 Modeling Best Professional Practices in Service	35
2.5.5 Unit Evaluation of Professional Education Faculty Performance	35
2.5.6 Unit Facilitation of Professional Development	36
2.6 Unit Standard Six: Unit Governance and Resources	37
2.6.1 Unit Leadership and Authority	37
2.6.2 Unit Budget	37
2.6.3 Personnel	38
2.6.4 Unit Facilities	39
2.6.5 Unit Resources including Technology	40
Conclusion	41

Introduction

As a college of art and design, Maine College of Art (MECA) offers the opportunity for our teacher candidates to learn in a studio environment that fosters the development of skills and encourages self-directed learning within a collaborative environment. This studio approach mirrors Maine's overall vision for preparing educators who are innovative and collaborative in their practices.² Based within a college of art and design, education faculty members are in a unique position to use the practices of artists to directly inform the educator preparation program. In addition to the surrounds of practicing artists, we maintain a collaborative relationship with a broad range of community-based organizations to offer field experiences for teacher candidates. The program remains true to its preliminary proposal submitted in 2003, which stated, "This program sets a new standard for artist/teacher education in both practice and theory.... Graduates of this Program will be empowered by their fully developed skills as visual artists who have come to understand how to develop curriculum, engage their own learners and assess their achievements. We believe that students will want to enter the classroom knowing that they are fully prepared as both artists and teachers."

Our post-baccalaureate program was originally designed in the academic year 2004-2005 as an interim step toward an eventual Master of Arts in Teaching (MAT). The site review conducted in the spring and summer of 2008 confirmed that MECA's program was headed toward our original goal and Maine Department of Education representatives suggested that we add one more course to officially create an MAT. Rather than simply adding a course, we embarked on a journey to align the new program with the core values of MECA, the best research-based practices for teacher preparation, and the changes in teaching and learning brought about through the use of 21st Century technology tools.

In reviewing our post-baccalaureate program, current educational standards, and the needs and composition of our teacher candidates, we have spent the last three years solidifying a plan to transition from the post-baccalaureate certification to a degree program that offers a Master of Arts in Teaching with a focus on Art Education. Extensive preparation for a conversion proceeded with active participation from a group of faculty, administrative staff, the Vice President of Academic Affairs, and an outside consultant. These envisioning sessions resulted in a set of beliefs and outcomes for the new program that derive directly from the college's mission, build on the program's original design, and reflect current standards in the general field of teaching and learning and in the content specific standards proposed by the National Art Education Association.

Once the initial envisioning sessions were completed, and with input from teacher candidates, graduates, and field supervisors, we designed a course of study with accompanying assessments and candidate milestones to meet the aforementioned ideals. This new course of study was field tested during the 2012-2013 academic year and further refined through collaborative inquiry and critique during the summer of 2013. By using this process of design, critique, and field-tested improvement, we place our stated beliefs into action. Furthermore, our process of meaningful collective inquiry corresponds directly with the emerging Council for the Accreditation of Educator Preparation (CAEP) standards.

² Maine Department of Education, Chapter 114, Section 1.1 Statement of Purpose.

We have prepared a gap analysis to align our program with the new Maine standards for teacher preparation. In doing so, we identified those program areas to strengthen and recognized the need to improve the sequencing of courses. Rather than institute radical change, we have put a two-year plan into place. This year, we have moved the Exceptionalities course to the fall and placed the Creativity and Cognition course in the summer. Next year, we will place the Frameworks course in the summer as well and add a studio art component to the fall semester. Placing the Frameworks course into the summer session next year will create a stronger, standards-based focus for each course in the program.

1.1 Education Unit Mission and Conceptual Framework

1.1.1 Mission and Shared Vision

Mission of the Institution

Maine College of Art (MECA) delivers a demanding and enlivening education in visual art and design within an intimate learning community. We teach each student how to transform aspirations and values into a creative practice that serves as the foundation for a lifelong pursuit of personal and professional goals.

- Maine College of Art's educational philosophy is built on the premise that focused individual attention and meaningful collective inquiry produce the conditions in which students' voices can find strength, clarity, and purpose.
- Our faculty of practicing professional artists, designers, writers, and scholars are committed and passionate educators who consider their classrooms to be extensions of their creative work.
- We give our students the tools they need to take risks, think critically and work creatively within, across, between and beyond disciplines.
- We are an institution that believes in nourishing and sustaining the creative evolution of our communities.
- We delight in engaging students in the process of becoming the inventive, skilled, self-disciplined, seriously playful, culture-making citizens upon whom our world depends.

Unit Mission

The Art Education Department prepares artists to become effective art educators who use the knowledge, skills and dispositions acquired in our MAT program to creatively serve children and youth in PK-12 schools, museums, community-based and alternative settings, and virtual learning environments. The program, which is both individualized and collaborative, prepares artists to recognize how their personal and professional characteristics and attributes enhance and strengthen the learning environment.

The goal of the MAT program is to prepare mature candidates for initial teacher licensing who can reach the program outcomes listed on Table 3 that align with Maine College of Art's mission and vision and are consonant with the professional standards for educator preparation as designated by Maine's Ten Initial Teacher Certification Standards and those professional standards established by INTASC and the National Art Education Association. Course expectations reflect academic rigor at the master's level and connect theory to practice through extensive field experiences.

Outcome 1: Candidates know and can demonstrate the fundamental principles of teaching, learning and assessment and those principles that apply specifically to art education.
(Fundamental Principles)

Outcome 2: Candidates apply their skills and knowledge in a variety of settings including PK-12 education, museums, community-based, alternative settings, and virtual environments.
(Variety of Settings)

Outcome 3: Candidates understand themselves as artist/educators who develop effective dispositions for teaching and recognize how their personal characteristics and attributes enhance and strengthen the learning environment. (Self-awareness)

Outcome 4: Candidates use visual art to foster learning across the curriculum, including digital technologies. (Art Integration)

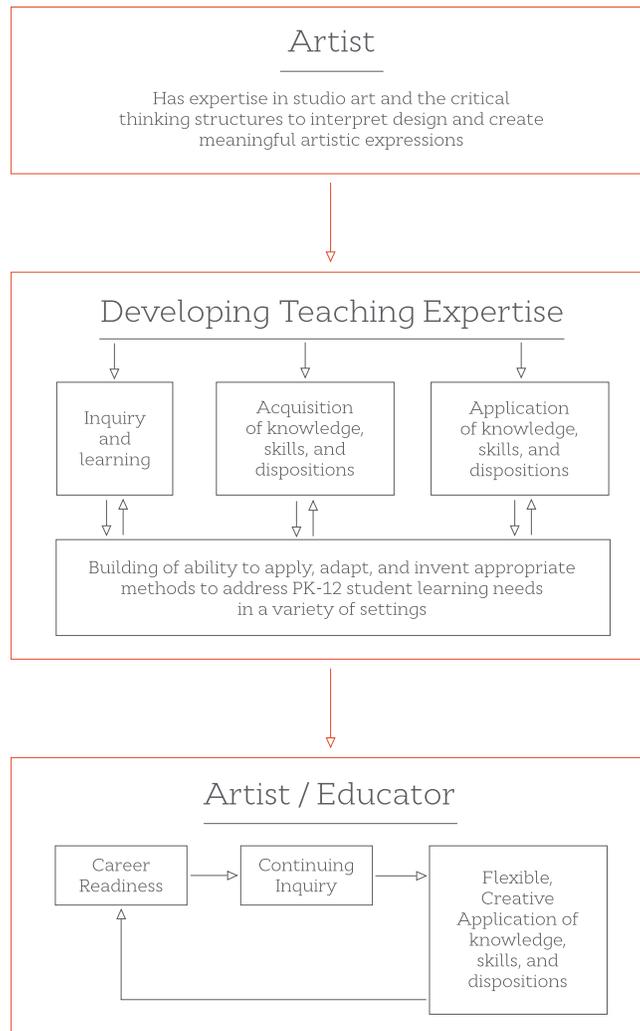
Outcome 5: Candidates use a collaborative circle of learning that sets the stage for inquiry and improvement of practice throughout their careers and contributes to the growth of their profession. (Inquiry and Professional Growth)

Outcome 6: Candidates foster an inclusive learning environment that is culturally responsive and invites creative and critical thinking. (Positive Learning Environment)

Outcome 7: Candidates envision and invent new learning strategies that adapt to an ever-changing global community. (Envision and Invent)

Outcome 8: Candidates adhere to a professional code of conduct that upholds the ethical and legal responsibilities of an educator. (Professionalism)

Conceptual Framework Overview



Utilizing a working artist's values of professionalism and high-caliber studio practice, the Art Education program at Maine College of Art is designed to provide teacher candidates with the knowledge, skills, dispositions, and direct experiences in general education and the specific content of art education to become responsive and innovative educators. Through a combination of focused individual attention and meaningful collective inquiry we encourage candidates to take risks, to think critically and creatively, and to prepare their students to become culture-making citizens.

Our interdisciplinary program blends theory and research with practical, action-based learning in hands-on settings that enrich both creativity and critical thinking. Candidates collect concrete evidence to demonstrate effectiveness and improve their practice. A collaborative circle of learning sets the stage for continuous inquiry and action. The program emphasizes an art integration approach to learning that shows how to change education through visual art and creates "a place at the table" for the art teacher in general discussions about education.

As part of the MECA's Artists at Work initiative, candidates gain the tools necessary to be reflective, successful, culturally aware practitioners. As artists they also learn to appropriately apply or adapt these tools and to create new tools when necessary.

1.1.2 Coherence

Newly developed Maine standards for initial teacher preparation, emerging national student standards in visual art, and the movement toward Common Core State Standards have given us the opportunity to refine our evolving design for an MAT at MECA. Beginning with a close examination of Maine's new standards, faculty gathered in June 2013 to review the current program. Because a significant amount of restructuring occurred in the 2012-2013 academic year as we phased into an MAT course of study, we found that moving from a design based on previous standards to the new set was not difficult. In fact, our program outcomes already embodied much of Maine's new standards for teacher preparation and learning outcomes for students.

Sustained efforts over the past few years prepared faculty members to implement a standards-based approach to curriculum design. We now employ the same collaborative approach we expect of our teacher candidates to ensure that our own curriculum is articulated, that our courses build upon each other, and that our candidates have the opportunity to learn and exhibit the required outcomes as well as the ability to find their artistic voices as teachers. In addition, extensive pre-planning and improvement of ideas occur through feedback from the cooperating teachers to the Art Ed faculty. To further strengthen connections, cooperating teachers join faculty to welcome incoming candidates during the summer orientation sessions.

To shift smoothly to the new standards, the Director of Art Education Outreach and the Department Chair worked together to draft alignment charts that served as a basis for faculty meetings where we then identified specific proficiencies as they related to each course. We used an iterative process to finalize the alignment charts and identify gaps in consistency between our program level outcomes and the course sequencing. In-person meetings are followed up with online video-conferencing in anticipation of the new initial

teacher preparation standards. As a result of the alignment work, we will keep our current sequence of courses for this academic year with coordinated syllabi, and then, beginning next summer, we will follow the course sequencing as shown in Table 15. Table 2 shows the relationship between the coursework and the state standards while Table 1 explains which program level outcomes are the focus of each course.

Three of Maine's teacher preparation standards are prevalent in all of the coursework in MECA's Art Ed Program. These include:

Standard Nine: Reflection and Continuous Growth: The teacher is a reflective practitioner who uses evidence to continually evaluate his/her practice, particularly the effects of his/her choices and actions on others (students, families, and other professionals in the learning community), and adapts practice to meet the needs of each learner.

Standard Ten: Collaboration: The teacher seeks appropriate leadership roles and opportunities to take responsibility for student learning, to collaborate with learners, families, colleagues, other school professionals, and community members to ensure learner growth, and to advance the profession.

Standard Eleven: Technology Standards for Teachers - (NETS.T): Effective teachers model and apply the National Educational Technology Standards for Students (NETS.S) as they design, implement and assess learning experiences to engage students and improve learning, enrich professional practice, and provide positive models for students, colleagues, and the community. All teachers will meet the following standards and performance indicators.

Rather than assess Standards 9-11 as individual components, we have embedded them in our teaching and learning processes. Attainment of those standards will be a focus for discussion at each of the transition periods as candidates progress through the curriculum.

1.1.3 Professional Commitments and Attitudes

Our commitment is to prepare candidates who show caring, fairness, honesty, and responsibility, and who act upon the belief that all students can learn to take risks, think critically and creatively, and become culture-making citizens. Beginning with the way in which faculty relate to one another as well as to school and community partners, these commitments are in evidence throughout the program. Course level objectives and assessments support the acquisition of these dispositions, and field experiences and student teaching portfolios provide evidence of their application.

1.1.4 Commitment to Diversity

MECA is currently involved in a strategic planning process to design our next phase of development. As part of this process, a Diversity Committee was recently established with the following goals:

- To re-engage the institution's commitment to raising awareness around the diversity found at MECA and develop true empathy, understanding, and respect for alternate viewpoints and perspectives.
- To educate the MECA community as to the importance of diversity and equity as essential components to the quality and success in the academic environment.

- To live out diversity as an institutional priority through student life programming, curriculum, educational workshops, visiting artists and scholarly presentations.
- To negotiate differences and facilitate dialogue within the institution around our responsibilities as artists and citizens.
- To promote civic engagement and leadership training as a professional practice model.
- To make recommendations to the President and Board of Trustees regarding institutional priorities.
- To create a student/alumni driven diversity coalition (alliance).
- To foster community building through sharing and collaboration.
- To create opportunity inside and outside of the institution for meaningful engagement with the greater Portland community.

The Art Education Department has already created examples for how the college as a whole can achieve the institution wide goals for diversity as outlined above. In addition to adhering to the college's diversity policy once developed, our coursework emphasizes learning in multicultural settings and with diverse student populations. Moreover, the Director of Art Education Outreach places teacher candidates in field settings that offer a range of diverse experiences from working with students of various ethnic, cultural, and racial backgrounds to those hospitalized for serious illness.

1.1.5 Effective Use of Technology

Effective use of technology is a mainstay of our program. Candidates prepare digital documentation of their learning from the outset, design lessons that include the use of media and the creation of digital art, use multimedia and telecommunication for reflection and critique of work, use the Internet to stay current with emerging knowledge in the field and to vet information. Faculty at MECA also use databases to collect and analyze information, communicate, and share work for critique and improvement. They also use hybrid instruction for specified coursework.

1.1.6 Candidate Proficiencies

The expectations for candidate proficiency stem from the overall mission of the college, the Art Ed program outcomes, and the state requirements for initial teacher certification. INTASC and the National Art Education Association standards guide our course details and task specific assessments. Candidates are assessed at four transition points and through performance in course work and field experiences. We utilize a variety of assessment tools to measure proficiency and to identify those candidates who need extra support. Details regarding candidate proficiencies are provided in sections entitled Unit Standard One and Unit Standard Two.

Conclusion

The conceptual framework is evident in written materials such as handbooks, guidelines, and syllabi and in the selections we make for field experiences and student teaching placement. It is evident in the assessment system, the selection of faculty, choices for professional development, and in the process by which we hold faculty meetings. The framework is presented as a graphic that guides candidate assessments and program evaluation. It also provides a structure by which candidates, faculty, administrators, and community partners examine and improve its various components.

2.1 Unit Standard One: Candidate Proficiencies

2.1.1 Common Core Teaching Standards

In a small college such as ours where the unit is the program, we speak of both interchangeably. However, the overarching concepts stated in the Conceptual Framework lend themselves to an expansion of programs should the need arise.

From the initial planning stages of our program to the present, the Art Education Program has concentrated on providing a high quality of education and teacher preparation for our candidates. Course grades, cooperating teacher evaluations, and portfolio results from the past three years show that all of our teacher candidates have met or exceeded all ten of the previous Maine initial teacher certification standards. Their preparedness is further supported by a 100% pass rate³ on the Praxis II for those reporting their exam scores.

This summer we are beginning a transition toward the newly adopted Maine Common Core Teaching Standards. Because our studio approach to learning already embraces the current state and national shift toward student-centered learning, creative and critical thinking, and reflection for improvement of practice, we have found that the new state and national standards more closely align with our program's original vision for learning than did previous state and national expectations.

Course syllabi have been reformatted so that they clearly state the new standards to be assessed and also mirror important elements of the lesson and unit plans we expect our candidates to prepare. The front page highlights the essential questions we use to frame each course, with focusing standards and program outcomes highlighted. Specific proficiencies are attached to each of the course objectives by alphanumeric reference. Although most of the standards are in play from course to course, the decision to highlight specific ones shows where the course emphasis and candidate assessments will be placed.

By the end of the methods course, candidates will have the opportunity to integrate their learning at a level of readiness to begin student teaching. By the end of the program, they will be prepared to demonstrate both state standards and program outcomes, and ready to begin a successful career in teaching.

Art Education Department: Course Descriptions

The Artist as Educator Experience (2 credits)

Candidates will explore key personal dispositions of the artist-educator and learn how these qualities will shape their lives as artists and future teachers. To set the stage for collaboration and to create an awareness of student learning needs and interests, candidates visit community-based educational sites. Upon completion of a site visit, candidates select and implement relevant mini-lessons. A brief overview of the recent history of arts education, current education policy, and the standards-based education movement establishes a context for understanding the wider professional landscape. Candidates will use a collaborative cycle of inquiry and sourcing of information to improve all aspects of their coursework. A minimum of 10 hours of assigned fieldwork is required for successful completion of this course.

³ Praxis II has been required in visual art for the past two years.

Creativity and Cognition (3 credits)

Candidates will examine theories of human development, learning, and creativity and how they influence teaching and learning in the arts. They will consider how to design learning experiences that are developmentally appropriate, inclusive, and culturally responsive. Students will gain an overview of instructional strategies that facilitate critical and creative thinking in the visual arts classroom. A minimum of 10 hours of assigned fieldwork is required for students.

Frameworks for Teaching and Learning in Multicultural Environments (3 credits)

Candidates study and critically examine theories and practices in teaching, along with the ethical and legal responsibilities of an educator teaching art to children and adolescents within various learning contexts and environments. They explore a range of approaches to teaching art in public and private school classrooms, from highly structured to experimental, and apply and refine the concepts learned in class to various field placements. Course content focuses on the history of art education within the larger educational framework. Contemporary methods of art education such as Reggio Emilia, Discipline Based Art Education (DBAE), Teaching for Artistic Behaviors (TAB), and multicultural studies will be investigated. A minimum of 25 hours of assigned fieldwork is required for successful completion of this course.

The Artist as Educator Experience: Studio *Experience* (1 credit)

Candidates will continue to explore the artist/educator theme begun in the summer term during the fall semester. By examining personal learning goals, they select an art form to study that either supplements or expands their existing repertoire. Candidates formalize the tacit knowledge they have gained while juggling field experiences and art making by preparing a final paper that examines the strengths and challenges of maintaining high quality teaching while continuing to work as a practicing artist.

Exceptionality in the Art Classroom (3 credits)

Through learning about the concept of exceptionality and the characteristics of students with disabilities, candidates will develop strategies for how to effectively instruct, modify, adapt, and differentiate instruction. They will learn how to provide educational services and resources for students in an art inclusive classroom who need additional support to learn, including those recognized as gifted and talented. Candidates will also gain a basic understanding of the identification of exceptional children, processes and procedures that determine student eligibility for special services, and current legislation as it relates to individuals with exceptionalities. A minimum of 15 hours of assigned fieldwork is required for successful completion of this course.

K-12 Curriculum Design, Development, and Assessment (6 credits)

Candidates learn to apply standards-based and research-informed methods of instructional design through the use of themes, media, and concepts to develop a series of unit plans that meet the cognitive, social and personal interests of children and youth. Through guided practice, candidates gain confidence in preparation for the student teaching experience. Lesson planning, unit planning, assessment, integration of technology, application of effective teaching methods, and other relevant topics will be discussed. Candidates are encouraged to develop innovative approaches to content so that student learning needs and

interests are met. A minimum of 25 hours of fieldwork is required for successful completion of this course.

Alternative Settings for Art Education (3 credits)

Community placements will serve as a resource for informing classroom practice while candidates explore, develop, and participate in engaging intergenerational and multicultural community sites in various venues in the Portland area. Under the guidance of the instructor, candidates will collaborate with local schools and teachers to conduct classroom visits, develop and lead gallery tours, and teach workshops. Candidates will engage young children by extending and integrating their academic knowledge through interdisciplinary and integrated lesson plans. Candidates will learn how to work collaboratively within their communities to create artwork that has a social impact. A minimum of 25 hours of assigned fieldwork is required for successful completion of this course.

Student Teaching (12 credits)

After registration by permission of the program chair, candidates will be placed in local elementary and high school art classrooms where they will work under the supervision of a faculty member and a cooperating teacher. Throughout their student teaching placements, candidates will assess their own teaching practice and develop a student teaching portfolio to demonstrate attainment of Maine's Initial Teacher Certification Objectives. Frequent feedback from cooperating teachers and faculty supervisors, both formal and informal, will aid in the professional growth necessary to begin a successful career as an artist-educator.

Professional Practices Seminar (3 credits)

Taken concurrently with Student Teaching, candidates use this seminar to connect theory to practice and to demonstrate attainment of the Art Ed Outcomes. Taught as a hybrid course, candidates will upload video clips for discussion. The first half of the term will focus on questions that candidates raise about their own practice, using collaborative learning circles to offer useful steps for positive action. Current education theory and critical issues in education will be discussed as candidates prepare their online Professional Artist-Educator Portfolios and gather the necessary requisites for certification.

Table 1 : MAT COURSES AND THEIR FOCUSING PROGRAM OUTCOMES

The Artist as Educator Experience

Outcome 3: Candidates understand themselves as artist/educators who develop effective dispositions for teaching and recognize how their personal characteristics and attributes enhance and strengthen the learning environment. (Self-awareness)

Creativity and Cognition

Outcome 6: Candidates foster an inclusive learning environment that is culturally responsive and invites creative and critical thinking. (Positive Learning Environment)

Exceptionality in the Art Classroom

Outcome 6: Candidates foster an inclusive learning environment that is culturally responsive and invites creative and critical thinking. (Positive Learning Environment)

Outcome 8: Candidates adhere to a professional code of conduct that upholds the ethical and legal responsibilities of an educator. (Professionalism)

Frameworks for Teaching and Learning in Multicultural Environments

Outcome 1: Candidates know and can demonstrate the fundamental principles of teaching, learning and assessment and those principles that apply specifically to art education. (Fundamental Principles)

Outcome 4: Candidates use visual art to foster learning across the curriculum, including digital technologies. (Art Integration)

Alternative Settings for Art Education

Outcome 2: Candidates apply their skills and knowledge in a variety of settings including PK-12 education, museums, community-based, alternative settings, and virtual environments. (Variety of Settings)

Outcome 7: Candidates envision and invent new learning strategies that adapt to an ever-changing global community. (Envision and Invent)

K-12 Curriculum Design, Development, and Assessment

Outcome 1: Candidates know and can demonstrate the fundamental principles of teaching, learning and assessment and those principles that apply specifically to art education. (Fundamental Principles)

K-12 Student Teaching

Outcome 8: Candidates adhere to a professional code of conduct that upholds the ethical and legal responsibilities of an educator. (Professionalism)

Professional Practices Seminar

Outcome 5: Candidates use a collaborative circle of learning that sets the stage for inquiry and improvement of practice throughout their careers and contributes to the growth of their profession. (Inquiry and Professional Growth)

Table 2: Relationship of MAT Coursework to Maine Teacher Candidate Proficiencies

Artist as Educator	Creativity and Cognition	Exceptionality	Frameworks	Alternative Settings	K-12	Student Teaching	Seminar
<p><u>Aware*</u> St. 4: Content Knowledge</p> <p>St. 5: Innovative Applications of Content</p> <p>St. 7: Planning for Instruction</p>	<p><u>Aware</u> St. 8 Instructional Strategies</p> <p>St. 2: Learning Differences</p> <p><u>Aware and Understand</u></p> <p>St. 1: Learner Development</p>	<p><u>Aware</u> St. 7 Planning for Instruction</p> <p><u>Understand</u> St. 1 Learner Development</p> <p>St. 2: Learning Differences</p> <p>St. 8 Instructional Strategies</p>	<p><u>Understand</u> St. 3 Learning Environment</p> <p>St. 4 Content Knowledge</p> <p>St 6 Assessment</p> <p>St. 7 Planning for Instruction</p> <p>St. 8 Instructional Strategies</p> <p><u>Applies at Beginning Level</u></p> <p>St 1 Learner Development</p>	<p><u>Applies at Beginning Level</u></p> <p>St. 2: Learning Differences</p> <p>St. 3 Learning Environment</p> <p>St. 5: Innovative Applications of Content</p> <p>St. 7 Planning for Instruction</p> <p>St. 8 Instructional Strategies</p>	<p><u>Applies at Beginning Level</u></p> <p>St. 1 Learner Development</p> <p>St. 2 Learning Differences</p> <p>St. 3 Learning Environment</p> <p>St. 4 Content Knowledge</p> <p>St. 5: Innovative Applications of Content</p> <p>St 6 Assessment</p> <p>St. 7 Planning for Instruction</p> <p>St. 8 Instructional Strategies</p>	<p><u>Applies at an Initial Teaching Level</u></p> <p>St. 1 Learner Development</p> <p>St. 2 Learning Differences</p> <p>St. 3 Learning Environment</p> <p>St. 4 Content Knowledge</p> <p>St. 5: Innovative Applications of Content</p> <p>St 6 Assessment</p> <p>St. 7 Planning for Instruction</p> <p>St. 8 Instructional Strategies</p>	<p>St.9 Reflection and Continuous Growth</p>
St 9 Reflection and Continuous Growth – continuous throughout the program							
St 10 Collaboration -- continuous throughout the program							
St 11 Technology -- continuous throughout the program							
<p>* The terms “Aware,” “Understand,” “Applies at a Beginning Level,” and “Applies at an Initial Teaching Level” are used for coordinating the curriculum and assessing the developing expertise of teacher candidates.</p>							

Table 3 shows the relationship between Maine’s general teacher preparation standards and those of INTASC Visual Arts⁴. We draw from these visual arts standards, those of the National Art Education Association, and the draft student learning standards being developed by the National Coalition for Core Arts Standards to provide guidance for specific course content and candidate assessment.

Table 3: Relationship Between Maine Teacher Candidate Proficiencies and INTASC Visual Arts Standards	
Maine Teacher Candidate Proficiencies	INTASC Visual Arts Standards
<p>Standard One: Learner Development: The teacher understands how students learn and develop, recognizing that patterns of learning and development vary individually within and across the cognitive, linguistic, social, emotional, and physical areas, and designs and implements developmentally appropriate and challenging learning experiences.</p>	<p>[Candidates] understand the cognitive, social, physical and sensory development of students and keep abreast of current research in these areas. They understand that individual students move through developmental levels at different rates and that they will vary individually within and across developmental areas.</p> <p>[Candidates] respect these differences. To support student development in all areas, [candidates] design and implement developmentally appropriate sequential arts instruction that provides opportunities for students to participate actively in the artistic processes of creating, performing, and responding. (p. 19)</p>
<p>Standard Two: Learning Differences: The teacher uses understanding of individual differences and diverse cultures and communities to ensure inclusive learning environments that allow each learner to reach his/her full potential.</p>	<p>[Candidates] believe that all students can learn the knowledge and skills that make up the arts. They recognize that students learn and experience in a variety of ways and design learning opportunities that take these differences into account.</p> <p>[Candidates] continually observe and interact with students to learn more about them as individual learners, particularly their strengths and preferences, and use this information to encourage and facilitate each student’s learning in the arts. (p. 22)</p> <p>[Candidates] help students develop a deep understanding of cross-cultural similarities and differences. They design learning experiences that demonstrate that cultural groups may have differing interpretations of artistic concepts and that the same image, sound or movement may have different meaning and significance in various cultures. (p. 24)</p>
<p>Standard Three: Learning Environments: The teacher works with learners to create environments that support individual and collaborative learning, encouraging positive social interaction, active engagement in learning, and self-motivation.</p>	<p>[Candidates] create and maintain a positive learning environment conducive to the support of students’ personal expression in the arts.</p> <p>[Candidates] ensure that students assume responsibility for themselves and one another, and that they work collaboratively as well as independently throughout the arts processes. (p. 28)</p>
<p>Standard Four: Content Knowledge: The teacher understands the central concepts, tools of inquiry, and structures of the discipline(s) he or she teaches and creates learning experiences that make these aspects of the discipline accessible and meaningful for learners</p>	<p>[Candidates] will have a basic knowledge of the visual arts.</p> <p>[Candidates] are able to guide students to use their perceptive and imaginative abilities to create a range of art works. They are able to use a variety of media (e.g., pencil, paint, clay) and processes (e.g., drawing, painting, sculpture) and to prepare art works for display. (p. 9)</p> <p>[Candidates] understand the artistic processes of creating, exhibiting, and responding as they apply to the [visual arts] and are able to actively engage students in these processes. (p.15)</p> <p>[Candidates] have a thorough grounding in the history and evolution of the [visual arts] and, therefore, understand the contexts in which art works have been created and interpreted and why they were made. (p. 16)</p> <p>[Candidates] have a sophisticated understanding of a [variety of] media of expression, elements, organizing principles, structures, forms, and styles and genres. (p. 17)</p> <p>[Candidates] understand and demonstrate competency in numerous processes and techniques of visual art making. They are familiar with a range of traditional and contemporary studio approaches and with traditional and new media, techniques, and technologies. (p. 17)</p> <p>[Candidates] understand and know how to use the elements and organizing principles of the visual arts in increasingly complex ways to express ideas in works of art.</p> <p>[Candidates] recognize the varied ways that meaning is communicated in works of art and can articulate how the communication of ideas relates to the media, processes, and techniques used. (p. 17)</p> <p>[Candidates] are able to take their specialized knowledge and develop</p>

⁴ INTASC’s *Model Standards for Licensing Classroom Teachers and Specialist in the Arts: A Resource for State Dialogue* (2002). Found: <http://programs.cesso.org/content/pdfs/ArtsStandards.pdf>

	<p>comprehensive curriculum, instruction, and assessment to help students create, exhibit, study, interpret, and evaluate [visual works of art]. (p. 17)</p> <p>[Candidates] collaborate with classroom teachers to ensure that educational experiences in the [visual arts] reflect best practices in their field. (p. 18)</p> <p>[Candidates] understand that the arts have standards-based concepts and skills that can be assessed. They understand that the arts involve informal and formal types of assessment that range from ongoing coaching and feedback, to portfolios, exhibitions, and performances that involve audiences and critics. (p. 35)</p>
<p>Standard Five: Innovative Applications of Content: The teacher understands how to connect concepts and use differing perspectives to engage learners in critical/creative thinking and collaborative problem-solving related to authentic local and global issues.</p>	<p>[Candidates] understand that planned sequential arts instruction provides excellent opportunities for students to develop creative and critical thinking skills. Through the arts students learn that problems may have multiple solutions. Teachers help students discover individual or unique solutions to the same problem and guide them through a process of critically evaluating their solutions.</p> <p>[Candidates] understand that in the arts student learning is the primary goal rather than the production of a perfect work of art. They design and use instructional strategies that foster creative and critical thinking skills and that nurture student exploration and achievement in the arts. (p. 25)</p>
<p>Standard Six: Assessment: The teacher understands and uses multiple methods of assessment to engage learners in their own growth, to document learner progress, and to guide the teacher's on-going planning and instruction.</p>	<p>[Candidates] understand that evidence of student learning in the arts can take many forms and maintain accurate records of student work. Documentation of student work in the arts should illustrate students' creative processes and their progress over time. Records might include research notes, journal entries, preliminary sketches and drafts, working video clips, a narrative reflection of how peer and teacher feedback was used to revise the work, portfolios of actual work and artifacts, reproductions of work (e.g., videotapes, audiotapes, slides, photographs, and CDs), or some system of codification (e.g., grades, rubrics).</p> <p>[Candidates] communicate student progress in a timely and appropriate manner and do not limit communication to marks or grades but include oral or written feedback. (p. 39)</p> <p>[Candidates] know how to select, construct, use and refine formal and informal assessment strategies and instruments that assess students' knowledge and processes of the arts.</p> <p>[Candidates] understand the purposes, strengths, and limitations of various formal and informal assessment techniques and align assessment with instructional goals.</p> <p>[Candidates] use a variety of assessment techniques to gain information about students as learners, to evaluate their performance and progress, and to provide timely feedback to them regarding their knowledge and skills in the arts. (p. 40)</p>
<p>Standard Seven: Planning for Instruction: The teacher draws upon knowledge of content areas, cross-disciplinary skills, learners, the community, and pedagogy to plan instruction that supports every student in meeting rigorous learning goals.</p>	<p>[Candidates] have detailed knowledge of national, state, and local arts standards and curricula that guides their instructional planning.</p> <p>[Candidates] use these standards to reflect upon and evaluate their planning practices.</p> <p>[Candidates] understand the appropriate scope and sequence in which their arts discipline is learned, can anticipate the challenges students may experience, and plan instruction accordingly.</p> <p>[Candidates] have a wide network of resources, artists, and other contacts in their arts discipline to draw upon and collaborate with to plan a variety of arts experiences for students inside and outside the classroom. (p. 49)</p>
<p>Standard Eight: Instructional Strategies: The teacher understands and uses a variety of instructional strategies to encourage learners to develop deep understanding of content areas and their connections, and to build skills to access and appropriately apply information.</p>	<p>[Candidates] recognize that students perform at different levels of accomplishment in the arts.</p> <p>[Candidates] develop assessment strategies that identify students' strengths and needs in particular skill areas and use this information to design instructional strategies that are developmentally appropriate, facilitate skill acquisition, and encourage students' artistic efforts.</p>
<p>Standard Nine: Reflection and Continuous Growth: The teacher is a reflective practitioner who uses evidence to continually evaluate his/her practice, particularly the effects of his/her choices and actions on others (students, families, and other professionals in the learning community), and adapts practice to meet the needs of each learner.</p>	<p>[Candidates] understand that reflection is essential for designing, monitoring, and adapting their instruction in the arts and as a means for gauging their own professional growth.</p> <p>[Candidates] seek out feedback regarding the effectiveness of their instructional choices and practices and professional opportunities to improve their teaching of the arts. (p. 37)</p>
<p>Standard Ten: Collaboration: The teacher seeks appropriate leadership roles and opportunities to take responsibility for student learning, to collaborate with learners, families, colleagues, other school professionals, and community members to ensure learner growth, and to advance the profession.</p>	<p>[Candidates] advocate in their school and the larger school community for the arts as an essential part of the core curriculum and as a means to increase student wellbeing and achievement.</p> <p>[Candidates] communicate with school leaders to help them understand the importance of the arts and to ensure that the arts are adequately funded in their school districts.</p> <p>[Candidates] seek additional support for arts programming through grant</p>

	<p>opportunities from businesses and funding agencies.</p> <p>[Candidates] organize exhibitions and performances within the school and in the larger community.</p> <p>[Candidates] work with local parent-teacher organizations and community and cultural organizations to bring artists and performers into the school.</p> <p>[Candidates] collaborate with institutions of higher education, museums, arts organizations, businesses, and artists to access the learning opportunities in the arts they may offer. (p. 44)</p>
<p>Standard Eleven: Technology Standards for Teachers - (NETS.T): Effective teachers model and apply the National Educational Technology Standards for Students (NETS.S) as they design, implement and assess learning experiences to engage students and improve learning, enrich professional practice, and provide positive models for students, colleagues, and the community.</p>	<p>[Candidates] expand the limits of their discipline by exploring new points of view and integrating new technology in their teaching. (p. 21)</p> <p>[Candidates] use technology appropriately to support, enhance, and supplement instruction in the arts.</p> <p>[Candidates] understand that technology is not a substitute for instruction but a tool to be used as part of a well-planned lesson that has an arts-specific learning goal. (p. 30)</p> <p>[Candidates] keep current regarding new technology and how it is impacting arts education generally and their arts discipline specifically. (p. 43)</p>

2.1.2 Technology Standards for Teachers

As a geographically disperse faculty, we utilize digital-age methods for productivity in the process of preparing teacher candidates. By the end of the program, candidates have the tacit knowledge to determine which tools of technology are best suited to their learning goals for students and for their professional workflow as educators. MECA selects freeware and shareware such as Google docs so that when candidates complete the program, they know how to utilize resources regardless of a particular school system’s ability to pay for expensive software. The final Professional Practices Seminar is based on the posing of individual questions concerning practice and on shared inquiry using the text *Rethinking Education in the Age of Technology: The Digital Revolution and School in America*.⁵ Table 4 indicates when candidates acquire and use digital-age tools.

Technology Standard	Course	Activity/Requirement
Facilitate and Inspire Student Learning	All Courses	Student use of iPads Creation of digital images
Design and Develop Digital-Age Learning Experiences	Methods, Frameworks	Candidate created lessons and assessment for students
Model Digital Age Work and Learning	All Courses	Evidence-based Websites Creation of Shared Documents Use of Email, Library Research, Internet
Engage in Professional Growth and Leadership	Professional Practices Seminar	Technology infusion Learning Communities

Our current chair pioneered the use of multimedia and telecommunication for improving student learning in the arts and humanities. Her projects are chronicled in several technology journals and in the popular ASCD publication entitled *Increasing Student Learning through Multimedia Projects* (soon to be updated). Over the next year, MECA will further develop those processes for design, information sharing, and reflection and critique to engage students in online discussions.

⁵ Collins, A. and Halverson, R. (2009) *Rethinking Education in the Age of Technology: The Digital Revolution and School in America*. New York City: Teachers College Press.

All candidates from the academic year 2012-2013 displayed their professional portfolios online. Visit <http://artedbydeanna.weebly.com> to see an example. A full list is available in the evidence room.

2.1.3 Educator Preparation Course Delivery Standards

Faculty members have collaborated to ensure a coherent and articulate curriculum so that candidates can synthesize the knowledge, skills, and dispositions gained from individual course so they become effective artist/educators. Before candidates enter the program, their applications are reviewed to make sure they have the prerequisite qualifications to matriculate. In instances where promise is shown and a few deficits exist, a plan is put into place so that needed skills or passing test scores can be acquired no later than the end of the fall term. The Department Chair, the Director of Art Education Outreach, and the Coordinator of Tutorial Services meet to assess the files of incoming candidates to determine the general composition of the class and to identify those potentially in need of extra support. A research paper requirement at the end of the first week confirms which candidates need tutorial support.

At the orientation session, candidates learn to use the available technology tools that MECA offers and are informed of proper etiquette with respect to the classroom and with each other. The technology office shows them how to access their course materials and stresses the importance of backing-up all artifacts, as do faculty during each course.

Beginning in the summer of 2013, faculty conducted an annual review of instructional materials to make sure that there is a healthy mix of popular and scholarly writing about art education and current educational trends. Candidates learn from the outset how to vet materials and source information. Course materials are carefully selected to make sure they correspond to the course objectives. All materials match the course objectives and relate to the state and national standards as specified in each syllabus. Our current challenge is to monitor the course sequencing and to decide whether we should make modifications next year so that we continue to strengthen our program.

Faculty members have collaboratively updated the course syllabi. We identified potential overlaps and found ways to build on one another's courses and avoid needless repetition. Through a review of credentials and professional experience, we have reassigned faculty teaching duties and hired additional qualified members, all of whom possess practical and theoretical grounding in their subject matter. Three faculty members are appropriately prepared to teach in an online or hybrid environment.

2.2 Unit Standard Two: Assessment System and Evaluation

The unit has an assessment system that collects and analyzes data on the qualifications of applicants, the performance of candidates and graduates, and on unit operations to evaluate and improve the unit and its programs.

Introduction

Maine College of Art is currently engaged in a strategic planning process to envision the future and align our components to reflect rapid changes in higher education. As the President of the college explained in a recent e-mail:

Higher education is changing at an ever-increasing rate in a global economy. Therefore, it is critical that our students and alumni learn different models of artistic practice. It is important to note that our size and wonderful history gives us the rare opportunity to truly align our plan and actions around our:

- Mission (why we exist),
- Values (what we believe in and how we behave),
- Educational Philosophy (faculty statement on our educational approach),
- Vision (what we want to be),
- Strategy Statement (what our competitive game plan will be--includes objective, scope and advantage), and
- Strategic Plan (Action steps to achieve our objective with measurement and timelines)

As MECA revises its long-term plan, the Art Ed program is taking a lead role in demonstrating how plans and actions unite to produce desired results. Our system for candidate assessment and program evaluation flows directly from the conceptual framework and reflects state and national standards. The graphic that accompanies our conceptual framework highlights key episodes for candidate assessment and unit evaluation and shows important transition points as candidates progress from entry to exit.

Art Ed draws its assessment system from centuries of practice in studio art – practices that apply as much to today’s high tech studios such as Pixar as they did to the Italian masters. We rely on reflection and critique of work-in-progress and the expertise of master practitioners to guide and improve our candidates’ performance. As a small program, we have had the luxury to work in direct personal contact with each candidate. Because the program is expanding, we are also developing a technology-assisted system that collects formal data over time. This year’s incoming class of 12 will comprise the first group large enough to report annual pass rates.⁶ In creating the formal data collection system for the MAT program, we are following the guidelines and improvement recommendations for the State of Maine, prepared by the National Council on Teacher Quality.⁷

2.2.1 Assessment System

The assessment system for the educational unit and the MAT candidates follows existing college procedures. Candidates have four transition points: admission, entry into student teaching, exit from student teaching, and program exit. Instruments for transition assessments were built two years ago and have been refined through use. Cooperating teachers and teacher candidates have helped the Director of Art Education Outreach to fine-

⁶ Title II Accountability Provisions of the Higher Education Act, Section 207. Accountability for Programs that Prepare Teachers. Found: <http://www2.ed.gov/policy/highered/leg/tq-statute.html>

⁷ 2012 State Teacher Policy Yearbook, *Improving Teacher Preparation in Maine*. Found: http://www.nctq.org/dmsView/2012_State_Teacher_Policy_Yearbook_Maine_NCTQ_Report

tune these assessment tools. Candidates are aware of the nature and purpose of transition assessments, and examples are included in the Art Ed Handbook. Course-based assessments build toward the transition assessments. However, at the course level many of the tools are designed in class, with faculty and candidate participation. This creates a common set of expectations and a shared notion of quality. It also models how candidates can involve their students in the assessment process. Rather than use paired-scoring or other such procedures for rater reliability, candidates bring their evidence before a panel comprised of three MECA faculty to determine readiness for student teaching and approve successful exit from the program. They hold discussions with the panel members who then deliberate and assign a final score. As long as the MAT program remains within the projected enrollment of 12-16 candidates, we have the capacity to use the same panel members for everyone, thereby reducing the bias that comes with the use of different scoring panels. Once preliminary scores have been assigned, the Program Chair gives a final review to determine whether the panel scoring has been consistent and fair across candidates.

Program Entry

In order to be eligible for admission to the MAT program, candidates must have a BFA or a BA from an accredited college or university with an overall GPA of at least 2.8 and at least a 3.0 in their art field of concentration. They must have gained at least 30 studio credits (evaluated on an individual basis) and 12 credits of art history (also evaluated on an individual basis). Ideally, candidates have taken and passed the Praxis I and Praxis II exams. In the event that these standardized exams have not been taken, candidates are encouraged to take them during the summer. In no instance shall a candidate be allowed to enter student teaching without passing scores. Grades, a transcript review, and test scores represent three of the multiple measures we use to determine readiness to enter the program. In addition, we require an art portfolio to determine the level of a candidate's artistry, and an essay and artist's statement to assess the candidate's ability think and write clearly. Those who may need assistance with writing are referred to tutorial services.

Interim Monitoring

During the summer session, assignments are structured to identify "red flags" among the incoming group so that faculty can respond quickly. As a group, we monitor professionalism in terms of candidate dispositions and reliability, assign research papers to determine whether tutorial services are needed, establish the infrastructure for collecting standards-based evidence of performance, and introduce assessment tools. Once the summer term is completed, summer faculty hold a meeting to with fall faculty to coordinate and communicate.

Entry into Student Teaching

The Art Ed Handbook clearly specifies the requirements for entry into student teaching. By the end of the fall term, candidates have had enough coursework and field experience to demonstrate readiness to enter student teaching. They present their evidence before a panel of three faculty members during exam week. In order to enter student teaching, candidates must:

1. Pass the Praxis I battery of tests for basic skills and the Praxis II test of content knowledge
2. Maintain an overall GPA of 3.0, with no less than a 2.8 in any class
3. Successfully complete all coursework

4. Maintain satisfactory attendance in all coursework and field work
5. Score at a developmental level of “Applies Skills, Knowledge, and Dispositions at a Beginning Student Teacher Level” for each of the State of Maine Teacher Certification Objectives
6. Consistently follow the Professional Code of Conduct throughout field experiences in the fall term

Exit from Student Teaching

Formal assessment occurs twice during each student teaching placement, at mid-term and at the end of each placement. Maintaining observational logs and personal reflections along the way helps candidates when it comes time for formal observations and a final evaluation of student teaching. Standards-based assessment tools have been developed to help candidates keep track of their learning and aid the cooperating teacher and faculty supervisor in making evidence-based decisions about candidate performance. Standards-based tools will be used to assess student teaching performance through direct observation, a personal interview, and a review of work samples keyed to state and national standards. At the end of student teaching, the Director of Art Ed Outreach confers with cooperating teachers, using a candidate’s self-assessment, faculty evaluations, and cooperating teacher evaluations to determine whether the Maine Teacher Certification Objectives have been met.

Exit from the Program

Beyond meeting Maine’s Initial Teaching Standards, each candidate is expected to develop the ability to become an artist-educator. As the final part of program completion, candidates create a web-based Professional Artist-Educator Portfolio. During the spring exam candidates address an Art Ed faculty panel and present their Professional Artist-Educator Portfolio. The presentation, along with a question and answer period, takes no longer than twenty minutes. Once finished, the faculty members deliberate for another ten minutes to determine, based upon the evidence presented, whether each candidate has demonstrated the Art Ed program outcomes. In the academic year 2012-2013, the first year the MAT outcomes were implemented, all nine candidates met the program outcomes.

Induction After Hire

Currently, MECA surveys its graduates with a general follow-up questionnaire geared toward program improvement. Beginning with the academic year 2013-2014, a more extensive survey will be used to evaluate and assess the MAT program, determine new teacher mentoring needs, and determine need for further professional development.

Table 5: Timeline for MAT Candidate Assessments

Transition Point	Candidate Assessment Tool	Benchmark	Current Level of Attainment	Deliberative Process
Program Entry	Praxis I	100% Pass on entrance	Academic Year 2013-2014 Scores pending	Those who have not taken the test may enter with conditional admission. Must pass before fall term.
	Praxis II Content Exam	100% Pass on entrance	Not currently part of admission requirements	Must pass before student teaching
	Portfolio	100% of entering candidates demonstrate ability as artist	Academic Year 2013-2014 100%	Admissions counselor, art faculty, and art education faculty review
	Transcript Analysis	90% meet requirements Review for studio art and art history courses and GPA of at least 3.0 in major, 2.8 overall	Academic Year 2013-2014 100%	Identified gaps will result in prerequisites. Target – no more than 10% of candidates enter with prerequisite needs
	Essay	80% of candidates enter with ability to write clearly	Academic Year 2013-2014 88% entered with ability to write clearly	Art education faculty and coordinator of tutorial services review of application files
Entry to Student Teaching	Evidence of Practice (includes dispositions assessment, field experience assessments, and other evidence collected)	100% at Level 3 100% at or above 80% of dispositions met for each scoring dimension on dispositions rubric 100% meet or exceed 80% of the items on the unit planning assessment 100% meet or exceed 80% of the items on the student learning assessment	Academic Year 2012-2013 90% 80% 80%	Faculty panel deliberation
	Praxis I	100% pass all basic skills test	Academic Year 2012-2013	No entry into student teaching
	Praxis II	100% pass content exam	Academic Year 2012-2013	Identification of gaps and study plan generated
	Transcript Analysis	100% maintain 3.0 G.P.A. for coursework, with no less than 2.8 100% Successful completion of all courses	Academic Year 2012-2013 90%	Required for entry to student teaching and for graduation.
	Review of	100% maintain satisfactory attendance in	Academic Year 2012-2013	No entry to student

	Professionalism	all coursework and field work 100% Consistently follow the Professional Code of Conduct	100% 100%	teaching
Exit from Student Teaching	Review of Student Teaching Portfolio	100% at Level 4	Academic Year 2012-2013 100%	Director of Art Ed Outreach confers with cooperating teachers, using a candidate's self-assessment, faculty evaluations, and cooperating teacher evaluations to determine whether the Maine Teacher Certification Objectives have been met.
Program Exit	Professional Artist-Educator Portfolio	100% demonstrate attainment of program outcomes	Academic Year 2012-2013 100%	Oral presentation and faculty deliberation
	Praxis II	100% of candidates pass		
	Transcript Analysis	100% of candidates maintain a 3.0 GPA	100%	
Induction After Hire	Currently, MECA surveys its graduates with a general follow-up questionnaire designed to cultivate program improvement. Beginning with the academic year 2013-2014, a more extensive survey, customized for our MAT program, will be used to improve the program, determine new teacher mentoring needs, and identify the need for further professional development.			
<p>Rubric for Determining Readiness</p> <p>Level 0 = shows no evidence of key knowledge, skills, and dispositions</p> <p>Level 1 = shows awareness of key knowledge, skills, and dispositions</p> <p>Level 2 = understands key knowledge, skills, dispositions</p> <p>Level 3 = applies key knowledge, skills, dispositions for each of the State of Maine Teacher Certification Objectives at a beginning level appropriate for entry to student teaching</p> <p>Level 4 = applies key knowledge, skills, dispositions for each of the State of Maine Teacher Certification Objectives at an initial teaching level. Competent to begin independent practice.</p>				

Establishing Accuracy and Consistency

Some of the measurements listed in the assessment charts are administered by outside testing organizations. These come with an assurance that they are accurate and reliable. Assessing the portfolio and accompanying performance measurements, however, deserves special attention. A specific set of procedures will be followed in order to minimize bias and ensure accuracy and consistency. The Art Education faculty possess expertise in assessment; several of them have participated in state or national arts assessment initiatives.

We are developing several common assignments across courses that provide the faculty with

an opportunity to use a collaborative assessment conference technique⁸ to build a shared notion of quality. Candidates will learn how to hold similar “looking at work” discussions with their students. This is a critical component of teaching and learning at any age or grade level, and the process is one that can be internalized and used by candidates once they become professional educators.

The process of defining quality against a standard is iterative. In the beginning stages, there is a tendency to revert to norm-referenced thinking and it is, therefore, vital to reinforce the notion of criterion-referenced assessment among faculty and with the teaching candidates. The next challenge is usually to accumulate a sufficient body of work samples to establish what a true range of performance looks like and to determine the number of score points necessary for the desired level of performance detail. Once enough samples have been gathered, the rubrics themselves need to be re-examined to make sure that the criteria are consistent with emerging knowledge from the field of educational research and with other evolutionary changes in the MAT program such as a refinement of the conceptual framework. To learn more about arts assessment in Maine, candidates are encouraged to attend regional assessment conferences held by the Maine Arts Assessment Initiative. In the arts, it is imperative to collect a wide array of examples so that candidates understand the underlying qualities of the student work rather than focusing solely on the surface features. In this way, candidates will be able to maintain personal creativity and respond to unique student needs. It will take at least three years for the program to build the variety of portfolio examples needed to show “multiple solutions.” This is critical to the conceptual framework and its emphasis on creating dynamic learning environments that are responsive to cultural contexts and student learning needs, and that foster creativity.

Finally, attention has to be given to both inter-rater reliability and rater consistency across portfolios. To minimize these issues, a panel of three qualified faculty will deliberate until they reach agreement. Once all portfolios have been scored, the scores will be reexamined for consistency of scoring across portfolios. An external “critical friend” will also review our scores. After this point, any candidate disagreement with the outcome will be handled through the college’s grade appeal process as articulated in the student handbook.

2.2.2 Data Collection, Analysis, and Evaluation

Data generated by candidate performance in the MAT program figure prominently in the unit evaluation. Because the unit and the program are a single entity, it is important to understand the relationship between what a candidate learns and what a program offers. Likewise, we need to ensure that our unit supports the development of effective teachers who can facilitate student learning and are successfully placed in careers for which they are prepared. Table 6 shows these connections.

⁸ McDonald, J. et al (2003). *The Power of Protocols*. New York: Teachers College Press. p. 76.

Table 6: Unit Evaluation: Connecting Candidate and Program Elements

Beginning Candidate Characteristics		Program, Unit, and Institutional Inputs		Candidate Outputs		Final Outcomes		
Characteristic	Measure	Input	Measure	Output	Measure	Outcome	Measure	
Basic skills in reading, writing, and math	Praxis I	Course content and sequencing	Faculty audit for curriculum alignment to standards Evaluation responses by candidates Exit Survey	Candidate program outcomes Maine Initial Teacher Certification Objectives	Key candidate assessments • supervisor reports • transcript analysis • student teaching portfolio • Artist/Ed portfolio • planning tool • dispositions tool • assessment of student learning tool	Placement	% employed Academic Year 2012-2013 100% (9/9)	
Arts knowledge	Praxis II	Mentoring	Ratio of candidates to faculty and number of cooperating teachers Evaluation responses by candidates Exit Survey			Job preparation	Academic Year 2011-2012 100% (6/6) Academic Year 2010-2011 67% (6/9)	
Arts production	Admission portfolio	Field experiences	Field Log Number and variety of placements Exit Survey			Flexible, creative, and effective responses to a dynamic learning environment	Survey – one year out	
Academic capacity	GPA Essay Artist Statement	Institutional Resources					Survey – one year out	
		Access to technology					Continued professional development and new teacher mentoring	Program survey to assess desire for mentoring support and continued professional growth
		Qualified Faculty Qualified Field Personnel						
		Physical environment	Exit Survey					

2.2.3 Use of Data for Program Improvement

The Art Ed program operates under a system of continuous improvement. Faculty meetings are primarily devoted to discussions about candidate performance and the relationship between candidate achievement and program mentoring, support, and delivery of services. Faculty meetings are scheduled throughout the year to anticipate needs, address issues as they arise, and to refine the program based on data and emerging research in the field of education and art education in particular. The table below (Table 7) shows specific episodes for assessment and how the assessments are used for program improvement. With an incoming group of 11, we are in the process of moving from a case-by-case analysis to a program-level view of our work.

Table 7: Connections Between Candidate Assessment and Program Improvement

Episodes for Assessment	Assessments	Program Use of Assessment Data
Admission	<p>Transcript review by admissions committee Arts portfolio review by admissions committee</p> <p>Initial candidate goal setting to determine career interests Praxis I and II</p>	<p>Aggregated description of candidates' preparedness to gain a sense of whether to modify the summer curriculum Early identification of those in need of tutorial services Analysis of coursework to determine prerequisites to offer or to determine course substitutions Aggregated for institutional report and feedback to admissions Findings will indicate further refinements of entrance criteria Aggregated data part of college report to state and federal govt.</p>
Early Monitoring	<p>Coursework and candidate course evaluations</p> <p>Common Assessment Tools (dispositions, student learning, curriculum planning – lesson and unit)</p> <p>Informal Technology Assessment</p> <p>Field Log</p>	<p>Aggregated data will be used to determine whether the course requirements and sequence lead to desired results</p> <p>A review of candidates' performance will lead to refinement of tools and changes in course content when indicated Independent tutoring or extra workshops will be added when necessary The variety of field experiences and the range of ages of students will be examined to determine type of experiences to be given in the in the following term</p>
Entry to Student Teaching	<p>Coursework and candidate course evaluations Supervisor Reports Field Log Student Learning Tool Dispositions Checklist Curriculum Planning Tool</p>	<p>Mid-program faculty review of aggregated results for these measures to determine potential strengths and weaknesses of the program</p>
Exit from Student Teaching	<p>Coursework and candidate course evaluations Student Teaching Portfolio Supervisor Reports Supervising teacher evaluations of MAT program Field Log Student Learning Tool Curriculum Planning Tool</p>	<p>Summary report generated for final spring faculty meeting</p>
Program Exit	<p>Professional Artist/Educator Portfolio Review Summary Student Teaching Report Candidate Exit Survey</p>	<p>Annual faculty review of aggregated results for all measures to determine strengths of the program and areas for improvement.</p>

		<p>Results used to re-evaluate the conceptual framework</p> <p>Draft report generated and issued to faculty, graduates, college administrators, participating schools and field placements for response.</p> <p>Responses included in final report to State of Maine.</p>
<p>Induction After Hire (One year after completion)</p>	<p>Graduate and employer survey</p> <p>Assessment of graduate need for new teacher mentoring</p>	<p>Results will be used as part of annual program evaluation, program improvement, and development of continuing education offerings</p>

2.3 Unit Standard Three: Field Experiences and Clinical Practice

The unit and its school partners design, implement, and evaluate field experiences and clinical practice so that educator candidates and other school personnel develop and demonstrate the knowledge and skills necessary to help all students learn.

Introduction

Within a framework of studio practice, the learning environment forms an educator's studio. As such, candidates begin field experiences within the first few hours of the MAT program. The Art Education Department at MECA receives frequent commendation for its high quality, varied field experiences and service to community, as highlighted in our last site visit study. Since 2008, we have expanded our outreach even further. Current and potential cooperating teachers are invited to meet with candidates and faculty during our orientation session each summer. Conversations about personal teaching experiences serve as inspirations for our candidates and informal discussions provide a window into the interests of both cooperating teachers and candidates.

2.3.1 Collaboration Between Unit and School/Community Partners

We have developed strong partnerships with several schools and organizations in the greater Portland and surrounding areas, including but not limited to Lewiston, Auburn, Bath, Brunswick, Topsham, Kennebunk, and Old Orchard Beach. Students participate in pre-practicum experiences and fieldwork in a variety of settings such as public, private and alternative schools, the Institute for Contemporary Art (ICA), the Portland Museum of Art, Space Gallery, Mayo Street Arts, The Telling Room, and LearningWorks. All courses require a fieldwork component, giving teacher candidates multiple opportunities to work in schools and alternative settings, within diverse communities, and with a range of ages.

The College collaborates with the following schools for pre-practicum and field experiences:

Breakwater School, Portland	Pre-practicum experiences (Oct/Nov) and in conjunction with Space Gallery (Oct/Nov/Dec)
King Middle School, Portland	Pre-practicum experiences (Sept/Oct/Nov)
Hall School, Portland	Field Experience in conjunction with ICA (Oct/Nov/Dec)

The Director of Art Education Outreach coordinates all student teacher placements. Each district has a different policy and/or procedure for arranging student teacher placements. In the Portland School system, we work with the Coordinator of Placements. For most of the other school districts, the Director of Art Education Outreach contacts teachers and administrators directly to request placements. A summary of field placements is sent to all Art Ed faculty members at the end of each academic year to be used for future planning purposes.

2.3.2 Design, Implementation, and Evaluation of Field Experiences and Clinical Practice

Every course in the MAT program has a field component. The Director of Art Education Outreach approaches potential sites to explore interests and to determine whether the goals of the site intersect with those of our program. Next, supervising faculty meet with site supervisors to begin a planning process that eventually includes MAT candidates and participating children and youth. Once plans are established and implementation is in process, an array of assessment measures and processes are put into place. These include reflection and critique of work-in-progress (for candidates and students), exhibitions, informal conversations, and the use of formal assessment tools.

Faculty organize opportunities for candidates to visit schools in rural and urban K-12 classrooms to observe various methods of instruction, such as the Reggio Emilia approach, Teaching for Artistic Behavior, and Discipline Based Art Education. Table 8 shows the breakdown of field experiences before student teaching.

Table 8: Summary of Field Experiences Prior to Student Teaching		
Course	Nature of Field Experience	Hours
Artist as Educator	Group design, delivery, and improvement of selected mini-lessons based upon conferencing with staff from community-based learning settings. Focus on “the lesson plan.”	10
Creativity and Cognition	Group design, delivery, and improvement of selected mini-lessons based upon conferencing with staff from community-based learning settings. Focus on observation of children and youth as it relates to how they learn and think critically and creatively.	10
Exceptionality	Small group and individual conferencing with special education teachers and assistance within resource rooms, mainstreamed classrooms, and specialized schools.	15
Frameworks	Application of teaching and assessment strategies, using the Collaborative Circle of Learning to improve practice. Selection of strategies to meet the needs and interests of children and youth.	25
K-12 Methods	Group design, delivery, and improvement of fully implemented lessons. Focus on all aspects of reflection and critique while designing and implementing Adventures in Art, a multi-layered workshop program that includes pre-visits into school classrooms, museum tours, hands-on art making, and an installation.	25
Alternative Settings	Group design, delivery, and improvement of selected lessons based upon conferencing with staff from alternative learning settings. Focus on connecting the creativity of children with community resources to provide authentic inquiry and to address learning outcomes.	25
Total Hours		110

The Director of Art Education Outreach schedules the pre-practicum and student teaching experiences through the Art Education Department. Faculty members supervise the pre-practicum and field experiences for each of their courses. During the spring term, candidates benefit from 15 weeks of student teaching in high school and elementary school, and fieldwork opportunities are often experienced in the middle school level. The Art Education Department conducts a professional development evening for all cooperating teachers. During this session we discuss our conceptual framework, expectations for student teaching, and how this clinical period contributes to the preparation of effective teachers who are able to guide students toward meeting Maine's Learning Results.

2.3.3 Candidates' Development and Demonstration of Knowledge, Skills, and Dispositions to Help All Students Learn

Beginning with the first experience, candidates learn to collect work samples that show their ability to foster student learning. Page 12 of the Art Education Handbook details the recommendations for collection. Along with informal discussions and embedded assessments, the following assessment tools are used to evaluate a candidate's knowledge, skills, and dispositions to help all students learn. Supervising faculty, cooperating teachers, and candidates all use this common instrument.

Table 9
Maine College of Art
Assessment of Candidate's Teaching
Student Development and Learning

Please assess the teaching candidate on the following criteria, based on notes from your weekly observation log.

Candidate Name _____

	Met with Distinction	Met	Not Met	N/A
Provides opportunities for students to work cooperatively as well as individually				
Provides opportunities for student to document and display their art work through the use of new media				
Develops daily, weekly, and long range lesson plans that are linked to student needs and performance and adapts them to ensure that the plans capitalize on student progress and motivation				
Designs developmentally appropriate instructional strategies, approaches, and learning opportunities				
Actively engages all students				
Modifies activities to address learning needs and student interests				
Explains lessons using a variety of modalities				
Provides multi-sensory experiences				
Recognizes and manages the effects that peer interactions have on classroom learning				
Selects developmentally appropriate concepts and activities that encourage cognitive and metacognitive growth				

Comments

Table 10
Maine College of Art
Assessment of Candidate's Teaching
Positive Learning Environment

Please assess the teaching candidate on the following criteria, based on notes from your weekly observation log.

Candidate Name _____

	Met with Distinction	Met	Not Met	N/A
Establishes a positive, safe, and inclusive environment that encourages responsible student behavior				
Employs effective techniques to promote positive social interactions through use of conflict management and adherence to ethical principles				
Engages students in active and meaningful work from the discipline of art				
Manages time well and establishes a smooth transition from one activity to the next				
Handles materials with care and incorporates the students' responsibility to clean up as a part of the lesson				
Provides stimulating lessons that consider students' interests				
Allows opportunities for students to think creatively and critically				
Connects lessons to the students' educational, home, community, and cultural contexts				

Comments

Table 11
Maine College of Art
Assessment of Candidate's Teaching Professionalism

Please assess the teaching candidate on the following criteria, based on notes from your weekly observation log.

Candidate Name _____

	Met with Distinction	Met	Not Met	N/A
Arrives on time and is prepared for duties				
Knows and applies the professional conduct laws of the state, local district and school, and those described in the Art Ed Code of Conduct				
Demonstrates strategies for developing partnerships with parents and guardians to support student learning and academic achievement				
Effectively communicates with parents and communities about the art program				
Uses community resources to promote student learning in art				
Collaborates effectively with colleagues to promote the overall development of students				
Seeks and accepts constructive, professional criticism				
Serves as a member of an Individualized Educational Program (IEP) team where appropriate				
Adheres to the ethical and legal policies for fair use of educational resources and technology materials				
Comments				

Table 12
Maine College of Art
Art Education
Candidate Dispositions Assessment Tool

Dispositions	Observational Comments	Met	Not Met
Demonstrates passion for the visual world			
Intuition is used to meet unexpected challenges			
Maintains a sense of fairness and social justice			
Shows caring toward all students including diverse learners and those whose cultural and social backgrounds differ from the candidate			
Encourages innovation and divergent responses to art making			
Poses provocative questions so that students can think critically and creatively			
Fosters a healthy, safe, and respectful social environment			
Fosters respectful critique and personal reflection			
The potential of all students to learn and to be creative underlies the learning environment			
Uses language and other forms of communication to cultivate respect for global, national, and regional differences			
Embeds informal assessment as a natural part of the learning process			

2.4 Standard 4: Diversity

2.4.1 Design, Implementation, and Evaluation of Curriculum and Experiences

Based on clearly defined principles and practices communicated to our candidates, Maine College of Art prepares individuals for work in an increasingly complex and culturally diverse world. All courses include readings, discussions assignments, and fieldwork that foster an understanding of the complex relationships between social groups and individual identity, so that teacher candidates can understand how social, economic, racial, and political forces shape public education.

2.4.2 Experiences Working with Diverse Faculty

All faculty members have both grounded experience and theoretical knowledge about how to deal with a diverse student body. The faculty itself represents a range of ages, gender, life experiences, and ethnic backgrounds.

2.4.3 Experiences Working with Diverse Candidates

Maine College of Art seeks to attract candidates with the range of diversity that is represented in the student bodies they will teach. To date, our greatest diversity is in candidate personal backgrounds, areas of expertise, and geographic locales.

2.4.4 Experiences Working with Diverse Students in P-12 Schools

Our field experiences and student placements offer candidates multiple opportunities to engage with students from diverse populations. Some schools are in urban settings and others are rural. The MAT curriculum explores global issues through art and addresses the needs of English Language Learners (ELL) through fieldwork at King Middle School with students from Africa, the Middle East, and elsewhere.

Most community-based sites are located in Portland, which is home to a diverse population. In these settings, we teach candidates how to work with students from different cultural, ethnic and economic backgrounds, as well as how to work with students who have a range of learning styles and special needs, including extraordinary talent in the visual arts. As of the 2013-2014 academic year, candidates will also work with students hospitalized for serious illness.

2.5 Standard 5: Faculty Qualifications, Performance, and Development

2.5.1 Qualified Faculty

Our faculty members represent a range of expertise and professional experience and are distributed across a wide geographic area that includes Florida, New Hampshire, and Maine. All have a background in the use of standards and evidence-based assessment to foster creativity and improve student learning. As a body, the faculty approach to teaching and learning represents the array of strategies we seek to impart to our candidates, and the theories that inform our educational practice are rooted in direct classroom experience and grounded further by our own research interests and professional development experiences. Although our educational beliefs are broad ranging, we share the best interests of teacher candidates and their students and are willing to work together to critique and improve the program. Even though half serve as adjunct instructors, we all take an active part in faculty meetings and discussions about program improvement. The use of carefully selected adjuncts who are still working in their fields exposes candidates to a variety of teaching styles. In addition to MECA's institutional requirements for faculty hires, the following guide our selection within the Art Education Department. Faculty need to:

1. Be practicing artist/educators
2. Possess content knowledge in the field being taught as demonstrated through coursework, professional development, independent research, publications, and presentations
3. Have the ability to teach using a wide variety of tools, including effective use of technology
4. Relate positively to candidates and students and to adapt to their learning needs

2.5.2 Modeling Best Professional Practices in Teaching

Faculty have helped to develop and improve the conceptual framework over the past several years and our teaching practices reflect a studio approach to learning, using processes and strategies that model the practices we would like to see our candidates use with their students. Evidence of our use of best practices can be seen through how we develop courses together, how we conduct faculty meetings, and how we approach candidate and student learning. We enjoy learning from each other and exhibit a willingness to share that is distinct from most college or university settings.

2.5.3 Modeling Best Practices in Scholarship

As an institution, MECA values meaningful collective inquiry and this is reflected in the Collaborative Circle of Learning shown in the Art Ed conceptual framework. It serves as a model for candidate and student learning and guides our scholarship as well. We are reflective practitioners who examine our effectiveness with candidates in individual courses and whether that impacts student learning. As the MAT program grows, we will progress from informal discussions to a formal action research study. In addition to the planned collaborative study about the impact of our teacher preparation on student learning, we actively present to our respective professional groups and will be giving opportunities for our candidates to do likewise. Faculty resumes list specific publications and presentations that we have conducted.

2.5.4 Modeling Best Professional Practices in Service

Maine College of Art has an institutional value of providing service to community and we are frequent collaborator with many community-based partners. Most of our partners have already been mentioned. However, for the last three years the Art Ed Program has also been collaborating with the Department of Student and Teacher Learning at the Portland Museum of Art. We've hosted conferences for art teachers across the state. In the alternative settings program we collaborated with the docents to create tours, touch kits, and other curriculum materials to be used for elementary and middle school students in their galleries. Last year we began a mentor-teacher training to create meaningful collective inquiry. Educators receive continuing education units (CEUs) for the workshops we hold.

2.5.5 Unit Evaluation of Faculty Performance

As we transition to an MAT, the faculty evaluation system is being revamped to more closely align with our conceptual framework and to reflect the values we hold for meaningful collective inquiry. While we will maintain the college-wide student evaluation of coursework, other components are always being reevaluated and developed for improvement.

Evaluation begins before hire. We use the criteria specified in Table 13 to screen applicants. Currently, all faculty and adjuncts meet our criteria for qualified faculty. The Department Chair conducts at least one class observation per term, using a clinical supervision model of pre-conference, observation, debrief. Together, the Chair and the faculty member establish “a lens for looking” which mirrors the observational approach we teach to our candidates. This year, we are field-testing the idea of distance video feed to determine whether this is a viable means for observation and evaluation. The Chair prepares a few small clips from the class that represent the “lens for looking” as determined in the pre-conference so that there is specific evidence for discussion in the debrief.

We use a qualitative approach to faculty evaluation based on the criteria below. The information is viewed holistically and an annual determination is made as Table 13 demonstrates. The Vice President of Academic Affairs/Dean of the College evaluates the Chair.

Table 13: Faculty Evaluation Form		
Criteria	Comments	
Candidate Evaluations		
Dispositions for Teaching		
Faculty Meetings		
Service to Community		
Timely communication and task completion		
Class Observation		
Scholarly/Artistic Activity		
Summary Comments		
	The faculty member	
	Meets expectations for high quality performance	Needs support for improvement
Professional Development for Upcoming Academic Year		

2.5.6 Unit Facilitation of Professional Development

For the past three years, the majority of our professional development funds, along with added institutional support, have been devoted to in-house workshops and collaborative design sessions. We hired an outside consultant to work with faculty to study the impact of new teacher preparation standards and student learning outcomes on our program and to design an MAT that embodies these requirements and embraces our institutional vision for creating innovative, culture-making citizens. Because some of our positions are job-shares with other institutions, those institutions have sponsored professional development opportunities as well. These are reflected in individual resumes.

2.6 Standard 6: Unit Governance and Resources

2.6.1 Unit Leadership and Authority

The Art Education Department is responsible for planning, delivering, and operating the Master of Arts in Teaching program as described in the conceptual framework. The Department Chair serves as its educational leader and the Director of Art Education Outreach manages the certification process, field experiences, and student teaching placements. Faculty members meet monthly to coordinate course requirements and field experiences. Department members act as a collaborative team, regularly assessing candidate performance and evaluating the effectiveness of the program. The Vice President of Academic Affairs/ Dean of the College provides supervisory oversight to the Department and acts as the liaison to connect the Department to college-wide initiatives.

2.6.2 Unit Budget

The Art Education Department's budget is equal to or exceeds the college's allocation of funds relative to other programs and departments. Many of the services and fund allocations to the Department are costs shared with other areas of the college and fall under general institutional cost categories such as facilities overhead and student support services. The result is that Art Education students in general have access to facilities, staff and programmatic support that exceeds their relative proportion of the student body. The following is an estimated breakdown of budgeted expenses for the Art Education Department for FY 2014. Note that in areas like Technology Support and Student Support Services we have applied an allocation of 3.25%. This is the percentage of Art Education students that make up the total number of degree seeking students at MECA. The faculty salaries appear lower than normal this year because the chair is currently being paid under contracted services. As of next year, the chair's salary will return to the staffing line.

1. Staffing
 - a. Faculty: \$43,400
 - b. Adjuncts: \$12,600
 - c. Administrative Support: \$3000 (7.5 % of the Associate to the Dean)
 - d. Administrator Time: \$7875 (7.5% of the VP of Academic Affairs / Dean of the College)
2. Miscellaneous: \$6500 (Art Supplies, program support, departmental book, officer supplies, etc.)
3. Facilities Renovation: \$40,000 (1/2 upgrade of AE/CS classroom)
4. Facilities Overhead: \$8000 (% of annual lease for current Art Ed office and classroom space)
5. Professional Development: \$25,000 (Consulting and training)
6. Cooperating Teacher Stipends: \$8250
7. Equipment Purchase: \$3300 (2 new MacBook Pro laptops, iPad,, and half of projection system)
8. Technology Support including Software: \$8,855
9. Library Purchases: \$800
10. Student Support Services: \$3250
11. Travel: \$10,000 (
12. Scholarships to Art Ed Candidates: \$55,270

2.6.3 Personnel

The staffing plan for the Art Education program involves two core faculty members, a selection of studio art professors, and two adjuncts who are actively working in schools. By using this design, we have the ability to stay current with emerging research, maintain a direct connection to its application, and continue developing the personal artistry of our teacher candidates. Adjuncts have been carefully selected and represent both the wisdom of years of experience and the enthusiasm to be mentored through collaborative inquiry. Adjuncts attend virtual and in-person faculty meetings during the terms in which they teach.

Table 14: Staffing Plan Academic Year 2013-2014

Term	Course	Credits	Faculty
Summer 2013	801 Artist as Ed	2	Co-Teaching Chair, Adjunct
	807 Creativity	3	Adjunct
Fall 2013	803 Frameworks	3	Adjunct
	806 Exceptionality	3	Adjunct
	809 Settings	3	Assistant Professor
	811 K-12	6	Assistant Professor
Spring 2014	835 Student Teaching	12	Assistant Professor
	836 Seminar	3	Chair
<p>Chair maintains responsibilities throughout the program, conducting faculty meetings, convening candidate assessment panels, developing and refining candidate, faculty, and program assessment tools, evaluating faculty, mentoring students, maintaining records, and completing program and institutional reports and evaluations. Chair is also responsible, along with college administrators, for seeking innovative opportunities to further develop the Art Ed program according to identified strategies in the emerging institutional plan.</p>			

Table 15: Staffing Plan Academic Year 2014-2015			
Term	Course	Credits	Faculty
Summer 2014	801 Artist as Ed	2	Adjunct
	803 Frameworks	3	Chair
	807 Creativity	3	Chair
Fall 2014	802 Art/Ed – Studio	1	Chair plus Studio Art Faculty
	806 Exceptionality	3	Adjunct
	809 Settings	3	Assistant Professor
	811 K-12	6	Assistant Professor
Spring 2015	835 Student Teaching	12	Assistant Professor
	836 Seminar	3	Chair
<p>Chair maintains responsibilities throughout the program, conducting faculty meetings, convening candidate assessment panels, developing and refining candidate, faculty, and program assessment tools, evaluating faculty, mentoring students, maintaining records, and completing program and institutional reports and evaluations. Chair is also responsible, along with college administrators, for seeking innovative opportunities to further develop the Art Ed program according to identified strategies in the emerging institutional plan.</p>			

In addition to faculty members, the Art Education Department has the full support of college personnel services and facilities. These include: Admissions and Financial Aid, Health Services and Counseling, Artists at Work, Marketing, and Tutoring Services. Because of the small size of the program, general support services as mentioned above, and faculty use of technology tools for production and communication, we do not require a great deal of administrative support. College resources are at our disposal when necessary.

2.6.4 Unit Facilities

The Art Education Department is presently located on the second floor of the administrative wing of MECA. Based on our growing program numbers and need, we are acquiring space on the first floor of the Porteous Building, to be shared with Continuing Studies and the Artists at Work initiative. This shared arrangement gives us a fluid and

dynamic ability to share resources and partner on complementary endeavors. In addition to space on campus, the Art Education Department maintains a professional development school arrangement with Breakwater School. Candidates hold their elementary and high school methods courses at Breakwater School in a vibrant studio art setting built to accommodate and inspire K-8 students.

The Joanne Waxman Library at MECA, which is conveniently located near the Art Ed classroom on the second floor of the Porteous Building, is one of the largest independent libraries in Northern New England and a major resource for the region. Its collections number approximately 33,000 volumes, 100 periodicals, as well as videos and other materials. In addition, the library maintains a specialized collection of 19th century publications in the arts, a small collection of artists' books and a collection of 55,000 slides. The Library provides access to a suite of online resources, which include online periodical indices and image resources, at library.MECA.edu.

2.6.5 Unit Resources including Technology

Currently, MECA is in the process of upgrading its technology infrastructure. Candidates currently have online access to their transcripts, course schedules, and billing. The college relies on Google docs for Education to create, share, and disseminate information. Course websites include digital resources and materials; candidates build Google sites to house standards-based evidence of their progress toward reaching the Maine teacher preparation requirements; and candidates use shared documents to collaborate online. Candidate work samples are shared with all Art Ed faculty so that the program stays coordinated, providing the ability to augment or supplement assignments based on the prior semester's outcomes. There are also five classrooms with teaching stations and projectors in addition to the projection capabilities in the designated Art Ed classroom.

The college offers three computer labs, all of which are available to Art Ed teacher candidates. The three general use classroom labs include:

- Teaching Stations with Projection
- 60 Apple iMacs
- Adobe Creative Suite on each machine
- Toshiba E-Studio Color Printers

The college offers a digital photography lab with 18 Apple 27" iMacs and access to three large-format Epson printers. We also have a Shopbot CNC Router and three Makerbot Replicator 3D printers. To complete the modern artist's technology suite, we maintain a New Media Studio with multiple workstations and advanced animation/modeling software.

Conclusion

The Art Education Department has been offering the equivalent of a Master of Arts in Teaching program for the last year and a half. The program has been field tested and recently realigned to reflect the new Maine initial teacher preparation standards. Our teacher candidates create exemplary visual arts and arts integrated units of study that embody the mission and vision of Maine College of Art. They use technology appropriate to their goals for student learning and are facile with the basic technology tools that improve professional workflow. Diversity and cultural awareness are embedded in all of our courses and are most evidently displayed in our field experiences from the opening day of coursework through the end of student teaching. High caliber faculty and committed administrative and institutional support provide the guidance our candidates need to become creative educators.

Increasing enrollment and job placement rates after graduation speak to the strength of our program.