Visual Arts Education Specialized Professional Association (SPA)-Like Document For NCATE 2011

The state of Michigan no longer accepts portfolio applications to approve specialty content programs. Andrews University currently has a state-approved Visual Arts Education program in the Department of Art and Design in the College of Arts and Sciences, in conjunction with the Department of Teaching, Learning and Curriculum in the School of Education at Andrews University. Therefore, we are submitting this SPA-like document to the state representative to determine whether or not our non-SPA program is "in good standing" as required by NCATE in order to meet the current institutional accreditation requirements for the School of Education.

SECTION I – CONTEXT.

1. Description of state or institutional policies that influence the application of standards.

Andrews University (AU) is a private Christian university located in Berrien Springs, Michigan. It is affiliated with the Seventh-day Adventist Church; the university motto: "Seek Knowledge, Affirm Faith, Change the World" captures the institution's vision for its graduates. The School of Education (SED) is the unit which provides programs preparing professionals to work in K-12 education. Both initial Teacher Preparation (baccalaureate and MAT) and advanced Curriculum and Instruction candidates are served by the Teaching, Learning and Curriculum (TLC) Department in partnership with the Department of Art and Design located in the College of Arts and Sciences for the Visual Arts Education (VAE) specialty program. The SED has been continuously accredited by NCATE since 1970 and Andrews University is accredited by the Higher Learning Commission of North Central Association of Colleges and Schools. At this time, all of the unit's programs are approved by the Michigan Department of Education (MDE). The folio for Visual Arts Education was approved by MDE in August, 2004.

In 2007, the MDE announced a change in its folio review policy. Beginning in 2008-2009, MDE would no longer review and approve folios for programs seeking reapproval. Instead, by 2013, all approvals must come through specialized professional associations (SPAs) which are recognized by NCATE. However, when a specialty area has no SPA, and the institution has a state-approved specialty program (such the Visual Arts Education [LQ] program), the institution is required to prepare SPA-like reports with meaningful data. Accordingly, this SPA-like report for the Visual Arts Education program is being submitted to the Michigan Department of Education (state representative) before the NCATE review takes place for the unit in 2011.

Initial and advanced teacher preparation programs in the School of Education are governed by state policies which include the following for each teacher education candidate:

- Completion of general studies in the liberal arts and sciences which incorporate multicultural and global perspectives. See attached <u>official Andrews University</u> Bulletin requirements.
- Passing score on the Michigan Test for Teacher Certification (MTTC) Basic Skills Exam prior to admittance to the Teacher Preparation Program.

NOTE: After clicking ANY link in this document, press ALT+{left arrow} to return to the linking page.

- Completion of professional education courses taught in the unit.
- A minimum of 10 weeks of full-time student teaching or its equivalent with satisfactory supervisor evaluations.
- Completion of approved subject content teaching minor and either a single major and a minor in a certifiable area (secondary education candidates) or a major with two minors in certifiable areas (elementary education candidates) with a minimum GPA of 2.50 in these majors/minors with no grade of C- or below, in addition to a minimum cumulative GPA of 2.50.
- Passing score on the MTTC Subject Area Exams for both major and minor(s).
- Recommendation for certification by the unit.

Each program has a faculty-developed and approved Program Assessment Plan as described below and shown in the attached <u>Program Assessment Plan</u> which identifies 4 Gateways through which candidates must pass and at which points candidates must meet specific criteria of scholarship and professional dispositions.

2. Description of the field and clinical experiences required for the program.

Students obtain early field experiences in several ways. In the course EDTE165 Philosophical and Social Foundations of Education a 30-hour experience provides observation of philosophical, social, cultural, and instructional aspects of American education. An additional 20 hours of early field experience occurs in EDTE228 Strategies for Educating Exceptional and Diverse Learners. These occur prior to admission to Student Teaching (Gateway 2).

The First Days of School Experience is a three-week, full-time laboratory program which begins prior to the beginning of the university's fall semester. This experience focuses on the critical week preceding and following the first day of school. Emphasis is placed on the tasks which teachers must perform in the weeks before school opens—organizing and conducting the all-important first day. It was developed in response to feedback from both candidates and their student teaching supervisors about how candidate teaching performance could be improved and has been a quality mark of the unit since 1996.

The Student Teaching Experience for teacher preparation candidates is 14 weeks in length and involves full-time observation, participation and teaching under supervision in an elementary or secondary school. Students have an orientation for student teaching and a weekly student-teaching seminar meets after school hours during the semester. Entrance to the Student Teaching Experience involves advance approval by meeting the Gateway 2 requirements (see below). Candidates are placed in both private and public schools. Specific assignments are made after consultation with the Director of Student Teaching who makes all contacts and arrangements with the schools. The placements are located within a one-hour driving time radius of the university. The usual timing for this semester is in the candidate's senior year. Students are not permitted to take other courses during the student-teaching semester nor is work for remuneration allowed. Evaluations of teaching performance are done mid-term and at the end of the semester (summative evaluation) by the Supervising Instructor in the field as well as by the SED

Director of Student Teaching and the appropriate content discipline faculty member (i.e., faculty in the Department of Art and Design in the College of Arts and Sciences).

3. Description of the criteria for admission, retention, and exit from the program.

Each candidate seeking admission to the teacher education program must be a university student in good and regular standing (minimum GPA of 2.75) and complete the following requirements:

- Successful completion of the Michigan Test for Teacher Certification Basic Skills Test (MTTC Exam).
- Successful completion of EDTE165 Philosophical and Social Foundations of Education.
- Completion of the Application for Admission to the Teacher Preparation Program
 with supporting forms. These include the Michigan Testing Record, the Portfolio
 Evaluation Form, the Criminal Conviction Clearance Form (Misdemeanor and
 Felony), and two recommendations. One of the two recommendations must come
 from the faculty instructor from EDTE165 and the second from an advisor or
 professor who knows the candidate.

The TLC faculty Admissions Committee must vote to accept the candidate before the student can pass through <u>Gateway 1</u> to begin work toward <u>Gateway 2</u>.

To remain in the program, a minimum GPA of 2.50 in Visual Arts Education content courses as well as other courses in the candidate's content major/minors and Professional Education courses and overall must be maintained with no course grade of C- or below. Any course (including required cognate courses) with a grade of C- or below must be repeated to meet program requirements.

Admission to the Student Teaching experience is a separate process and occurs at <u>Gateway 2</u>. Prior to the student teaching semester, candidates must:

- Complete EDPC302 and EDTE408 or equivalents.
- Submit an acceptable plan for completing all remaining required coursework to the Certification Registrar.
- Submit a plan for completing the required MTTC Michigan Subject Area exams.
- Obtain and submit three (3) recommendations: A professor of a methods course, a professor from the major or minor, and a professor from the minor.
- Submit a new clearance form in regard to misdemeanor and felony conviction.
- Demonstrate acceptable professional dispositions. The TLC faculty
 Admissions Committee reviews candidate dispositions at admission to the
 program. Subsequent to program acceptance, candidate dispositions are
 evaluated and reviewed with the candidate at the specific <u>Gateways</u> and also
 as concerns arise. See attached <u>Dispositions Checklist</u>.

Prior to graduation from the program at Gateway 4, candidates must:

- Complete all General Education course requirements.
- Complete at least 32 credits of Professional Education course requirements.
- Complete 53 credits of Visual Arts Education course requirements.

- Satisfactorily complete a solo student art exhibition.
- Have a GPA of at least 2.5 in Visual Arts Education and Professional Education courses.
- Have satisfactory student teaching evaluations by the Supervising Instructor in the field as well as by the SED Director of Student Teaching.
- Complete First Aid/CPR certification.

Candidates who have completed these requirements are eligible for faculty recommendation for graduation.

4. Description of the relationship of the program to the unit's conceptual framework.

The unit's conceptual framework, "To Educate Is to Redeem," closely integrates with the university's motto, and identifies six elements that describe the important learning outcomes expected of all candidates of programs across the unit (see Conceptual Framework Graphic). These six elements comprise the SED Conceptual Framework which all assessments align with; four further elements are in use in the Teaching, Learning, and Curriculum (TLC) department:

- *Worldview* addresses appreciation of the perspectives of others and development of a personal philosophy from which action and service arise.
- *Human Growth and Change* addresses principles of growth, development, and learning and the use of these principles to effect positive change.
- *Groups, Leadership, and Change* addresses principles of group behavior and the use of these principles to effect positive change for individuals and organizations.
- *Communication and Technology* addresses oral, written, intrapersonal, and interpersonal communication as the essence of human behavior and technology as it enables, supports, and enhances human interaction and learning.
- **Research and Evaluation** addresses valuing and conducting disciplined inquiry for decision-making.
- *Personal and Professional Growth* addresses commitment to holistic, personal, and professional growth.
- Content Area Knowledge (TLC) addresses cognitive knowledge of the specific content area and current issues.
- *Curriculum Development (TLC)* addresses curriculum literature, the procedures for developing it and ability to create curricular documents.
- *Instructional Development (TLC)* addresses how to organize instruction and use of a repertoire of strategies to teach all students.
- Assessment (TLC) addresses the creation of curriculum-based assessments aligned to standards and curriculum and continuous quality improvement.

Rubrics used to evaluate candidate performance include unit Conceptual Framework standards.

5. Program assessments.

The Visual Arts Education program has a faculty-developed and approved Program Assessment Plan. This plan displays four gateways which show the requirements a candidate must meet in order to progress through the program: (a) program admission; (b) progress check #1 including readiness for student teaching or professional field experience; (c) progress check #2 for satisfactory completion of student teaching or field experience; and (d) program completion. It also displays the program assessment requirements according to NCATE standards. Attached is the Program Completion. Below are details and illustrations of the information collected, analyzed and used to inform program changes and guide candidates through successful program completion.

- A. Gateway 1: Program Admission. Gateway 1 is the entry point for candidates into the professional program. Our SPA-like document will provide data on selected points in Gateway 1 as follows.
 - a. Identification of and analysis of Michigan Test for Teacher Certification (MTTC) scores
 - i. See attached list of MTTC scores for VAE candidates.
 - b. Additional data points: Grade point averages
 - i. Overall GPA $\geq 2.75 + \geq 2.5$ in VAE courses.
 - 1. Formal application to the Teacher Preparation program involves verification that the candidate satisfies the GPA entrance requirements.
 - 2. Academic advising subsequently monitors candidates' GPAs. When a candidate's GPA falls below the required level, the advisor and student develop a contract to determine strategies for raising the GPA back up to the standard during the next semester.
 - c. Dispositions.
 - i. See <u>attached recommendation form</u> that includes the evaluation of the applicant's dispositions (on p. 2 of the form) at entrance to the program. Two recommendations are required at program entry.
- B. Gateway 2: Admission to Student Teaching. Gateway 2 is the entry point for candidates' student teaching experiences. Our SPA-like document will provide data on selected points in Gateway 2 as follows.
 - a. Identification of and analysis of Michigan Test for Teacher Certification (MTTC) scores
 - i. Pass Michigan Subject Area Tests
 - 1. See attached list of MTTC scores for VAE candidates.
 - b. Additional data points: Grade point averages
 - i. GPA of > 2.5 in VAE courses and overall
 - 1. Academic advising monitors candidates' GPAs.
 - ii. No grades below a C. Courses with less than a C have been repeated.
 - 1. Academic advising monitors candidates' grades in specific required courses.
 - iii. Grades of C or better in required Visual Arts Education courses

- 1. Academic advising monitors candidates' grades in specific required courses.
- c. Dispositions.
 - i. See <u>attached recommendation form</u> that includes the evaluation of the applicant's dispositions (on p. 2 of the form) at entrance to the program. Three recommendations are required at Gateway 2.
- d. Additional data points: Evidence of candidates' learning impact on the students in the learning environment.
 - i. LiveText Portfolio + Evaluation at Admission to Student Teaching
 - 1. The LiveText Portfolio is initiated in EDTE165 Philosophical and Social Foundations of Education or EDTE630 Philosophical and Social Foundations of Education.
 - 2. In EDTE408 Principles of Teaching and Learning, the LiveText Portfolio is updated and evaluated as a part of the Student Teaching Application process.
 - a. The following elements for which the students must provide evidence are included in the LiveText Portfolio which demonstrate candidates' impact on students in the learning environment:
 - i. Element II: Human Growth and Change
 - ii. Element III: Groups, Leadership, and Change
 - iii. Element IV: Communication and Technology
 - iv. Element V: Research and Evaluation
 - b. See attached LiveText Portfolio Handbook provided to candidates which guides students in the process of preparing their portfolio: <u>Teacher Preparation Portfolio Handbook</u>.
 - ii. Autobiography rewritten and edited
 - Attached is a sample blank LiveText template and the "About Me: Biography" section on p. 1 is where a student's autobiography appears: <u>LiveText Portfolio Rubric used by</u> TLC
- C. Gateway 3: Completion of Student Teaching. Gateway 3 is the exit point from Student Teaching for candidates. Our SPA-like document will provide data on selected points in Gateway 3 as follows.
 - a. Student teaching supervisor survey results
 - i. As a part of EDTE488 Student Teaching (Elementary or Secondary) and EDTE588 Graduate Student Teaching (Elementary or Secondary), the **mid-term copy** of the student teaching evaluation by the SED's Director of Student Teaching (Barbara Reid) and by the site supervisor in the field is completed.
 - 1. For a sample illustrating this mid-term evaluation, see pages 11-13 in the attached End of Program Packet in the VAE candidate's completed file: VAE sample end file
 - ii. As a part of EDTE488 Student Teaching (Elementary or Secondary) and EDTE588 Graduate Student Teaching (Elementary or Secondary), the **final copy** of the student teaching evaluation by the SED's

Director of Student Teaching (Barbara Reid) and by the site supervisor in the field is completed.

- 1. For a sample illustrating this final evaluation, see pages 9-10 in the attached End of Program Packet in the VAE candidate's completed file: VAE sample end file
- b. Additional data points: Evidence of candidates' learning impact on the students in the learning environment
 - i. Final evaluation of LiveText Portfolio during Professional days
 - 1. The final evaluation of the LiveText Portfolio is a live, face-to-face evaluation with the candidate. It is performed as a collaboration between the School of Education's Director of Student Teaching (Barbara Reid) and by faculty in the College of Arts and Sciences (Department of Art and Design, Rhonda Root, Chair) whose specialty is in the candidates' area of certification.
 - 2. Attached is a sample completed LiveText Portfolio similar to what VAE students would create and present at this final evaluation: Sample LiveText Portfolio
 - 3. Attached is a sample evaluation of the same LiveText Portfolio that is attached above: <u>Sample LiveText Portfolio Evaluation</u>
 - ii. A course-level rubric is attached for ART480 Practicum in Visual Arts Education: Rubric for ART480 Practicum
- c. Student exit survey factor scores
 - i. Final evaluation of LiveText Portfolio during Professional days
 - 1. The final evaluation of the LiveText Portfolio is a live, face-to-face evaluation with the candidate. It is performed as a collaboration between the School of Education's Director of Student Teaching (Barbara Reid) and by faculty in the College of Arts and Sciences (Department of Art and Design, Rhonda Root, Chair) whose specialty is in the candidates' area of certification.
 - 2. Attached is a sample completed LiveText Portfolio similar to what VAE students would create and present at this final evaluation: Sample LiveText Portfolio
 - 3. Attached is a sample evaluation of the same LiveText Portfolio that is attached above: Sample LiveText Portfolio Evaluation
- D. Gateway 4: Program Completion. Gateway 4 is the culmination of candidates' preprofessional experience. Our SPA-like document will provide data on selected points in Gateway 4 as follows.
 - a. Must have satisfactorily completed a solo student exhibition
 - i. As a degree requirement in the Department of Art and Design the candidate must satisfactorily complete an exhibition as part of ART497 Senior Exhibition.
 - A course-level rubric is attached for ART497 Senior Exhibition in Visual Arts Education: <u>Rubric for ART497 Senior</u> <u>Exhibition</u>
 - b. Additional data points: Grade point averages

- i. $GPA \ge 2.5$ in VAE and Professional Education courses
 - 1. Academic advising monitors candidates' GPAs.
- E. Course-level key outcome assessments
 - a. Rubrics in LiveText for Art Methods and Art Practicum courses
 - i. A course-level rubric is attached for ART457 Art Methods: Elementary: <u>Rubric for ART457 Art Methods Elem</u>
 - ii. A course-level rubric is attached for ART459 Art Methods: Secondary: Rubric for ART459 Art Methods Sec
 - iii. A course-level rubric is attached for ART480 Practicum in Visual Arts Education: Rubric for ART480 Practicum
- F. Evidence of faculty discussion of data
 - a. Minutes and agendas for regular general Art faculty meetings and the VAE Program Committee
 - i. The VAE program is regularly reviewed and evaluated by the full faculty of the Department of Art and Design and by the VAE Program Committee.
 - 1. Attached are several recent agendas from the Department of Art and Design which document recent discussion of the VAE program:
 - a. Art Faculty Meeting agenda 09-23-2009
 - b. Art Faculty Meeting agenda 10-21-2009
 - c. Art Faculty Meeting agenda 11-11-2009
 - d. Art Faculty Meeting minutes 03-09-2010
 - 2. Attached are minutes from the VAE Program Committee meetings:
 - a. VAE Minutes 04-15-2008
 - b. VAE Minutes 07-30-2009
 - c. VAE Minutes 10-09-2009
 - d. VAE Minutes 12-16-2009
 - e. VAE Minutes 02-03-2010

6. Program of study.

Attached is an outline of the courses and experiences required for candidates to complete the program. This is shown in the attached <u>student advisement checksheet</u> and in the attached College of Arts and Sciences: <u>Visual Arts Education section of the university Bulletin</u>.

7. Candidate Information.

Currently (Spring, 2010), there are eight (8) students enrolled in the BS in VAE program who are preparing for Gateway 1. After passing through Gateway 1, data collection will commence.

8. Faculty Information.

The faculty responsible for professional coursework, clinical supervision, or administration in this program are shown in the attached <u>list of Visual Arts Education</u> <u>faculty</u>. The CVs for each faculty member is accessible by clicking on the relevant faculty member in the attached <u>list of Visual Arts Education faculty</u>.

End of Main Document.

Appendices follow, each of which was referenced above with a clickable link.

TEACHING, LEARNING, & CURRICULUM UNDERGRADUATE PROGRAMS

Undergraduate Academic Programs	Credits
BS in Elementary Education (BSELED) (requires a content major or two minors)	
Integrated Science	36 major/29 minor
Language Arts Social Studies	36 major/24 minor 38 major/24 minor
BS with Secondary Certification	30 major/24 minor
Integrated Science (includes minor)	62
Social Studies (includes minor)	56

Teacher Preparation Mission

The primary aim of Andrews University teacher preparation programs (BA, BS, MAT, MA & MS) is to prepare teachers who are competent, compassionate and committed to quality education. Upon completion of the professional education program, the pre-service teacher demonstrates knowledge and skill in the following areas:

- 1. Worldview
- 2. Human growth and change
- 3. Groups, leadership, and change
- 4. Communication and technology
- 5. Research and evaluation
- 6. Personal and professional growth
- 7. Content knowledge

Pre-Teacher Preparation Status. All undergraduate students admitted into the School of Education are in a Pre-Teacher Preparation status until they are formally admitted into the teacher preparation program. Only the following teacher preparation courses can be taken without admission to the program or special permission: EDPC302, EDTE165, 228 and 408.

Admittance into the Teacher Preparation Program. A formal application for admittance into the teacher preparation program must be submitted to the Department of TLC. This should be done no later than the sophomore year or during the first semester of course work for transfer and graduate students. The Basic Skills portion of the *Michigan Test for Teacher Certification (MTTC)* must be passed before admittance to the teacher preparation program. See the Teacher Education Program and Certification Procedures for specific details, pp. 285–287.

Special Requirements for School of Education Students.

Applicants who do not qualify for regular or provisional admission to the School of Education due to low GPA may apply to the School of Education to take classes on a semester by semester basis. After achieving a cumulative minimum GPA of 2.75 for at least one semester (minimum 12 credits), the applicant may apply through the Admissions Office for regular admission to the School of Education.

Bachelor of Science in Elementary Education

The Bachelor of Science in Elementary Education degree is a professional degree with emphasis in the curriculum and methodology of teaching in the elementary school.

Submitted on: 05.10.2010

Michigan Department of Education Definition of "Program Completers"

Elementary Education "Program Completers" must qualify for graduation. This includes the following:

- Completion of general education core
- Passing score on the MTTC Basic Skills Exam
- Completion of professional education courses*
- Completion of planned program minor*
- Completion of an approved subject content major* or two minors*
- Passing score on the MTTC Elementary Education Exam (additional subject area exams are optional)
- Current First Aid & CPR Certification from the American Red Cross or the American Heart Association
- · Recommendation for certification
- * EACH of these areas must have a 2.50 GPA with no grade of C- or below, in addition to a minimum cumulative GPA of 2.50.

 Courses counted toward meeting the requirements for the planned program minor, the professional education courses, the subject content major, minors, area of concentration, or Adventist certification requirements must have a grade of C or above.

 Students are expected to meet all requirements for Seventh-day Adventist and State of Michigan certification before the degree can be granted. Degree candidates who are unable to qualify for Adventist certification may petition the dean of the School of Education to be exempted from meeting the requirements for one of the two types of certification.

General Education Core Requirements

The School of Education philosophy of general education is to give the prospective teacher the balance, perspective, and understanding of a well-educated person—to free him/her from bias, intolerance, and ignorance about humanity's world environment. Such education should acquaint the student with the basic knowledge and skills necessary for independent and reflective thought so essential for successful living in today's complex world.

General Education Requirements for Elementary Education Majors

Religion-12*

RELT100 God and Human Life—3

RELT225 Doctrines of the Adventist Faith—3

RELT308 Gift of Prophecy—3 or *RELH400 SDA History & Prophetic Heritage—3. **Note:** If you take RELT308 you will need HIST404 as well.

An additional 3-credit class may be chosen in consultation with your SED advisor.

Arts and Humanities-8

HIST205 American Experience II—3

ENGL407 Literature for Children-2 or 3

One course from:

ARTH220 Language of Art-3

IDSC211 Creativity and the Arts—3

MUHL214 Enjoyment of Music—3

PHTO115 Introduction to Photography—4 PHTO210 History of Photography—3

Physical/Natural Science-8

Students must take one class from Life Science and one from Physical Science.

Life Science

BIOL100 Human Biology—4

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BIOL208	Principles of Environmental Science—4
BIOL330	History of Earth and Life-4
FDNT230	Nutrition—3
FDNT240	Nutrition Lab—1
Physical S	Science
CHEM110	Intro to Inorganic and Organic Chemistry—4
PHYS110	Astronomy—4
PHYS115	Concepts of Physics—4
PHYS225	Sound and Waves-4
Social Scien	ce-9
GEOG110	Survey of Geography—3
PLSC104	American Government—3
EDPC302	Educational Psychology—3

Language and Communication-9-12

Written Expression

ENGL115 English Composition I—3

ENGL215 English Composition II—3

Communication

COMM104 Communication Skills—3 or

COMM450 Comm in the Classroom—3 (recommended)

Foreign Language (BA only) Intermediate Language (4)

Mathematics and Computer Science-5

Mathematics

MATH145 Reasoning with Functions—3 or

MATH220 Geometry and Numbers-3

Computer Literacy

INFS110 Computer Tools—3 or competency exam

EDTE476 Methods for Integr. Instructional Technology—2

Wellness-3

HLED120 Fit for Life—1

Plus two activity courses (1 credit each)

Service-4

EDTE165 Phil & Social Foundations of Education—4

TOTAL credits-58-62

- * Religion Credits for Transfer Students. Students must take one religion course each school year or school-year equivalent. Transfer students must take one course per year of residency or full-time equivalent at Andrews University or another Seventh-day Adventist college or university.
- + RELH400 covers both RELT308 and HIST404 but will not replace HIST404 if it is a requirement for a major or minor.

Professional Elementary Education Requirements

Professional Education Courses

EDPC302	Educational Psychology—3
EDTE165	Phil. & Social Foundations of Education—4
EDTE408 Pri	nciples of Teaching and Learning—3
EDTE425	Multi-grade/Multi-age Education—1
EDTE444 Ele	ementary Language Arts Methods—2
EDTE445	Elementary Mathematics Methods—3
EDTE446	Elementary Science and Health Methods—3
EDTE447	Elem. Social Studies & Character Educ. Methods—3
EDTE487*	Student Teaching Seminar—1
EDTE488*	Student Teaching (Level)—1–15
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*(Exact number of credits for student teaching is determined by the Department of TLC. A minimum of 9 semester credits is required. Students needing full time status will take additional credits.)

The Planned Program Minor (all courses must be completed)

(20)

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EDTE228	Strat for Educ Exceptional & Diverse Learners—3
EDTE418	Methods for Teaching Beginning Reading—3
EDTE420	Literacy Intervention Strategies—3
EDTE424	Classroom Testing and Evaluation—2
EDTE436	Writing K–8–2
EDTE448	Methods for Integ Arts & Movement in Elem Curr—3
EDTE476	Methods for Integrating Instructional Tech—2
EDTE480	First Days of School Experience—2
EDTE484	Developmental Reading Methods—2
ENGL407	Literature for Children—2 or 3
GEOG110	Survey of Geography—3 or
GEOG475	Regional Geography:
MATH145 R	easoning with Functions—3 or
MATH220G	eometry and Numbers—3

The planned program minor consists of a group of courses related to teaching in the elementary school and is required by the State of Michigan. All courses listed must be completed either in the Planned Program minor or in other areas of the degree requirements. The total credits in the planned program minor must be at least 20.

Content Majors and Minors for Elementary Education

Students in the Elementary Education program must include the Planned Program minor and one subject content major or two minors. When two minors are chosen, they should be chosen from different groups and at least one should be a subject area commonly taught in elementary schools (indicated with a *). See course requirements on pp. 282–283.

The required courses for an approved major or minor in Integrated Science, Language Arts, Reading, and Social Studies are listed in the chart below. All other approved majors and minors are listed and described under the appropriate department in the College of Arts and Sciences section of this bulletin.

Subjec	t Content Areas	BA	BS Mi	inors
Group	A: Language Arts			
	Language Arts*		36	24
	Reading (K-8)*			20
Group	B: Social Studies			
	History*	38		20
	Social Studies*		38	24
Group	C: Science/Health			
	Integrated Science*		36	29
Group	D: Mathematics			
	Mathematics*		30	20
Group	E: Supporting Areas			
	ESL			21
	French (K–12)	33#		20
	Spanish (K–12)	33#		20
Group	F: Religion			
	Religion (for Seventh-day	y Adventist		
	certification only)			20

K-12 Endorsement in major area only

Integrated Science Major

The Michigan Department of Education requirements for this major have changed. This new major has been submitted to the State for approval. All students with this major will be expected to meet the requirements in effect for this major at the time of graduation. Contact your advisor for further details.

Advising for this major is done by the Department of TLC.

Required courses:

Life Science/Biology-16 credits

BIOL111 Anatomy and Physiology I—4 BIOL112 Anatomy and Physiology II—3 BIOL165 Foundations of Biology—5

BIOL208 Principles of Environmental Science—4

Physical Science-8 credits

CHEM110 Intro to Inorganic and Organic Chemistry-4

PHYS115 Concepts of Physics—4

Earth/Space Science-8 credits

BIOL330 History of Earth and Life-4

PHYS110 Astronomy-4

Integrated Science-4 credits

IDSC456 Integrated Science—4

Electives may be chosen from BIOL, CHEM and PHYS under advisement

Language Arts Major

Advising for this major is done by the Department of TLC.

Required courses:

COMM280 Voice and Diction—3

COMM450 Communication in the Classroom—3

EDTE418 Methods for Teaching Beginning Reading—3

EDTE420 Literacy Intervention Strategies—3

EDTE436 Writing K-8-2

EDTE484 Developmental Reading Methods—2

ENGL267 Approaches to Literature—3

ENGL300 Modern English Grammar—3 or 4

ENGL407 Literature for Children—2 or 3

SPPA435 Comm Dev & Disorders for Classroom Teachers—3

Two courses from:

ENGL270 American Literature to 1900—3

ENGL375 English Literature I (to 1660)—3

ENGL376 English Literature II (1660-1900)-3

ENGL378 Modern Literature in English—4

One from:

ENGL438 Advanced Composition—3

ENGL454 Approaches to Writing—3 or

ENGL467 Creative Writing—3

Remaining credits from:

COMM320 Interpersonal Communication—3

COMM436 Intercultural Communication—3

COMM456 Group Dynamics and Leadership—3

ENGL445 Cultural Literature—3

ENGL460 Linguistics—3

SPPA234 Intro to Speech-Language Path & Audiology—3

SPPA321 Normal Language Development—3

Social Studies Major

(38)

Advising for this major is done by the Department of History & Political Science.

Submitted on: 05.10.2010

Required courses:

(36)

(36)

ECON225 Principles of Macroeconomics—3

ECON226 Principles of Microeconomics—3

GEOG110 Survey of Geography—3

GEOG260 Cultural Geography—3

HIST117 Civilizations and Ideas I—3

HIST118 Civilizations and Ideas II—3

HIST204 American Experience I—3

HIST205 American Experience II—3

HIST404 Adventist Heritage—3

PLSC104 American Government—3

PLSC225 Comparative Politics—3 or

PLSC230 International Relations—3

EDTE447 Elem Social Studies & Character Educ Meth—3

Remaining credits may be chosen from history, political

science, geography, and economics.

Integrated Science Minor

(29)

The Michigan Department of Education requirements for this minor have changed. This new minor has been submitted to the State for approval. All students with this minor will be expected to meet the requirements in effect for this minor at the time of graduation. Contact your advisor for further details.

Advising for this minor is done by the Department of TLC.

Required courses:

Life Science/Biology-9 credits

BIOL165 Foundations of Biology-5

BIOL208 Environmental Science—4

Physical Science-8 credits

CHEM110 Intro to Inorganic and Organic Chemistry-4

PHYS115 Concepts of Physics—4

Earth/Space Science-8 credits

BIOL330 History of Earth and Life-4

PHYS110 Astronomy-4

Integrated Science-4 credits

IDSC456 Integrated Science-4

Language Arts Minor

(24)

Advising for this minor is done by the Department of TLC.

Required courses:

COMM450 Communication in the Classroom—3

EDTE418 Methods for Teaching Beginning Reading—3

EDTE420 Literacy Intervention Strategies—3

EDTE436 Writing K-8—2

EDTE484 Developmental Reading Methods—2

ENGL267 Approaches to Literature—3

ENGL300 Modern English Grammar—3 or 4

ENGL407 Literature for Children—2 or 3

One course from:

ENGL270 American Literature to 1900—3

ENGL378 Modern Literature in English-4

Select remaining courses from:

COMM280 Voice and Diction—3

COMM436 Intercultural Communication—3

ENGL445 Cultural Literature—3

ENGL460 Linguistics—3

SPPA234 Intro to Speech-Lang Pathology & Audiology—3

SPPA321 Normal Language Development—3

SPPA435 Communication Development & Disorders for

Classroom Teachers—3

Reading Minor

(20)

Advising for this minor is done by the Department of TLC.

Required courses:

EDTE417 Tching Reading in the Second Content Areas—3
EDTE418 Methods for Teaching Beginning Reading—3
EDTE420 Literacy Intervention Strategies—3
EDTE460 Reading Practicum—1—4
EDTE484 Developmental Reading Methods—2
EDTE485 Adv Methods for Elem Classroom Literacy—3

Choose electives from:

COMM280 Voice and Diction—3
EDTE160 College Reading Efficiency—2
EDTE164 Dynamic Reading Strategies—1–2
ENGL407 Literature for Children—2–3
ENGL408 Literature for Young Adults—2–3
ENGL460 Linguistics—3
SPPA321 Normal Language Development—3
SPPA435 Comm Dev & Disorders for Classroom Teachers—3

Social Studies Minor

(24)

Advising for this minor is done by the Department of History & Political Science.

Required courses:

HIST118 Civilizations and Ideas II—3
HIST204 American Experience I—3
HIST205 American Experience II—3
PLSC104 American Government—3
ECON225 Principles of Macroeconomics—3
GEOG110 Survey of Geography—3

Remaining credits to be chosen from the following areas: history, political science, geography, and economics.

Bachelor of Arts (BA) Option

Students may choose the Bachelor of Arts degree with Elementary Certification. The degree is granted by the College of Arts and Sciences. Requirements for General Education, professional education courses and the planned program minor are the same as for a Bachelor of Science in Elementary Education.

Bachelor of Science (BS) (Individualized Program)

This degree may be planned for students who have career goals and/or special interests in the area of education not requiring K–12 teaching credentials or for individuals planning on earning certification in a five-year program ending with an MAT degree. The degree includes two main parts:

(1) an appropriate general education component, and

(2) an interdepartmental area of concentration totaling at least 66 credits, 20 of which must be education course credits. Admission to the program or transfer from another program must be granted by program faculty before any education courses may be taken.

Secondary Certification with a BA or BS Degree

Students preparing for teaching in secondary schools (grades 6–12) may choose from either the Bachelor of Arts or the Bachelor of Science degree programs. These degrees are granted by the College of Arts and Sciences, School of Education, and College of Technology. Students must have a subject major and a subject

Submitted on: 05.10.2010

minor, which Andrews University has approved with the State of Michigan for certification purposes, in addition to their Professional Education courses. In order for Andrews University to recommend a student for certification the Michigan Test for Teacher Certification (MTTC) subject area exams must be passed in both the major and minor.

Michigan Department of Education Definition of Program Completers

Secondary Education "Program Completers" must qualify for graduation or hold a bachelor's degree. Additional requirements for "Program Completers" include the following:

- Completion of general education core
- Passing score on the MTTC Basic Skills Exam
- Completion of professional education courses*
- Completion of approved subject content teaching major*
- Completion of approved subject content teaching minor*
- Passing score on the MTTC Subject Area Exams for both major and minor
- Recommendation for certification.
- * EACH of these areas must have a 2.50 GPA, with no grade of Cor below, in addition to a minimum cumulative GPA of 2.50.

General Education Requirements for Secondary Certification

Religion-12*

RELT100 God and Human Life—3

RELT225 Doctrines of the Adventist Faith—3

RELT308 Gift of Prophecy-3 (If you take RELT308 then you

will need HIST404)

RELH400⁺ SDA History & Prophetic Heritage—3

(recommended)

An additional 3-credit class may be chosen in consultation with your SED advisor.

Arts and Humanities-12

HIST117 Civilizations and Ideas I—3 HIST118 Civilizations and Ideas II—3

Take six credits from:

Visual Art:

ARTH220 Language of Art—3

PHTO210 History of Photography—3

Studio Art (Breadth):

IDSC211 Creativity and the Arts—3

Humanities:

ENGL255 Studies in Literature—3

PHIL224 Introduction to Philosophy—3

Music:

MUHL214 Enjoyment of Music-3

Ensemble Music

Physical/Natural Science-8

Students must take one class from Life Science and one from Physical Science.

Life Science

BIOL100 Human Biology-4

BIOL208 Principles of Environmental Science-4

BIOL330 History of Earth and Life-4

FDNT230 Nutrition—3

FDNT240 Nutrition Lab-1

Physical Science

CHEM110 Intro to Inorganic and Organic Chemistry—4

PHYS110 Astronomy-4

PHYS115 Concepts of Physics-4

PHYS225 Sound and Waves-4

Social Science-9

EDPC302 Educational Psychology—3

EDTE228 Strat. for Educ. Except. & Diverse Learners—3

One of the following courses:

BHSC220 Contemporary Social Issues—3

BHSC235 Culture, Place & Interdependence—3

IDSC237 The Individual, State, and Marketplace—3

Language and Communication-9-12

Written Expression

ENGL115 English Composition I—3

ENGL215 English Composition II—3

Communication

COMM450 Comm in the Classroom-3 (recommended) or

COMM104 Communication Skills—3

Foreign Language (BA only)

Intermediate Language (4)

Mathematics and Computer Science-3-6

Computer Literacy

INFS110 Computer Tools—3 or competency exam

Mathematics

MATH145 Reasoning with Functions—3, or higher

Fitness & Exercise-3

HLED120 Fit for Life-1

Plus two activity courses (1 credit each)

Service-4

EDTE165 Philosophical & Social Found of Education—4

TOTAL Credits-60-64

- * Religion Credits for Transfer Students. Students must take one religion course each school year or school-year equivalent. Transfer students must take one course per year of residency or full-time equivalent at Andrews University or another Seventhday Adventist college or university.
- + RELH400 will count for RELT308 and HIST404 but will not replace HIST404 if it is a requirement for a major or minor.

Secondary Professional Education Courses

EDPC302	Educational Psychology—3
EDTE165	Philosophical & Social Found of Education—4
EDTE228	Strat for Educ Exceptional & Diverse Learners—3
EDTE408	Principles of Teaching and Learning—3
EDTE417	Teaching Reading in the Secon Content Areas—3
EDTE424	Classroom Testing and Evaluation—2
EDTE459	Methods for Teaching Secondary School: Area—3
EDTE476	Methods for Integrating Instructional Tech—2–3
EDTE480	First Days of School Experience—2
EDTE487	Student Teaching Seminar—1
EDTE488*	Student Teaching (Level)—1–15

* The exact number of credits for student teaching is determined by the Department of TLC. A minimum of 9 semester credits is required. Students needing full-time status will take additional credits.

Content Majors and Minors for Secondary Education

Descriptions of the Integrated Science and Social Studies majors are listed in the following chart. All other approved majors and minors are described under their respective departments in other sections of this bulletin.

CONTENT MAJORS AND MINORS FO CERTIFICATION	R SEC	ONDAR	Y		
Subject Areas	<u>BA</u>	<u>BS</u>	Minor		
Biology		40	22		
Chemistry+		40	20		
Communication Arts		36-38	20		
Computer Science (K–12)		40#	20		
English	36		21		
ESL			21		
French (K–12)	30#		21		
History	42		20		
Integrated Science					
(includes minor)		62			
Mathematics		39	20		
Mathematics Education		30			
Music Education (K–12)					
(BMus degree includes minor)	82				
Physics		40	20		
Political Science+	42		21		
Social Studies (includes minor)		56			
Sociology			20		
Spanish (K–12)	36#		21		
Religion	32+		20		
(Secondary Education Emphasis—					
SDA Certification only)					
Visual Arts Education (K–12)		53			
(includes minor)					
+ pending State of Michigan approval					
(includes minor)	y	53			

Integrated Science Major

(62)

(This major includes a built-in minor in Biology)

Advising for this major is done by the Department of TLC. The Integrated Science major requires 62 semester credits.

Required Courses:

Life Science/Biology-23 credits

BIOL165	Foundations of Biology—5
BIOL166	Foundations of Biology—5

BIOL208 Principles of Environmental Science-4

BIOL348 General Ecology—3

BIOL371 Genetics, Cellular and Molecular Biology I—3

BIOL372 Genetics, Cellular and Molecular Biology II—3

Chemistry-minimum 12 credits

CHEM131 General Chemistry I—4

CHEM132 General Chemistry II—4

CHEM232 Organic Chemistry I—3

CHEM241 Organic Chemistry Lab—1

Physics-minimum 8 credits

PHYS141 General Physics—4

PHYS142 General Physics—4

(PHYS241, 242 Physics for Scientists and Engineers—4, 4 may be substituted for PHYS141, 142)

Earth/Space Science-minimum 15 credits

BIOL330 History of Earth and Life—4 GEOG240 Physical Geography—3 IDSC456 Integrated Science—4 PHYS110 Astronomy—4

Required Cognates-4 credits

MATH167 Precalculus Trigonometry—2 EDTE456 Secondary Science Methods—2

PROGRAM ASSESSMENT PLAN

Program: Visual Arts Education K-12 Program Coordinator: Rhonda Root, Chair, Dept. of Art and Design

Date Prepared: 04-29-2009

INITIAL PROGRAM	Gateway 1 Program Admission	Gateway 2 Admission to Student Teaching**	Gateway 3 Completion of Student Teaching	Gateway 4: Program Completion
Assessments that are correlated with SPA Standards	 Admitted to AU 2 recs including dispositions ratings: EDTE165 prof and advisor/prof Initial LiveText Portfolio + Evaluation Overall GPA ≥ 2.75 + ≥ 2.5 in VAE courses 	 Grades of C or better in required Visual Arts Education courses: ART104, ART105, ART106, ART107, ART207, ART209, ARTH325, ARTH326, ARTH440 3 recs including dispositions ratings (2 educ profs + 1 content area prof) LiveText Portfolio + Evaluation at Admission to Student Teaching Pass Michigan Subject Area Tests GPA of ≥ 2.5 in VAE courses 	Accept requirements of SED ART480 VAE Practicum rubric Final evaluation of LiveText Portfolio during Professional days	 Must have satisfactorily completed a solo student exhibition (ART497) 53 cr total in VAE courses including 8 cr from ART304, ART305, ART306, ART307 and/or ART414 ≥ 2.5 GPA in VAE courses
Assessment that are part of SED Unit Assessment but not necessary for SPA standards.	 Admitted to SED ACT and AU Math Placement Test Successful completion of EDTE165 Phil & Social Fnd of Ed. Pass Michigan Basic Skills Test (MTTC Exam) Criminal conviction clearance form at Program Admission Clearance by Screening Committee for program admission 	 Application for Student Teaching submitted by end of Nov the year before student plans to do Student Teaching GPA of ≥ 2.5 overall No grades below a C. Courses with < C have been repeated: EDPC302, EDTE228, EDTE408, EDTE417, EDTE424, EDTE459, EDTE476 Plan for Completing Degree Form Criminal conviction clearance form at Admission to Student Teaching First Aid/CPR Certification Form showing dates certification is planned Autobiography rewritten & edited Clearance by Screening Committee for Admission to Student Teaching 	 File application for Teaching Credentials No grades below a C. Courses with < C have been repeated: EDTE480, EDTE487, EDTE488 Mid-term student teaching evaluation by AU supervisor (Dr. Barb Reid) and by site supervisor completed Final file-copy of student teaching evaluation by AU supervisor (Dr. Barb Reid) and by site supervisor (Dr. Barb Reid) and by site supervisor 	 59-62 cr General Ed courses 32+ cr Prof Ed courses ≥ 2.5 GPA in Prof Ed courses First Aid/CPR Certification completed

^{**}Although what is listed is what is required for <u>admission</u> to Student Teaching Candidacy, there are additional requirements before the student can <u>begin</u> student teaching, e.g., all DG's, I's and C-'s cleared, senior exit exam completed, MTTC Subject Area Exams successfully completed, official transcripts from non-AU schools submitted.

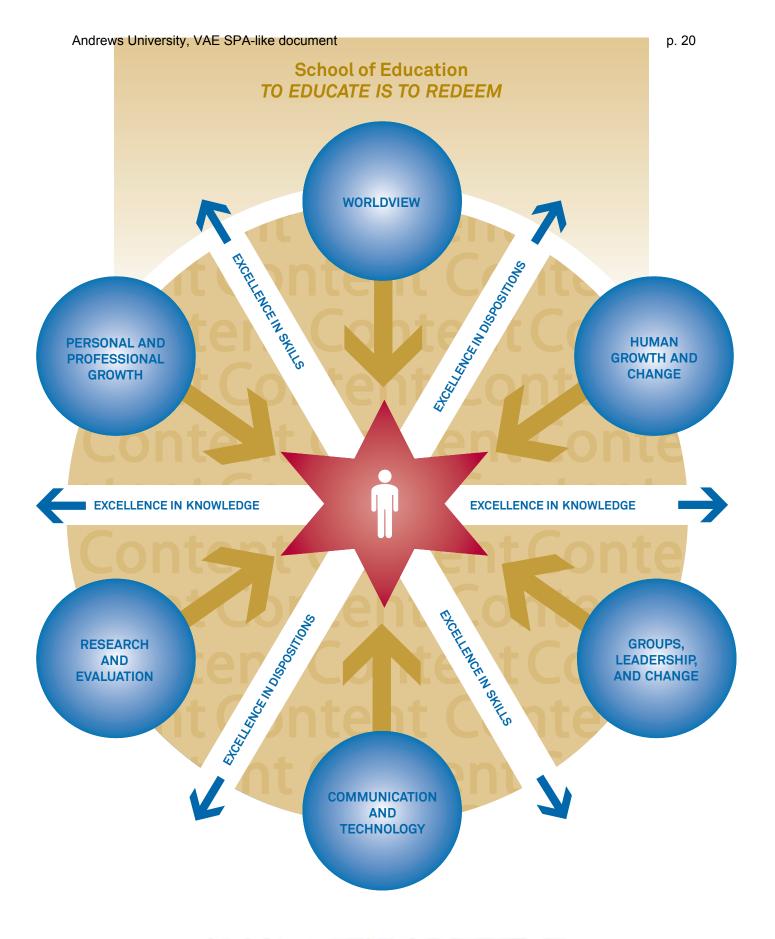
NCATE Requirements for Program at Andrews University

SPA Standard	Content Knowledge	Pedagogical/Professional Proficiencies	Effect on K-12 Learning
1. Content 1	# 1. MTTC Test # 2. GPA in major & minor		
2. Content 2	# 1. Content core courses (grades): ART 104 ART 105 ART 106 ART 107 ART 207 ART 209 ARTH 325 ARTH 326 ARTH 440		
3. General Skills in Teaching or Practice	EDPC 302 Educ. Psych.	Disciplinary Methods courses:	Disciplinary Teaching Eval: Rubric
reaching of Fractice		ART 457 Elem Methods in Art Rubric	ART 457 Elem Methods in Art Rubric
		ART 459 Secondary Methods Rubric	ART 459 Secondary Methods Rubric
		ART 480 Practicum Rubric	ART 480 Practicum Rubric
		8 cr. Advanced Visual Art Requiremnts	EDTE 488 Student Teaching: Secondry:
		ART 497 Senior Exhibition	Mid-Term & Final Student Teaching Eval Rubrics
		EDTE 165 Phil. & Soc. Foundations of Educ.:Stage 1 Portfolio Rubric	
		EDTE 228 Strat. For Educ. Exceptional & Diverse Learners: Clinical Observation Matrix	
		EDTE 408 Princ. of Teaching & Learning: Microteaching Assessment Rubric & Portfolio Rubric	
		EDTE 417 Teaching Reading in the Sec. Content Area: Implementation Plan Rubric	
		EDTE 459 Secondary Teaching Methods: Eval Teaching Methods Rubric	
		EDTE 476 Methods for Integrating Instruct Tech: Technol Final Rubric	
		EDTE 480 First Days School: Classrm Mgt Plan Rubric	
4. Curriculum Planning		EDTE 408 Princ. of Teaching & Learning: Microteaching Assessment Rubric	
		EDTE 459 Secondary Teaching Methods: Eval Teaching Methods Rubric	

SPA Standard	Content Knowledge	Pedagogical/Professional Proficiencies	Effect on K-12 Learning
5. Assessment		EDTE 424 Classrm Testing & Eval: Test Creation Project Rubric	EDTE 487 Student Teaching Seminar: Impact on Student Learning Project Rubric
6. Professional Growth		EDTE 408 Princ. of Teaching & Learning: Portfolio Rubric, including Dispositions EDTE 417 Teaching Reading in the Sec. Content Area: Implementation Plan Rubric EDTE 488 Student Teaching: Secondry: Mid-Term & Final Student Teaching Eval Rubrics Dispositions ratings at program admission (2) and admission to student teaching (3) Mid-term and final. dispositions rating by supervising teacher(s) during student teaching	Alumni Survey Employer Survey

Professional Dispositions for Andrews University Teaching, Learning, & Curriculum

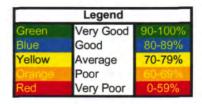
Date:	Professor:		Stud	ent:		
THE TEACHER AS A C	OMMUNICATOR					
Uses appropriate oral communication		□ Meets Target	□ Acceptable	□ Unacceptable	□ <i>N</i> / <i>A</i>	
2. Uses appropriate written communica		□ Meets Target	□ Acceptable	□ Unacceptable	□ <i>N/A</i>	
3. Listens carefully to constructive feed	dback:	□ Meets Target	□ Acceptable	□ Unacceptable	□ N/A	
Interacts positively: Sees feedback as opportunity to grove	ay and reenands anniantiately.	☐ Meets Target ☐ Meets Target	☐ Acceptable ☐ Acceptable	□ Unacceptable □ Unacceptable	□ <i>N/A</i> □ <i>N/A</i>	
6. Demonstrates "affective" support:	w and responds appropriately.	□ Meets Target	□ Acceptable	□ Unacceptable	$\square N/A$	
7. Shares information and materials wi	th others:	☐ Meets Target	□ Acceptable	☐ Unacceptable	□ <i>N</i> /A	
8. Initiates communication to resolve c	conflict:	□ Meets Target	□ Acceptable	\square Unacceptable	□ <i>N/A</i>	
THE TEACHER AS A L	EADER					
Organizes to operate classroom efficient	2	□ Meets Target	□ Acceptable	□ Unacceptable	□ <i>N/A</i>	
2. Demonstrates appropriate levels of p	blanning:	□ Meets Target	□ Acceptable	□ Unacceptable		
Maintains a proactive mindset: Demonstrates perseverance and flex	ibility:	☐ Meets Target ☐ Meets Target	□ Acceptable □ Acceptable	□ Unacceptable □ Unacceptable	\square N/A \square N/A	
Maintains order through classroom is	·	□ Meets Target	□ Acceptable	□ Unacceptable	□ <i>N/A</i>	
6. Demonstates confidence in self to so		□ Meets Target	□ Acceptable	□ Unacceptable	□ <i>N</i> / <i>A</i>	
7. Shows good judgement for profession	<u> </u>	□ Meets Target	□ Acceptable	□ Unacceptable	□ <i>N/A</i>	
Demonstrates a positive level of self Pursues excellence for self and other	•	☐ Meets Target	□ Acceptable	□ Unacceptable	□ N/A	
9. Pursues excellence for self and other 10. Uses appropriate vocal tonality:	15.	☐ Meets Target ☐ Meets Target	□ Acceptable □ Acceptable	□ Unacceptable □ Unacceptable	□ <i>N/A</i> □ <i>N/A</i>	
10.0000 appropriate vocar tonanty.		- meets ruiget	Песерион	_ списсериине	□ <i>I</i> V//I	
THE TEACHER AS A L	IFFI ONG I FADNED					
1. Responds appropriately to feedback:		☐ Meets Target	□ Acceptable	□ Unacceptable	□ <i>N/A</i>	
Reflects on professional experiences		□ Meets Target	□ Acceptable	□ Unacceptable	$\square N/A$	
3. Seeks opportunities to learn new ski	lls and knowledge:	□ Meets Target	□ Acceptable	□ Unacceptable	\square N/A	
4. Demonstrates spiritual, physical, me	ental and emotional balance:	□ Meets Target	□ Acceptable	\square Unacceptable	□ <i>N/A</i>	
5. Demonstrates flexibility:		□ Meets Target	□ Acceptable	□ Unacceptable	□ <i>N/A</i> □ <i>N/A</i>	
6. Is creative:		□ Meets Target	□ Acceptable	□ Unacceptable	□ IV/A	
THE TEACHER AS A M	IANACED					
		□ Masta Tausat	□ A sasmtable	□ Un accentable	□ <i>N/A</i>	
Prepares for all professional respons Demonstrates professional responsit		☐ Meets Target ☐ Meets Target	□ Acceptable □ Acceptable	□ Unacceptable □ Unacceptable	$\square N/A$	
3. Manages time effectively:	, my.	☐ Meets Target	□ Acceptable	☐ Unacceptable	$\Box N/A$	
4. Develops a wide range of personal a	and professional resources:	□ Meets Target	□ Acceptable	□ Unacceptable	□ <i>N</i> / <i>A</i>	
5. Demonstrates common sense:		☐ Meets Target	□ Acceptable	☐ Unacceptable	□ <i>N/A</i>	
6. Ensures that safety is integrated day	to day activities:	□ Meets Target	□ Acceptable	□ Unacceptable	□ <i>N/A</i>	
	IODAL EVANDLE					
THE TEACHER AS A M	IORAL EXAMPLE		- A . 11	- II II	= N/4	
Shows respect: Leads a balanced life:		☐ Meets Target ☐ Meets Target	□ Acceptable □ Acceptable	□ Unacceptable □ Unacceptable	\square N/A \square N/A	
3. Models courtesy:		□ Meets Target	□ Acceptable	□ Unacceptable	$\square N/A$	
4. Honors diversity:		□ Meets Target	□ Acceptable	□ Unacceptable	□ <i>N/A</i>	
5. Demonstrates integrity:		□ Meets Target	□ Acceptable	□ Unacceptable	□ <i>N/A</i>	
6. Practices ethical behavior:		□ Meets Target	□ Acceptable	□ Unacceptable	□ <i>N/A</i>	
	D O FERGINAL I					
THE TEACHER AS A P						
 Demonstrates equitable treatment of Submits assignments on time and fo 	-	☐ Meets Target ☐ Meets Target	□ Acceptable □ Acceptable	□ Unacceptable □ Unacceptable	□ <i>N/A</i> □ <i>N/A</i>	
Demonstrates appropriate levels of s		□ Meets Target	□ Acceptable	□ Unacceptable	$\square N/A$	
Demonstrates professional efficacy		☐ Meets Target	□ Acceptable	☐ Unacceptable	□ <i>N/A</i>	
5. Accepts consequences for personal a		□ Meets Target	□ Acceptable	☐ Unacceptable	□ <i>N</i> / <i>A</i>	
6. Prepares for classes, meetings and w	ork groups:	☐ Meets Target	□ Acceptable	☐ Unacceptable	□ <i>N/A</i>	
Prioritizes work based on goals: Clearly shows enthusiasm for work	and for the content:	□ Meets Target □ Meets Target	□ Acceptable □ Acceptable	□ Unacceptable □ Unacceptable	□ <i>N/A</i> □ <i>N/A</i>	
Builds trust between students and co		□ Meets Target	□ Acceptable	□ Unacceptable	$\square N/A$	
10.Demonstrates ability to create her /		☐ Meets Target	□ Acceptable	☐ Unacceptable	□ <i>N</i> / <i>A</i>	
THE TEACHER AS A R	ELATIONSHIP BUILDER					
1. Shows compassion and empathy for		□ Meets Target	□ Acceptable	□ Unacceptable	□ <i>N</i> / <i>A</i>	
2. Considers opinions of others with ar	•	□ Meets Target	□ Acceptable	□ Unacceptable	□ <i>N/A</i>	
3. Demonstrates valuing of others' opin		☐ Meets Target	□ Acceptable	□ Unacceptable	□ N/A	
Demonstrates positive attitudes toward Demonstrates openness and positive	ards diverse culture and learners: willingness for collaborative participation:	☐ Meets Target ☐ Meets Target	☐ Acceptable ☐ Acceptable	□ Unacceptable □ Unacceptable	□ <i>N/A</i> □ <i>N/A</i>	
6. Interacts in a polite and respectful m		□ Meets Target	□ Acceptable	□ Unacceptable	$\square N/A$	
7. Demonstrates patience:		☐ Meets Target	□ Acceptable	□ Unacceptable	$\Box N/A$	
8. Assists peers:		□ Meets Target	□ Acceptable	□ Unacceptable	□ <i>N/A</i>	
9. Demonstrates ability to build and ma	aintain positive relationships:	□ Meets Target	\square Acceptable	\square Unacceptable	□ <i>N/A</i>	·





Michigan Test for Teacher Certification Art Education Subject Area Test

Fest Date	# Passed	# Failed	# Taken	% Passed	Person(s) who failed
1/13/96	1		1	100%	
1/11/97	1		1	100%	
1/10/98	1		1	100%	
4/18/98	1		1	100%	
7/18/98	1		1	100%	
4/15/00	2		2	100%	
7/15/00		1	1	0%	Cara R. Miller
4/21/01	1		1	100%	
10/5/02	1		1	100%	
4/12/03	1	1	2	50%	Keila Rosario
7/12/03	2		2	100%	
10/18/03	1		1	100%	
4/3/04	1		1	100%	
4/2/05	1		1	100%	



Totals 15 2 17 88%

Submitted on: 05.10.2010

Note: Percentage includes those who have taken this test more than once

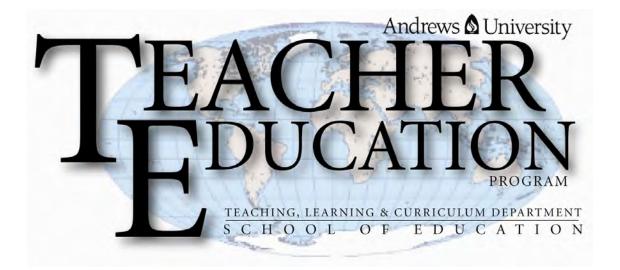
Michigan Test for Teacher Certification Visual Arts Education Subject Area Test

Test Date	# Passed	# Failed	# Taken	& Passed	Person(s) who failed
10/15/05	1	1	2	50%	Scott Morgan
1/7/06		1	1	0%	Scott Morgan
4/1/06		1	1	0%	Scott Morgan
7/8/06		1	1	0%	Kelly J. Moore

Legend				
Green	Very Good	90-100%		
Blue	Good	80-89%		
Yellow	Average	70-79%		
Orange	Poor	60-69%		
Red	Very Poor	0-59%		

				-
Totals	1	4	5	20%

Note: Percentage includes those who have taken this test more than once



Portfolio Handbook

Andrews University, VAE SPA-like document	p. 24				
The Teaching, Learning & Curriculum faculty wish to express our appreciation to the School Psychology faculty for sharing their handbook models. They contributed to both the organization and content of this handbook.					
© 2005, Department of Teaching, Learning, & Curriculum					
Teacher Preparation Program Portfolio Handbook	10/29/2008				

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TEACHER PREPARATION PORTFOLIO HANDBOOK

Introduction

As part of the requirements for all students in the Teacher Preparation Program, you (a.k.a. Teacher Candidates) are required to develop and maintain a portfolio that documents your professional preparation and implementation of your new learning as you progress throughout the Teacher Preparation course of study. Portfolio development is an on-going process that begins in the first class you take (EDTE 165 Philosophical and Social Foundations of Education), is further enhanced in the course EDTE 408 (Principles of Teaching and Learning), becomes formalized during the application and placement sequence for Student Teaching, and is finalized with your portfolio presentation, which is part of the Andrews University Professional Conference for Teacher Candidates.

Purpose of the Portfolio

The portfolio is more than a "collection" of your work. It gives you the opportunity to provide evidence of the knowledge, skills and dispositions you have developed during your course of study. It allows you to document what you have learned in class and/or to reflect on the connection of your fieldwork experiences with your experiences and learning in the university classroom.

The portfolio fulfills several purposes:

- The portfolio provides a tool to help you engage in thoughtful, substantive reflection on your professional growth, including both successes and challenges, during your academic program.
- The portfolio allows you to demonstrate competency in program outcomes in a concise, comprehensive format.
- The portfolio gives you the opportunity to document your achievement of personal/professional goals and to articulate future goals.
- The portfolio serves as a basis for showcasing your professional knowledge, skills, and dispositions to current and/or prospective employers.

Outline and Structure

Students are required to design their portfolios based on the Teacher Preparation Conceptual Framework. The Teacher Preparation Conceptual Framework is based on the shared learning outcomes listed in the SED Conceptual Framework. In addition to these shared outcomes the Teacher Preparation Instruction faculty has identified outcomes unique to our program. For your convenience, the entire Teacher Preparation Conceptual Framework is in the section following this. Your portfolio will document ALL of these learning outcomes and should be organized according to the Teacher Preparation Conceptual Framework Elements listed below:

- I. Worldview
- II. Human Growth and Change
- III. Groups, Leadership and Change
- IV. Communication and Technology
- V. Research and Evaluation
- VI. Personal and Professional Growth
- VII. Content Area Knowledge

Teacher Preparation Program Conceptual Framework

Mission:

Preparing competent, compassionate, committed educators.

Shared Beliefs:

- 1. The goal of education is redemption and restoration to the image of God.
- 2. Christ is our example in teaching as well as in life.
- 3. Teaching is a spiritual act.
- 4. The integration of faith and learning is a Christian imperative.
- 5. Individuals build their own understanding of new knowledge and connect it to their prior knowledge.
- 6. Humans are social beings, and interaction promotes learning.
- 7. Humans, as moral beings, are individually accountable for their choices and actions.
- 8. A teacher's professional skills develop and expand with appropriate opportunities.
- 9. Professional growth is dependent upon continuing education, collaboration, reflection, and feedback.
- 10. Teachers should model a balanced lifestyle.
- 11. Identifiable professional dispositions, such as competence and caring, are essential to good teaching.
- 12. Learning is a lifelong journey.

Core Program Dispositions:

The teacher as:

- Communicator
- Leader
- Lifelong Learner
- Manager
- Moral Example
- Professional
- Relationship Builder

Conceptual Framework Elements

Element I: Worldview

This element addresses appreciation of the perspectives of others and development of a personal philosophy from which action and service arise.

Program Completers will . . .

- I.A Explain worldviews and trace their historical development
- I.B Critique worldviews from a Christian perspective
- I.C Integrate principles of a Christian worldview into their chosen fields of study

Element II: Human Growth and Change

This element addresses principles of growth, development, and learning and the use of these principles to effect positive change. Program Completers will . . .

- II.A Describe human development
- II.B Apply current theories of learning

Element III: Groups, Leadership, and Change

This element addresses principles of group behavior and the use of these principles to effect positive change for individuals and organizations.

Program Completers will . . .

- III.A Facilitate change in groups and organizations
- III.B Relate effectively with various cultural, racial, and special interest groups
- III.C Identify political and legal issues
- III.D Manage human, financial, and material resources
- III.E Demonstrate servant leadership

Element IV: Communication and Technology

This element addresses oral, written, intrapersonal, and interpersonal communication as the essence of human behavior and technology as it enables, supports, and enhances human interaction and learning. Program Completers will . . .

- IV.A Communicate effectively in written, verbal, and non-verbal forms
- IV.B Use electronic tools effectively for professional communication, teaching, and research

Element V: Research and Evaluation

This element addresses valuing and conducting disciplined inquiry for decision-making. Program Completers will . . .

- V.A Read and evaluate research
- V.B Conduct research
- V.C Report research findings

Element VI: Personal and Professional Growth

This element addresses commitment to holistic, personal, and professional growth. Program Completers will . . .

- VI.A Demonstrate continuing professional development
- VI.B Demonstrate ethical behavior in all professional activities
- VI.C Demonstrate balanced physical, mental, spiritual, and social development

Element VII: Content Area Knowledge

This element addresses areas unique to the teaching profession. Program Completers will . . .

VII.A Demonstrate an understanding of and appreciation for the liberal arts

VII.B. Demonstrate in depth understanding of at least one specific subject area

Directions and Content

The portfolio will be evaluated not only as to whether or not it documents mastery of program learning outcomes, but also on its organization and professional appearance. The following guidelines will help with organization and appearance:

- Organize your portfolio in a notebook, binder, or file box that is appropriate for the volume of material
- Provide an attractive cover that identifies yourself as the author and the specific degree program in which you are enrolled
- Insert a general Title Page
- Include a Table of Contents
- Provide an Autobiographical Introduction of yourself
- Include your Résumé
- Include a Reflective Conclusion
- Include plastic holders for items such as CD's
- Divide sections using inserts and labeled tabs for portfolios in binders; use hanging file folders and labeled dividers for large portfolios
- Convey an appealing and creative format, express well written prose with a logical progression of thought, portray logical organization with excellent balance, and display excellent editing
- Include a variety of artifact types (not all "text" not all "graphics")
- Remove all identifying information such as child and teacher names
- If using photos of minors, use software (such as Adobe Photoshop Elements) to blur the children's faces
- Any course assignments included in the portfolio should be "clean copy" (no instructor comments)

The Artifacts

Your portfolio should contain a section for each of the seven Conceptual Framework Elements and artifacts in each of those areas. Each of the seven core areas should have its own title page which includes a definition of the element and a rationale for including the element in the portfolio.

Each artifact needs to have its own cover page with TEA (Title, Evidence and Assessment/Rationale.) The page should correspond with the artifact itself. The title should be a clear description of the artifact. The assessment/rationale should describe the reason for including the artifact in the portfolio and a reflective assessment of how the artifact documents your mastery of learning outcomes for this element. The artifacts themselves, while they may reveal your *knowledge* of the desired outcomes for the different elements, should ultimately demonstrate your *competence* in each of the areas prior to the final portfolio assessment.

Your portfolio should reflect your individuality. The Teacher Preparation Program prescribes some artifacts or artifact types you need to include in your portfolio, but there is ample room for individualization. Required artifacts are listed on the Portfolio Element Rubrics. The books listed in the bibliography at the end of this handbook provide many examples of other potential artifacts. Be sure to refer to them as well as to the examples provided in your courses and advisor/advisee conferences. You may want to include items such as the following:

- Letters of thanks/recognition from supervisors, principals, superintendents, students, parents of students
- Honors/ Awards/ Recognitions/ Scholarships
- Memberships in professional organizations
- Leadership Positions
- Relevant Work Experience
- Work-focused photographs/CD (with appropriate permission)
- Letters of recommendation
- Personal Statement of Philosophy
- Classroom Management Philosophy
- Classroom Management Plan
- Multi-Cultural Experiences

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Lesson Plans for different learning styles

Correspondence with parents

Assessment/Evaluation Projects

Technology in Education Projects

Multi-grade Experiences

Items identified in the syllabi of Teacher Preparation Courses

Guidelines for Portfolio Presentation

Your portfolio will be assessed five different times during your tenure in the Teacher

Preparation Program: 1) in the course EDTE 165 Philosophical and Social Foundations of

Education; 2) in the course EDTE 408 Principles of Teaching and Learning; 3) when

applying for Admission to the Teacher Preparation Program; 4) during the application and

placement sequence for Student Teaching; and 5) at the Professional Conference during

your final year. Specific portfolio requirements for each gateway are listed below.

EDTE 165 Philosophical and Social Foundations of Education:

Specific Requirements:

1. Cover

2. Title Page

3. Résumé

4. Autobiographical Essay

5. One Artifact for three of the seven core Elements

Evaluator: EDTE 165 Professor

EDTE 408 Principles of Teaching and Learning

Specific Requirements:

- 1. Cover
- 2. Title Page
- 3. Table of Contents
- 4. Résumé
- 5. Autobiographical Introduction
- 6. Two to three artifacts for each of the seven core elements
- 7. Reflective Conclusion

Evaluator: EDTE 408 Professor

Admission to the Teacher Preparation Program

Specific Requirements:

1. Same as EDTE 408 above

Evaluator: Education Advisor

Application and Placement Sequence for Student Teaching

Specific Requirements:

- 1. Cover
- 2. Title Page
- 3. Table of Contents
- 4. Résumé
- 5. Autobiographical Introduction
- 6. Three to four artifacts for each of the seven core elements
- 7. Reflective Conclusion

Evaluators: Education Advisor

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Director of Student Teaching

Cooperating Teacher/School Principal

Professional Conference

Specific Requirements:

1. Cover

2. Title Page

3. Table of Contents

4. Résumé

5. Autobiographical Introduction

6. Four to five artifacts for each of the seven core elements

7. Reflective Conclusion

Evaluators: Portfolio Review Panel (Principals, Superintendents, College

Professors, K-12 Educators)

The Process of Portfolio Evaluation

The completion of portfolio requirements at each gateway is necessary for you to

continue in the Teacher Preparation Program. Your professors in EDTE 165 and EDTE

408 will give you specific instructions for submitting your portfolio at those times. You

should make an appointment with your Advisor and/or the Director of Student Teaching for

submitting your portfolio at the other gateways.

Your portfolio will be assessed using the portfolio rubrics found later in this

document. Your portfolio will be rated on a five-point scale. Each point is labeled as one

of the following: Target, Acceptable, and Unacceptable. Your portfolio must have an

overall rating of Acceptable or Target in order to proceed in the Teacher Preparation

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Program. You will not be allowed to pass through the next gateway until the portfolio has

reached the Acceptable level.

The Artifact Formative Feedback Rubric may be useful as you choose the

representations that will become your portfolio artifacts. You may also want to seek input

from peers or your Advisor by asking them to assess your artifacts using this rubric.

The Holistic Portfolio Rubric and the Portfolio Element Rubrics are the actual

assessment tools used at each of the gateway checks. You should use these rubrics as

guides when planning, assembling, and updating your portfolio. If you have one or more

areas that are not in the Acceptable or Target ranges, and your overall rating is still

Acceptable or Target, your evaluator may or may not recommend approval for you to

move forward in the program with the understanding that the deficiencies will be made up

in a timely fashion. In addition to using these rubrics as the assessment tools for your

portfolio, they may also be used by your Advisor or peers to provide feedback to you prior

to your submitting the document at the different gateway checks.

Ensuring Equitable Evaluations of Portfolios

The Department of Teaching, Learning, and Curriculum faculty considers the

evaluation of your portfolio as a special case of assessment that requires processes to

ensure fair evaluation of all candidates' portfolios. For all programs in the Department of

Teaching, Learning, and Curriculum (the initial Teacher Preparation Program, Curriculum

and Instruction, and the Special Education Program) the departmental faculty meets

periodically to review the portfolio assessment rubric. After appropriate revisions are

made to the portfolio assessment rubric, the department faculty meets in formal session to

train themselves how to use the revised assessment tool for portfolio evaluation. As a

Teacher Preparation Program Portfolio Handbook

part of this training, faculty practice assessing portfolios from current candidates. These evaluations are used to establish interrater reliability for the revised assessment tool. This process enables all department faculty members to fairly evaluate portfolios from any departmental program. Percent agreement is used to express interrater reliability. Ninety percent agreement is considered adequate to establish fairness of the evaluation when using a three-item scale (Target, Acceptable, Unacceptable). For more complex scales, such as the Holistic Portfolio Rubric with five levels of performance, 80% agreement within one rating level is considered adequate to establish fairness of the evaluation.

Teaching, Learning, & Curriculum Department Artifact Formative Feedback Rubric

Portfolio Author	Date of Review		
Name of Assessor			
Lors of TLC student at the following level, part II			

I am a TLC student at the following level: BS/BA Elementary BA/BS Secondary MAT Elementary MAT Secondary

	1 1	2	3	1	5	
Criteria	Unacceptable	U U	Acceptable	4 A	Target	
Title (Artifact is labeled and explained)	Artifact lacks or is inappropriately titled and/or explained	0	Artifact is titled and adequately explained. May require some verbal clarifications	74	Artifact is appropriately titled and clearly explained	
Evidence (Artifact is present in the portfolio)	The artifact is absent from the completed portfolio				The artifact is presented as a component of the completed portfolio	
Assessment/ Rationale (Artifact is assessed by the candidate)	The candidate's assessment of the artifact is NOT reflective in nature		The candidate's assessment of the artifact is reflective in nature		The candidate's assessment of the artifact is reflective in nature and shows synthesis of program outcomes	
Representative (Artifact is representative of quality appearance)	Artifact is not representative of professional standards for presentation		Artifact presentation is representative of competent professionals at this educational level		Artifact presentation is representative of top candidates at this educational level	
Appropriate (Artifact is aligned to program outcomes)	The artifact is inappropriately aligned with, or lacks connections to, program outcomes		The artifact is appropriately aligned with a few program outcomes		The artifact is appropriately aligned with multiple program outcomes	
Substantive (Artifact is representative of quality content)	The content of the artifact does not demonstrate mastery of the identified program outcome(s)		The artifact documents mastery of program outcome(s) that are representative of competent professionals at this educational level		The artifact documents mastery of program outcome(s) that are representative of top professionals at this educational level	
Comments:						
Rating for this Element: ☐ Unacceptable ☐ Acceptable ☐ Target						

Teaching, Learning, & Curriculum Department Element I Rubric

For Self-assessment, Feedback, & Evaluation Purposes

Worldview Element:

Required artifacts: Personal philosophy of education and at least one project that documents the application of your philosophy.

This Element Demonstrates:	1 Unacceptable	2	3 Acceptable	4	5 Target
Breadth of Coverage	Artifacts demonstrate mastery of only one Teacher Preparation Program Outcome for this Element		Artifacts demonstrate mastery of two Teacher Preparation Outcomes for this Element		Artifacts demonstrate mastery of all Teacher Preparation Program Outcomes for this Element
Depth of Coverage	Artifacts in this Element do not demonstrate a deep understanding in this Element		Artifacts in this Element demonstrate a depth of understanding that is representative of competent candidates at this educational level		Artifacts in this Element demonstrate a depth of understanding that is representative of top candidates at this educational level
Personalization	Artifacts in this Element are not connected to the candidate's mastery of his/her personal goals for teacher preparation		At least one artifact in this Element communicates the candidate's mastery of personal goals for teacher preparation		All artifacts in this Element communicate the candidate's mastery of personal goals for teacher preparation
Artifact Guidelines*	This area of the portfolio is missing one or more of the required items		This area of the portfolio has a title page with a definition/ rationale and the appropriate number of artifacts, but not all "TEA" elements are present		This area of the portfolio has a title page with a definition/ rationale and the appropriate number of artifacts with "TEA"
Comments:					
Rating for this Element:	☐ Unacceptable		Acceptable \Box T	arget	

^{*}Mark Appropriate Gateway Check:

 $[\]hfill \Box$ EDTE 165 – One artifact for three of the seven elements

[□] EDTE 408/Program Admission – Two to three artifacts for this element

[☐] Student Teaching – Three to four artifacts for this element

[☐] Professional Conference – Four to five artifacts for this element

Teaching, Learning, & Curriculum Department Element II Rubric

For Self-assessment, Feedback, & Evaluation Purposes

Human Growth and Change Element:

Required artifacts: At least one project that documents your ability to create yearly, unit or lesson plans for students with special needs and apply current theories of learning.

	1	2	3	4	5
This Element Demonstrates:	Unacceptable		Acceptable	•	Target
Breadth of Coverage	Artifacts demonstrate mastery of only one Teacher Preparation Program Outcome for this Element		Artifacts demonstrate mastery of two Teacher Preparation Outcomes for this Element		Artifacts demonstrate mastery of all Teacher Preparation Program Outcomes for this Element
Depth of Coverage	Artifacts in this Element do not demonstrate a deep understanding in this Element		Artifacts in this Element demonstrate a depth of understanding that is representative of competent candidates at this educational level		Artifacts in this Element demonstrate a depth of understanding that is representative of top candidates at this educational level
Personalization	Artifacts in this Element are not connected to the candidate's mastery of his/her personal goals for teacher preparation		At least one artifact in this Element communicates the candidate's mastery of personal goals for teacher preparation		All artifacts in this Element communicate the candidate's mastery of personal goals for teacher preparation
Artifact Guidelines*	This area of the portfolio is missing one or more of the required items		This area of the portfolio has a title page with a definition/ rationale and the appropriate number of artifacts, but not all "TEA" elements are present		This area of the portfolio has a title page with a definition/ rationale and the appropriate number of artifacts with "TEA"
Comments:					
Rating for this Element:	☐ Unacceptable		Acceptable \Box T	arget	

^{*}Mark Appropriate Gateway Check:

[□] EDTE 165 – One artifact for three of the seven elements

 $[\]hfill\Box$ EDTE 408/Program Admission – Two to three artifacts for this element

[☐] Student Teaching – Three to four artifacts for this element

[□] Professional Conference – Four to five artifacts for this element

Teaching, Learning, & Curriculum Department Element III Rubric

For Self-assessment, Feedback, & Evaluation Purposes

Groups, Leadership, and Change Element:

Required artifacts: A project which articulates your philosophy of classroom management and a project that demonstrates how you relate effectively with multi-cultural and special interest groups.

	1	2	3	4	5
This Element Demonstrates:	Unacceptable	_	Acceptable	•	Target
Breadth of Coverage	Artifacts demonstrate mastery of only one Teacher Preparation Program Outcome for this Element		Artifacts demonstrate mastery of two Teacher Preparation Outcomes for this Element		Artifacts demonstrate mastery of all Teacher Preparation Program Outcomes for this Element
Depth of Coverage	Artifacts in this Element do not demonstrate a deep understanding in this Element		Artifacts in this Element demonstrate a depth of understanding that is representative of competent candidates at this educational level		Artifacts in this Element demonstrate a depth of understanding that is representative of top candidates at this educational level
Personalization	Artifacts in this Element are not connected to the candidate's mastery of his/her personal goals for teacher preparation		At least one artifact in this Element communicates the candidate's mastery of personal goals for teacher preparation		All artifacts in this Element communicate the candidate's mastery of personal goals for teacher preparation
Artifact Guidelines*	This area of the portfolio is missing one or more of the required items		This area of the portfolio has a title page with a definition/ rationale and the appropriate number of artifacts, but not all "TEA" elements are present		This area of the portfolio has a title page with a definition/ rationale and the appropriate number of artifacts with "TEA"
Comments:					
Rating for this Element:	☐ Unacceptable		Acceptable \Box T	arget	

^{*}Mark Appropriate Gateway Check:

[□] EDTE 165 – One artifact for three of the seven elements

 $[\]hfill\Box$ EDTE 408/Program Admission – Two to three artifacts for this element

[☐] Student Teaching – Three to four artifacts for this element

[□] Professional Conference – Four to five artifacts for this element

Teaching, Learning, & Curriculum Department Element IV Rubric

For Self-assessment, Feedback, & Evaluation Purposes

Communication and Technology Element:

Required artifacts: At least one project which demonstrates your competence as an effective communicator and one project demonstrating your ability to incorporate technology into your teaching.

This Element Demonstrates	1	2	3	4	5
This Element Demonstrates:	Unacceptable		Acceptable		Target
Breadth of Coverage	Artifacts demonstrate mastery of only one Teacher Preparation Program Outcome for this Element		Artifacts demonstrate mastery of two Teacher Preparation Outcomes for this Element		Artifacts demonstrate mastery of all Teacher Preparation Program Outcomes for this Element
Depth of Coverage	Artifacts in this Element do not demonstrate a deep understanding in this Element		Artifacts in this Element demonstrate a depth of understanding that is representative of competent candidates at this educational level		Artifacts in this Element demonstrate a depth of understanding that is representative of top candidates at this educational level
Personalization	Artifacts in this Element are not connected to the candidate's mastery of his/her personal goals for teacher preparation		At least one artifact in this Element communicates the candidate's mastery of personal goals for teacher preparation		All artifacts in this Element communicate the candidate's mastery of personal goals for teacher preparation
Artifact Guidelines*	This area of the portfolio is missing one or more of the required items		This area of the portfolio has a title page with a definition/ rationale and the appropriate number of artifacts, but not all "TEA" elements are present		This area of the portfolio has a title page with a definition/ rationale and the appropriate number of artifacts with "TEA"
Comments:					
Rating for this Element:	☐ Unacceptable		Acceptable \Box T	arget	

^{*}Mark Appropriate Gateway Check:

 $[\]hfill\Box$ EDTE 165 – One artifact for three of the seven elements

[□] EDTE 408/Program Admission – Two to three artifacts for this element

[□] Student Teaching – Three to four artifacts for this element

 $[\]hfill\Box$ Professional Conference – Four to five artifacts for this element

Teaching, Learning, & Curriculum Department Element V Rubric

For Self-assessment, Feedback, & Evaluation Purposes

Research and Evaluation Element:

Required artifacts: One project which demonstrates your ability to fairly assess student work.

This Element Demonstrates:	1 Unacceptable	2	3 Acceptable	4	5 Target	
Breadth of Coverage	Artifacts demonstrate mastery of only one Teacher Preparation Program Outcome for this Element		Artifacts demonstrate mastery of two Teacher Preparation Outcomes for this Element		Artifacts demonstrate mastery of all Teacher Preparation Program Outcomes for this Element	
Depth of Coverage	Artifacts in this Element do not demonstrate a deep understanding in this Element		Artifacts in this Element demonstrate a depth of understanding that is representative of competent candidates at this educational level		Artifacts in this Element demonstrate a depth of understanding that is representative of top candidates at this educational level	
Personalization	Artifacts in this Element are not connected to the candidate's mastery of his/her personal goals for teacher preparation		At least one artifact in this Element communicates the candidate's mastery of personal goals for teacher preparation		All artifacts in this Element communicate the candidate's mastery of personal goals for teacher preparation	
Artifact Guidelines*	This area of the portfolio is missing one or more of the required items		This area of the portfolio has a title page with a definition/ rationale and the appropriate number of artifacts, but not all "TEA" elements are present		This area of the portfolio has a title page with a definition/ rationale and the appropriate number of artifacts with "TEA"	
Comments:						
Rating for this Element:	Rating for this Element: ☐ Unacceptable ☐ Acceptable ☐ Target					

^{*}Mark Appropriate Gateway Check:

[□] EDTE 165 – One artifact for three of the seven elements

 $[\]hfill\Box$ EDTE 408/Program Admission – Two to three artifacts for this element

[□] Student Teaching – Three to four artifacts for this element

[□] Professional Conference – Four to five artifacts for this element

Teaching, Learning, & Curriculum Department Element VI Rubric

For Self-assessment, Feedback, & Evaluation Purposes

Personal and Professional Growth Element:

Required artifacts: Evidence supporting your commitment for continual personal and professional growth.

This Element Demonstrates:	1 Unacceptable	2	3 Acceptable	4	5 Target
Breadth of Coverage	Artifacts demonstrate mastery of only one Teacher Preparation Program Outcome for this Element		Artifacts demonstrate mastery of two Teacher Preparation Outcomes for this Element		Artifacts demonstrate mastery of all Teacher Preparation Program Outcomes for this Element
Depth of Coverage	Artifacts in this Element do not demonstrate a deep understanding in this Element		Artifacts in this Element demonstrate a depth of understanding that is representative of competent candidates at this educational level		Artifacts in this Element demonstrate a depth of understanding that is representative of top candidates at this educational level
Personalization	Artifacts in this Element are not connected to the candidate's mastery of his/her personal goals for teacher preparation		At least one artifact in this Element communicates the candidate's mastery of personal goals for teacher preparation		All artifacts in this Element communicate the candidate's mastery of personal goals for teacher preparation
Artifact Guidelines*	This area of the portfolio is missing one or more of the required items		This area of the portfolio has a title page with a definition/ rationale and the appropriate number of artifacts, but not all "TEA" elements are present		This area of the portfolio has a title page with a definition/ rationale and the appropriate number of artifacts with "TEA"
Comments:					
Rating for this Element:	☐ Unacceptable		Acceptable \Box T	arget	

^{*}Mark Appropriate Gateway Check:

 $[\]hfill \Box$ EDTE 165 – One artifact for three of the seven elements

 $[\]hfill\Box$ EDTE 408/Program Admission – Two to three artifacts for this element

[☐] Student Teaching – Three to four artifacts for this element

[□] Professional Conference – Four to five artifacts for this element

Teaching, Learning, & Curriculum Department Element VII Rubric

For Self-assessment, Feedback, & Evaluation Purposes

Content Area Knowledge Element:

Required artifacts: One project demonstrating your understanding and appreciation for an area of general education and one project demonstrating your understanding and appreciation of your content area of specialization.

This Element Demonstrates:	1 Unacceptable	2	3 Acceptable	4	5 Target
Breadth of Coverage	Artifacts demonstrate mastery of only one Teacher Preparation Program Outcome for this Element		Artifacts demonstrate mastery of two Teacher Preparation Outcomes for this Element		Artifacts demonstrate mastery of all Teacher Preparation Program Outcomes for this Element
Depth of Coverage	Artifacts in this Element do not demonstrate a deep understanding in this Element		Artifacts in this Element demonstrate a depth of understanding that is representative of competent candidates at this educational level		Artifacts in this Element demonstrate a depth of understanding that is representative of top candidates at this educational level
Personalization	Artifacts in this Element are not connected to the candidate's mastery of his/her personal goals for teacher preparation		At least one artifact in this Element communicates the candidate's mastery of personal goals for teacher preparation		All artifacts in this Element communicate the candidate's mastery of personal goals for teacher preparation
Artifact Guidelines*	This area of the portfolio is missing one or more of the required items		This area of the portfolio has a title page with a definition/ rationale and the appropriate number of artifacts, but not all "TEA" elements are present		This area of the portfolio has a title page with a definition/ rationale and the appropriate number of artifacts with "TEA"
Comments:					
Rating for this Element:	☐ Unacceptable		Acceptable \Box T	arget	

- □ EDTE 165 One artifact for three of the seven elements
- □ EDTE 408/Program Admission Two to three artifacts for this element
- ☐ Student Teaching Three to four artifacts for this element
- $\hfill\Box$ Professional Conference – Four to five artifacts for this element

^{*}Mark Appropriate Gateway Check:

Teaching, Learning, & Curriculum Department Holistic Portfolio Rubric

For Self-assessment, Feedback, & Evaluation Purposes

Portfolio Author			Ι	Oate o	f Review
Name of Assessor					
I am a TLC student at the f	ollowing level: BS/BAE	Elemen	tary BA/BS Secondary MAT	Elemen	ntary MAT Secondary
Gateway: EDTE 165 General criteria: Required (Circle if included): Co	_				
	1				
The Portfolio Demonstrates:	I Unacceptable	2	3 Acceptable	4	5 Target
Professional Appearance	Portfolio does not convey an appealing/creative format or has major errors in writing and editing		Portfolio conveys an appealing/creative format is used, however minor flaws in writing or editing exist		Portfolio conveys an appealing/creative format, expresses well written prose with a logical progression of thought, and displays excellent editing
Organization	Portfolio is unorganized or poorly organized		An organizing theme or structure is used, but some artifacts may be inappropriately placed		Portfolio has an organizing theme or structure that is consistently followed
Originality	Portfolio is a compilation of resources produced by others		At least 80% of artifacts are the candidate's original work		At least 95% of artifacts are the candidate's original work
Variety	Portfolio is composed of one type of artifact (i.e. papers written for a class)		Portfolio is composed of two or three types of artifacts		Portfolio is composed of a wide variety of artifacts
Breadth of Coverage	Mastery of some Program Outcomes not documented		Portfolio demonstrates mastery of all Program Outcomes, but some outcomes are not as well documented as others		Portfolio demonstrates mastery of all Program Outcomes in a balanced manner
Depth of Coverage	Portfolio does not demonstrate a deep understanding of Program Outcomes		Portfolio demonstrates a depth of understanding that is representative of competent candidates at this educational level		Portfolio demonstrates a depth of understanding that is representative of top candidates at this educational level
Personalization	Portfolio does not communicate the candidate's mastery of his/her personal goals for teacher preparation		Portfolio includes a section that communicates the candidate's mastery of his/her personal goals for teacher preparation		Portfolio communicates the candidate's mastery of personal goals for teacher preparation throughout the document
Comments: General Rating: □ Unacceptable □ Acceptable □ Target					

Teaching, Learning, & Curriculum Department

Portfolio Presentation Rubric

Student Name	Date	
Evaluator Name		

Criteria	Unacceptable	Acceptable	Target			
Appearance	General casual attire, not appropriate for venue	Casual business attire	Business attire, professional look			
Oral Communication	Does not speak with clarity most of the time	Speaks with clarity most of the time	Speaks with clarity all the time			
Preparation	The student does not seem adequately prepared	Student is prepared but could have used a few more rehearsals	Student is completely prepared and has obviously rehearsed			
Organization	Portfolio presentation does not flow logically from one point to the next	Portfolio presentation flows logically from one point to the next with a few errors	Portfolio presentation flows logically from one point to the next			
Portfolio Content	Most artifacts are improperly aligned with program outcomes and/or are lacking substance	Most artifacts are properly aligned with program outcomes and are substantive in nature	All artifacts are properly aligned with program outcomes and are substantive in nature			
Time Management	Presentation is either too short or too long		Presentation falls within time allotted			
Q&A	Student is unable to accurately answer most questions posed about the portfolio	Student is able to accurately answer most questions posed about the portfolio	Student is able to accurately answer all questions posed about the portfolio			
Comments:						
General Rating: ☐ Unacceptable ☐ Acceptable ☐ Target						

Portfolio Bibliography

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- Rolheiser, C., Bower, B., and Stevahn, L. (2000). *The Portfolio Organizer*. Alexandria, MA: ASCD.

Web Resources

www.ccsso.org/intascst.html

www2.ncsu.edu/unity/lockers/project/portfolios/portfoliointro.html

http://www.utexas.edu/academic/cte/teachfolio.html

http://www.ed.gov/databases/ERIC Digests/ed385608.html

http://abteach.com/directory/portfolios/teacher portfolio dividers

http://electronicportfolios.com/portfolios/bibliography.html

http://transition.alaska.edu/www/portfolios/toolsarticle.html

http://electronicportfolios.com/



Recommendation

Applicant's Name
(Please Type or Print)
Recommendation is for: □Teacher Preparation Program □Student Teaching Candidacy □Practicum
Preparation level: □Elementary Level □Secondary Level □K-12 Level
Directions:
To the Applicant: Provide the information requested above and forms with a request to be filled out as follows:
Teacher Preparation Program: Obtain a recommendation from two sources: the professor of the Foundations of Education class (EDTE 165) and from your TLC Advisor (or any other Professor who knows you well if your Advisor is the Professor for EDTE 165).
Student Teaching Candidacy: Obtain a recommendation from three sources: a professor from the TLC Department, a professor from your major or minor, and your TLC Advisor.
Practicum: One recommendation from the major professor in the area of the practicum.
Urge each person to return these forms to the Department of Teaching, Learning and Curriculum office immediately, since your application will not be processed until the necessary number of recommendations are received.
To the Respondent: In order to evaluate the fitness of this candidate listed above, it is necessary to gather certain information. The applicant has taken classes from you that are considered essential for making judgments regarding his/her abilities to pursue successfully the teaching profession. Please rate this applicant in comparison with other persons you know of similar age and situation. Because we need your candid appraisal, every effort will be made within the law to maintain confidentiality. Please return this recommendation today in order to expedite the evaluation of this candidate. Thank you for your help.
Evaluation:
A. How long have you known this prospective teacher?
B. In what capacity have you known this prospective teacher?
C. Please comment on this prospective teacher's scholarly ability:
D. For applicants whose first language is not English, please comment further about your judgment of the applicant's proficiency in the use of English
E. Professional Dispositions* for Teaching, Learning, & Curriculum Department (see attached sheet for a description of each disposition)

Please respond to the items on the other side of this page in terms of the degree to which the teacher candidate meets the following dispositions:

Please respond to the following items in terms of the degree to which the student teacher does the

following Andrews strongreity rochte Stratike document gree nor Disagree; 2 = Disagree; 1 = Strongly Disagree; NA = No PO Stro

The Educator As A Communicator	Rating	The Educator As A Manager (continued)	
Uses appropriate oral communication skills		Demonstrates common sense	
Uses appropriate written communication skills		Ensures that safety is integrated in day to day activities	
Listens carefully to constructive feedback		The Educator As A Moral Example	Rating
Interacts positively		Shows respect	
Sees feedback as opportunity to grow and responds appropriately		Leads a balanced life	
Demonstrates "affective" support		Models courtesy	
Shares information and materials with others		Honors diversity	
Initiates communication to resolve conflict		Demonstrates integrity	
The Educator As A Leader	Rating	Practices ethical behavior	
Organizes to operate classroom efficiently		The Educator As A Professional	Rating
Demonstrates appropriate levels of planning		Demonstrates equitable treatment of others & embraces diversity	
Maintains a proactive mind set		Submits assignments on time and follows directions	
Demonstrates perseverance and flexibility		Demonstrates appropriate levels of self-disclosure	
Maintains order through classroom management		Demonstrates professional efficacy	
Demonstrates confidence in self to solve problems		Accepts consequences for personal actions	
Shows good judgement for professional dress and grooming		Prepares for classes, meetings and work groups	
Demonstrates a positive level of self confidence and self-respect		Prioritizes work based on goals	
Pursues excellence for self and others		Clearly shows enthusiasm for work and for the content	
Uses appropriate vocal tonality		Builds trust between students and colleagues	
The Educator As A Lifelong Learner	Rating	Demonstrates ability to create her/his own positive "weather"	
Responds appropriately to feedback		The Educator As A Relationship Builder	Rating
Reflects on professional experiences		Shows compassion and empathy for students and colleagues	
Seeks opportunities to learn new skills and knowledge		Considers opinions of others with an open mind	
Demonstrates spiritual, physical, mental, and emotional balance		Demonstrates valuing of others' opinions	
Demonstrates flexibility		Demonstrates positive attitudes towards diverse cultures & learners	
Is Creative		Demonstrates openness and positive willingness for collaboration	
The Educator As A Manager	Rating	Interacts in a polite and respectful manner	
Prepares for all professional responsibilities		Demonstrates patience	
Demonstrates professional responsibility		Assists peers	
Manages time effectively		Demonstrates ability to build and maintain positive relationships	
Develops a wide range of personal and professional resources			

Please indicate by checking the appropriate category, your judgment	ent about the promise of this candidate a	as a teacher
This person should : □ be accepted; □ probably be encouraged;	□probably be discouraged; □be steer	red to another profession
Further comments (if you desire, use a word processor and attach	another sheet to this recommendation):	
Check One: □TLC Advisor □TLC Professor □Major/Minor F	Professor □Other	
Signature	Date	Please Print Name
Submitted on: 05.10.2010		

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TLC Portfolio

by Andrews University Administrator

Introduction

Introduction

This is the opening page of your portfolio. Use it to make the professional first impression that you desire.

Include name, certification area and time frame of program or degree completion, contact information, and pertinent autobiographical notes. A photo of the candidate should be included while the candidate is in the program but may be removed prior to using this portfolio for interviewing purposes.

Provide a statement to orient and guide the reader's experience.

Read the directions throughout the portfolio adding your information as determined and then delete the directions when you have completed a section.

Tip: Enhance the visual impact of your portfolio. Carefully choose font faces , sizes, and colors and selectively use gifs and jpeg images (customized easily at free clip art sites). You can intersperse animated gifs and weblinks, sound or video to bring life to your portfolio.

About Me

Biography

Include life events that have had an impact on your teaching. (Make sure to include more recent situations.)

Personal Mission Statement

State your personal mission in life (if determined) or particular fundamental beliefs that affect and guide your role in education. Reflect this throughout portfolio

Educational Philosophy

Get attention. Get your message across about your educational philosophies. State how you feel about specific educational topics. Reflect stated philosophy and beliefs throughout portfolio. Although this may seem like an easy task, developing your educational philosophy is difficult. You may start or end with an appropriate quote. You may also include concrete examples of your beliefs about teaching and learning or describe your approaches to teaching.

Resume

Read the directions below, adding your information as determined and then delete the directions when you have completed this section.

Construct or attach your resume here. (It is always a good idea to have someone else read over a document before submitting it. You may want to have a friend read it for you or even have your adivsor or other teacher take a look at it before submitting it). If it

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has been previously created elsewhere, you can usually copy and paste it here with minor changes to layout. A word of caution: Other word processors often embed hidden HTML code when you copy which will not display correctly on the web so you may want to take an interim step. If you copy and paste from using the "Paste as Plain Text" function (the clipboard marked by the T), you can just touch-up the content in a matter of a few minutes (e.g., bolding certain headers, changing font size/color) using the LiveText editor.

Worldview

Artifact 1 - Personal philosophy of education

It is important that you have a personal philosophy of education that you can articulate. Attach it below in Word or PDF format. Feel free to attach a picture that illustrates your philosophy in action. In this are give a brief overview of your philosophy and its importance in guiding your life.

Artifact 2 - Application of your philosphy

This section should document a project that shows how you have applied your philosophy of education. A statement of why this project is important should be included here and the documentation attached below. More than one document may be attached if needed. A picture may be inserted to make this introduction more attractive.

Additional Artifacts

Artifacts should be added as necessary to demonstrate mastery of Element I:

Element I addresses appreciation of the perspectives of others and development of a personal philosophy from which action and service arise. Graduates will be able to:

- A. Understand basic philosophical perspectives
- B. Critique philosophical approaches to education.
- C. Be able to articulate a personal and professional philosophy and construct support for it based on literature.

Human Growth and Change

Artifact - Planning for special needs - required for final portfolio

This project documents your ability to create yearly, unit or lessonplans for students with special needs and apply current theories of learning. You need to include rational for including this and every artifact in portfolio.

Additional Artifacts

Artifacts should be added as needed to show mastery of Element II.

Element II addresses principles of growth behavior and the use

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of these principles to effect positive change for individuals and organizations. Graduates will be able to:

- A. Describe developmentally appropriate educational practices.
- B. Implement developmentally appropriate educational practices.

Groups, Leadership and Change

Philosophy of Classroom Management

A project which articulates our philosophy of classroom management.

Multi-cultural and Special Interest Groups

A project that demonstrates how you relate effectively with multi-cultural and special interest groups is required in the final portfolio.

Addtional Artifacts

You will need to add sections as necessary to document your mastery of this Element:

Element III addresses principles of group behavior and the use of these principles to effect positive change for individuals and organizations. Graduates will be able to:

- A. Implement effective planning to promote learning in the classroom.
- B. Work effectively with ALL students, parents, teachers, administrators and community members.
- C. Evaluate and articulate opinions of current political and legal issues that affect classroom practice.
- D. Create effective learning environments which efficiently manage students, classroom assistants, and classroom resources.
- E. Consistently use positional power and personal influence to optimize student learning.

Communication and Technology

Effective Communicator

A project which demonstrates your competence as an effective communicator is required in the final portfolio.

Integration of Technology

One project demonstrating your ability to incorporate technology into your teaching is required for the final portfolio.

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Additional Artifacts

You will need to add sections as necessary to document your mastery of this element:

Element IV addresses oral, written, intrapersonal, and interpersonal communication as the essence of human behavior and technology as it enables, supports, and enhances human interaction and learning. Graduates will be able to:

- A. Communicate effectively in written, verbal, and non-verbal forms
- B. Use electronic tools effectively for professional communication, teaching, research, and evaluation of student progress.

Research and Evaluation

Assessment of Student Work

One project which demonstrates your ability to fairly assess student work is required for the final portfolio.

Additional Artifacts

You will need to add artifacts as necessary to document your mastery of this element:.

- A. Read, evaluate, interpret and use appropriate literature.
- B. Read, evaluate and interpret standardized and non-standardized assessments.
- C. Demonstrate and document ability to affect student learning.

Element V addresses valuing and conducting disciplined inquiry for decision-making. Graduates will be able to:

Personal and Professional Growth

Personal Development

Add artifacts as needed to support your commitment for continual personal and professional growth as described by this element:

- A. Demonstrate continuing professional development
- B. Demonstrate ethical behavior in all professional activities
- C. Document personal application in maintaining physical, mental, spiritual, and social balance.
- D. Reflects on practice and implements plans for growth and change.

Element VI addresses commitment to holistic personal and professional growth. Graduates will be able to:

Content Area Knowledge

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General Education Knowledge

Artifact(s) for a project demonstrating your understanding and appreciation for an area of general education.

Content Specific Knowledge

Artifact(s) for a project demonstrating your understanding and appreciation of your content area of specialization.

Additional Artifacts

Add artifacts as necessary to demonstrate mastery of Element VII (Some programs may require specific information here):

- A. Demonstrate continued growth in an understanding and appreciation of general and liberal arts.
- B. Demonstrate continued growth in knowledge of subject matter and pedagogy.



Table of Contents for End of Program Packet for Visual Arts Education Program

Click on any of the links below to jump to that section:

Final Student Teaching Evaluation (pp. 8-10)

Mid-term Student Teaching Evaluation (pp. 11-13)



Completion of Student Teaching

Name:	
Address:	340 Bryant Ave. Worthington, OH 43085
Student ID:	
Major(s):	Visual Art Education K-12
Minor(s):	English
Degree Sought:	BA
Level of Certification:	K-12
Level of Student Teaching:	Secondary
Grade:	9-12
Multigrade Experience:	No
Final Evaluation:	Yes
Exit Interview:	Yes
Weekly Reports (12) Submitted:	Yes
Date of Student Teaching:	January 7 – April 11
School:	Berrien Springs High School
Supervising Teacher(s):	Erin Ledyard
University Supervisor:	Dr. Barbara Reid
Evaluation:	
Comments:	
Signature: pulacoleia	Date: 6-17-08



Thank you for participating in the Student Teacher Supervisor Survey!

Your responses will be an important element in Teacher Preparation Program improvement efforts.

Please print and sign this page, returning to your institutional administrator.

Student Number: _

Signature: factorization

Date: 1/38 68

If you wish to start another survey please click here

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Andrews University Department of Teaching, Learning and Curriculum

EXIT INTERVIEW PACKET

Secondary Education



2007-2008

Α.	Name:	
	Future Address:	
	Telephone:	
	E-mail:	andrews. edu
	Name, address, pl	none, or e-mail of someone who will always know where you are:
		Kristi Straw
		Krististran @ hotmal . com
	Have you been em	ployed?YesNo
	School/Employer:	
	Address:	
	Telephone:	
	Position:	
В.	Review goals for s	
		· test my priject idear

C. Evaluate the elements of the Teacher Preparation Program in terms of the extent each one (1) contributed to your success in the program, (2) prepared you for your employment search, or (3) contributed to your ability to teach successfully.

5 - Extensive 4 - Considerable 3 - Some 2 - Little I - None

ARM.	अ भगाः	<u> Չմիդոգիլո</u> ն։
Advisor in Department of Teaching and Learning	4	Knowledgable but unavailable
Creating Professional Portfolio	3	not requetee in j.b interview
EDTE165 Phil and Social Foundations of Ed. Or EDTE 215 and Introduction to Teaching	2	redundant
EDPC3D2 Educational Psychology	4	not taken keve
EDTE228 Strategies Ed Exceptional and Diverse Learners	5	Could be garred for aut moreso
EDTE408 Principles of Teaching & Learning	3	most valueble for writing lasson plans
EDTE417 Tchg, Rdg in Cont Area	5	but not relevat in At Ed
EDTE459 Secondary Teaching Methods	3	hard to apply to art in studie
EDTC476 Meth Intergrating Instruction Tech	5	not take here (Substitute DENE)
EDTE424 Classroom Testing and Evaluation	5	
EDTE48D First Days of School	4	
EDTE487 Student Teaching Seminar	5	job sewel -
EDTE488 Student Teaching	5	
Professional Days	4	

- List the five elements of the Andrews University Teacher Preparation Program you perceive to be strengths. Why? D.
 - 1. 228, 424, 302 Very insightfue
 - 2. observation / frieldwork throught
 - 3. great professors
 - 4.
 - 5.

Comments:

List the five elements of the Andrews University Teacher Preparation Program you perceive should be strengthened. E. Why?

- program for art ea . organizater for Supplies
- 2. · c. mgt for studio at
- · unique issues for out ed 3.
- work on amployment beyond

5.

Comments:

Final Dispositions Ratings

- Interviewer's rating of your dispositions for teaching:
- 5 Mastery 4 Considerable Capability 3 Some Capability 2 Little Capability 1 Incapability NA Not Observed

Area	Rating	Comments	too longlisten."
The Educator As A Communicator		Similaria tall too lay.	CONTRACTOR
The Educator As A Leader	1	take change 'al students	
The Educator As A Lifelong Learner	5		Reads: "Take charge with students on task."
The Educator As A Manager	5		Reads: "Skills in art content A++"
The Educator As A Moral Example	5		
The Educator As A Professional	5	Shiels in ail content	
The Educator As A Relationship Builder	4.5	your tendercy to increase " led to derivate - when it, your clar and no one is looke her shoulder - het the form	yne en
		her storder - let the few	The gran

In what ways may the Department of TLC staff assist you as you now enter the next phase of your life? H.

letters of reference Stay in touch Tic A++ a home.

4.

Reads: "Your tendency to "manage" led you to dominate; when it's your own class and no one is looking over [your] shoulder, let the FUN begin. Relax and enjoy."

5.

Comments:

Student Teaching Final Evaluation

Student:	Date:4/26/08
School: Berrien Springs High School	Semester: 20
	🗆 Fall
Setting: Art	x Spring
	□ Summer
□ Elementary School □ Middle School x Secondary School	□ K-12 School

Please indicate your evaluation of this student's performance by providing a scaled score from 5 to 1 and commenting on his/her effectiveness in each of the School of Education Strands. (*Please Type*) (SCALE: 5-Superior; 4-Good; 3-Emerging; 2-Needs Significant Growth; 1-Unacceptable.)

COMMENTS **SCORE** Alignment of Conceptual Framework with Desired **Outcomes** has a strong grasp on the academic subject matter of art teaching. She appreciates An Understanding and appreciation of creativity and innovation in lesson planning and project ideas. She is motivated by what to teach student success and tries hard to be clear about her expectations and standards of (IV.A, IV.B, VII.A) success to students. She could benefit from learning more about current art education theory and collaborative curriculum. Differentiation within a classroom of diverse learners is difficult for any teacher, An understanding of how to teach and especially at the beginning level. ___understands very well that individual instruction the skills to teach effectively is crucial to student success in an art classroom. Strategies for helping students with (I.C, III.A, III.B. III.D, III.E, V.A, V.C) diverse needs and a variety of approaches for technique instruction will aid in having several tools ready to try when a student is struggling. is excellent at planning interesting projects for her students. Daily prep and The knowledge and skills to create and maintenance of the classroom is a struggle for who rightly thinks in terms of the manage a classroom environment big picture most of the time. Inspirational displays with examples, maintenance of which nurtures learning ceramics areas, and materials management expertise will come with time, but I can't (I.C, III.A, III.B, III.D, III.E, IV.A) emphasize enough the extra time needed by an art teacher to effectively achieve this. becomes very focused on student achievement, especially when working The knowledge and skills to monitor individually with students. She can sometimes lose focus on the class as a whole. and manage student behavior speaks individually with students about behavior problems, but needs to become more (II.A, II.B, III.A, III.B, III.D, III.E) sensitive about how much attention to give these problems and the tone she uses to address them. has come a long way in her understanding of the fact that being a teacher is A knowledge and understanding of a a lifestyle choice, not just a job. She needs to take advantage of every teacher's professional role, and the educational opportunity available to help her grow professionally so that she skills and dispositions to fulfill those broadens her understanding of what being an art teacher means for her life as a (III.C, IV.A, IV.B, VI.A, VI.B, VI.C) whole.

Target: 23-25 Acceptable: 15-22 Unacceptable: <15

Submitted on: 05.10.2010

Your rating (T, A, U)

continued on next page...

Andrews University

Department of Teaching, Learning, & Curriculum STUDENT TEACHING FINAL EVALUATION

Trease comment on any strengths or areas or concern that may not have been previously addressed.

vulnerability in front of the students. In successes are visible to all. It is particular like this, and to model what to do in the famask fall a bit by the end of the semester, with a few kids. When her students succeed, I see the finished products, hearing her student for others to see. I hope that continue finding ways to inspire as well as instruct	ideas and the opportunity for in the school. Throughout her not to rise to her high expectation entity as a teacher. She strugg art class students take a special relation in the students take a special relation in the student for a teacher to ace of successes and failures. And ended up forming some states talk about their work in cries to develop the ways she gets and motivate as well as manathe arts. During student teaches ital. Music is the dominant part. Balancing her rehearsal tinday and after school time to recreasing time management be in her life between her professive for. It is a location where she can congths.	students to learn from a new student teaching the students ons. led with taking risks and showing at risk, as their failures and be open and nurturing in a setting was able to let the "Instructor" good student-teacher relationships with teaching. She loves seeing tiques, and displaying their work students to the final product, ge. ing she had a lead role in an opera art of 's' s life, and she is ne with student teaching was a chearse. She conceptualized her oth in and outside of class will be ession and her passions is
Supervising Teacher	Recommended for Certification	n ZYES □ NO
University Supervisor	Recommended for Certification	ı □ YES □ NO
Student	I have read this report and approve of release to prospective employers	its release to prospective employers I have read this report and do not approve of its

NOTE: The student should sign during the final conference with the Supervising Teacher. SUDMITTED On: 05.10.2010

ndrews University, VAE SP Student-Teaching Mid-term Evaluation

Student Teaching Mid-term Evaluation

Student:	Date:2/27/08
School:Berrien Springs High School Setting: High School Art	Semester: 20 08 Winter □ Fall □ Spring
	□ Summer
□ Elementary School □ Middle School X Secondar	y School K-12 School

Please respond to the following items in terms of the degree to which the student teacher does the following: 5 = Strongly Agree; 4 = Agree; 3 = Neither Agree nor Disagree; 2 = Disagree; 1 = Strongly Disagree; NA = Not Observed.

Teaching Area	CF Outcome	Description of Performance	Rating
An Understanding and Appreciation	IVA, IVB	Displays the abilities and skills necessary for effective communication.	5
of What To Teach	IVB	Understands technology and has the skill to use it for gather and communicating ideas.	5
	VII	Has a broad understanding of the content of subject areas and the concepts on which they are founded.	5
An Understanding of How to Teach	IIIA, IIIB, IIID	Uses a variety of teaching methodologies and techniques.	2
and the Skills to	v	Differentiates between assessment and evaluation and has the ability to use them appropriately.	3
Teach Effectively	ш	Integrates and transfers knowledge across subject areas.	n/a
	HE	Develops and executes instructional plans which promote higher levels of learning.	3
The Ability to	IC, IIIB	Demonstrates a respect for student diversity and can plan instruction to accommodate individual differences.	3
Create and	IIIA, B, D, E	Displays the ability to manage, monitor and motivate student learning.	3
Manage a Classroom	IVA	Works effectively with all personnel and parents to maximize student achievement.	4
Climate Which Nurtures	IIIA,B,D,E	Demonstrates the ability to create an environment which promotes higher order thinking.	4
	IIIE	Establishes high expectations and fosters an attitude of excellence.	5
The Knowledge	IIA, IIB	Demonstrates the ability to apply knowledge of human growth, development and learning theory.	3
and Skills to Monitor and	IIID	Adjusts the classroom climate to suit the instructional activity.	3
Manage Student Behavior	IIIA, B, E	Accentuates positive student behavior in order to eliminate negative behavior.	3
A Knowledge and	IVA, IVB	Demonstrates the ability to access and use contemporary information procedures.	3
Understanding of the Teacher's	IIIC, VIB	Understands and accepts the legal and ethical responsibilities of teaching.	3
Professional Role	VIA	Engages in meaningful self-evaluation and reflection on professional practices	2
	VIA, VIC	Committed to continual professional development and improvement.	3
	VIB	Involved with professional educators and other stockholders in collaborative planning to improve education at all levels.	n/a

Professional Dispositions* for Teaching, Learning, & Curriculum Department

Please respond to the following items in terms of the degree to which the student teacher does the following: 5 = Strongly Agree; 4 = Agree; 3 = Neither Agree nor Disagree; 2 = Disagree; 1 = Strongly Disagree; NA = Not Observed.

Submitted on: 05.10.2010

continued on next page...

The Educator As A Communicator	Rating
	5
Uses appropriate oral communication skills Uses appropriate written communication skills	5
Listens carefully to constructive feedback	3
	4
Interacts positively	3
Sees feedback as opportunity to grow and responds appropriately	3
Demonstrates "affective" support	1
Shares information and materials with others	4
Initiates communication to resolve conflict	4
The Educator As A Leader	Rating
Organizes to operate classroom efficiently	2
Demonstrates appropriate levels of planning	2
Maintains a proactive mindset	2
Demonstrates perseverance and flexibility	3
Maintains order through classroom management	3
Demonstrates confidence in self to solve problems	2
Shows good judgement for professional dress and grooming	5
Demonstrates a positive level of self confidence and self-respect	4
Pursues excellence for self and others	3
Uses appropriate vocal tonality	5
The Educator As A Lifelong Learner	Rating
Responds appropriately to feedback	3
Reflects on professional experiences	3
Seeks opportunities to learn new skills and knowledge	3
Demonstrates spiritual, physical, mental, and emotional balance	2
Demonstrates flexibility	3
Is Creative	3
The Educator As A Manager	Rating
Prepares for all professional responsibilities	2
Demonstrates professional responsibility	3
Manages time effectively	2
Develops a wide range of personal and professional resources	3
Demonstrates common sense	3
Ensures that safety is integrated in day to day activities	3

The Educator As A Moral Example	Rating
Shows respect	4
Leads a balanced life	3
Models courtesy	4
Honors diversity	4
Demonstrates integrity	3
Practices ethical behavior	4
The Educator As A Professional	Rating
Demonstrates equitable treatment of others and embraces diversity	4
Submits assignments on time and follows directions	2
Demonstrates appropriate levels of self-disclosure	3
Demonstrates professional efficacy	3
Accepts consequences for personal actions	3
Prepares for classes, meetings and work groups	3
Prioritizes work based on goals	3
Clearly shows enthusiasm for work and for the content	4
Builds trust between students and colleagues	3
Demonstrates ability to create her/his own positive "weather"	2
The Educator As A Relationship Builder	Rating
Shows compassion and empathy for students and colleagues	3
Considers opinions of others with an open mind	2
Demonstrates valuing of others' opinions	2
Demonstrates positive attitudes towards diverse cultures and learners	4
Demonstrates openness and positive willingness for collaborative participation	2
Interacts in a polite and respectful manner	3
Demonstrates patience	3
Assists peers	n/a
Demonstrates ability to build and maintain positive relationships	3

^{*}Disposition: Natural mental and emotional outlook or mood; characteristic attitude. Disposition is the natural or prevailing aspect of one's mind as shown in behavior and in relationships with others. (Webster's New Universal Unabridged Dictionary, 1996, p. 569)

continued on next page...

Briefly identify two strengths of this Student Teacher's preparation.

- * It is interested in the content area and enthusiastic about it. Because of this, a level of excellence from students is a priority for She emphasizes good design and craftsmanship with every project she teaches. It also integrates art history into each project.
- uses resources to come up with creative project ideas. She is designing her own projects for two of the three classes she teaches, one class which has never been taught before. uses power point presentations and lectures well in order to introduce projects and concepts to the students.

Briefly identify any additional areas in which this Student Teacher needs to be strengthened. Please include knowledge, skills, and dispositions for which this Student Teacher needs to focus.

- has had many personal struggles during her student teaching. She has expressed the desire to learn to "turn off" the personal and focus on teaching.
- Time management is something is struggling with during her student teaching experience. Allotting appropriate amounts of class time to certain tasks and managing planning time need improvement.
- has challenges when it comes to planning how to "break down" larger projects into smaller steps for the students to follow to reach the goal. Making art comes so naturally for her that it is difficult to identify with some students' struggles in learning it.
- Talso needs to work on fostering relationships with students and colleagues in order to build trust. Helping students find their own voice within the guidelines she sets out and collaborating with colleagues on lesson development would aide that.

Additional Comments

Supervising Teacher

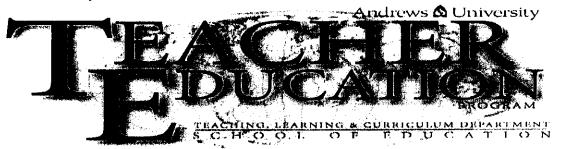
Signatures:

Student Teacher

For University Supervisor Use Only

Mid-term Evaluation

- ☐ Target Performance (90-100)
- □ Acceptable Performance (75-89)
- ☐ Unacceptable Performance (<75)
 - ☐ Improvement Plan
 - □ Removal From Student Teaching
 - ☐ I have read the above evaluation



University Supervisor Report

Student's Name: (

Date of Visit: April 8, 2008

School: Berrien Springs High School

Time of Visit: 1:45 pm

Supervising/Cooperating Teacher: Erin Ledyard

Subject: Art

Type Experience: Student Teaching

Grade: HS

Strengths/Commendations:

wis very involved with her students. She knows each on and interacts with them on an individual level. She monitors her class well, observing and giving verbal positive feedback to each student. She spends time working at the craft with students that need special skill in accomplishing a task—guiding the student through aspects of the process.

She allows students to tap into their creativity, creating their own designs.

Areas to consider for Improvement/Recommendations:

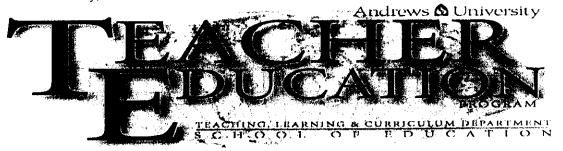
has adequate control of her class and the skills to manage behavior in a non-threatening way. She treats the students with respect and professionalism.

Comments:

knows her work well and she is a good teacher. Just keep up the good work.

Hyacinth P. Rose, PhD

University Supervisor



University Supervisor Report

Student's Name:

Date of Visit: 3.27.08

School: Berrien Springs High School

Time of Visit: 1:00 AM

Supervising/Cooperating Teacher: E. Ledyard

Subject: ceramics

Type Experience: public school specials

Grade: 10 - 12

Strengths/Commendations:

Context: last day before spring break

Content: glazing techniques

Pedagogy:

- Show & tell format; Ms. showing pieces of student work and making an instructional moment as she discusses the particular effort needed to correct technique for the next time
- ✓ The moment when these students get the completed product from their first glazing project; an important time
- Content knowledge; cover the clay, cover the glaze when you finish each time
- ✓ Music to accompany glazing tasks
- ✓ Group work; sharing tasks with some prepping clay, some glazing, others working on forming new pieces on the wheel. The 5 wheels create a limiting factor for you to work around constantly. s
- ✓ Work with students on the wheel

Classroom Management:

- ✓ Informal coaching; solving problems student by student
- ✓ Students on task and productive
- ✓ Moving to the part of the classroom where students are off task; it worked

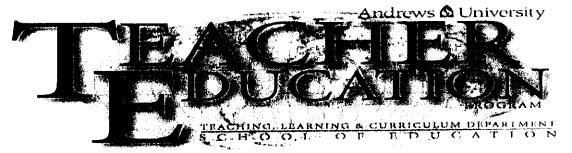
Areas to consider for Improvement/Recommendations:

- Several students are absent because spring break starts tomorrow. What will you do with this 'problem' when you are in charge?
- ✓ Keep up the good work

Comments: this is clearly your zone of expertise. The students are learning a huge amount of procedural knowledge and today wos an ahha day as they saw the outcome of many previous steps.

Barbara Reid Ph.D.

University Supervisor



University Supervisor Report

Student's Name:

Date of Visit: March 17, 2008

School: Berrien Springs High

Time of Visit: 1:00 pm

Supervising/Cooperating Teacher: Erin Ledyard

Subject: Art

Type Experience: Teaching Practice

Grade: 10-12

Strengths/Commendations:

is very enthusiastic and gets all of her students to work.

She began class by the time I got there.

Students were busy creating bowls/pots from clay.

gave individual attention to each student.

The lesson was mostly activities with instructions/suggestions at points where needed.

She identifies problems and addresses them almost instantaneously, and seems to know her students, not only by name but by dispositions.

Areas to consider for Improvement/Recommendations:

needs to continue to do what she is doing. Perhaps she could identify the less-inclined-to-art-ones and give them some patterns or ideas to work with.

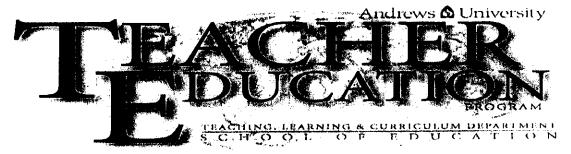
Comments:

The scheduled was changed to accommodate the "Shamrock festivities"

was very involved and the mentor teacher felt comfortable to leave her on her own to work. She is doing very well.

Hyacinth Rose

University Supervisor



Student's Name:

Date of Visit: March 6, 2008

School: Berrien Springs High School

Time of Visit: 1:05 - 2:35

Supervising/Cooperating Teacher: Erin Freeland

Subject: Geometric Slab (Intro to Ceramics)

Type Experience: Observation

Grade: 10 - 12

Strengths/Commendations:

started the class out with an announcement about staying on task and listening. She has a good commanding voice and seems to have good rapport with the students. She did a ceramics demo on forming a foot on a bowel on the wheel. The students were quiet and paid attention (for the most part) to her demo and asked questions.

After the demo; students continued various projects they were working on; some on stab construction and some on the wheel.
was attentive to the students, especially helping those who were struggling with wheel throwing.

Students who were "done" were put to work bagging clay. At the end of class, the students were told to clean up; they all followed direction well and seemed to have an overall good attitude.

Areas to consider for Improvement/Recommendations:

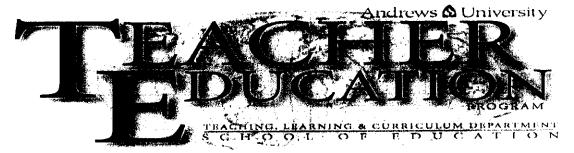
By the end of the wheel demo, a few students had wandered off to lay their heads on tables or whisper to their friends. With the shorter attention span of teens, might consider having a student try a demo along with her. This could help hold attention while possibly providing the humor kids love.

Comments:

Overall I think that the is doing a great job; she has a sense of professionalism with the kids while also being accessible to them. She is a natural at teaching!

Stefanie P. Elkins, MAEd.

University Supervisor



Student's Name:

School: Berrien Springs High School

Supervising/Cooperating Teacher: Erin Freeland

Type Experience: Observation

Date of Visit: March 6, 2008

Time of Visit: 1:05 - 2:35

Subject: Geometric Slab (Intro to Ceramics)

Grade: 10 - 12

Strengths/Commendations:

started the class out with an announcement about staying on task and listening. She has a good commanding voice and seems to have good rapport with the students. She did a ceramics demo on forming a foot on a bowel on the wheel. The students were quiet and paid attention (for the most part) to her demo and asked questions.

After the demo; students continued various projects they were working on; some on slab construction and some on the wheel.

Students who were "done" were put to work bagging clay. At the end of class, the students were told to clean up; they all followed direction well and seemed to have an overall good attitude.

Areas to consider for Improvement/Recommendations:

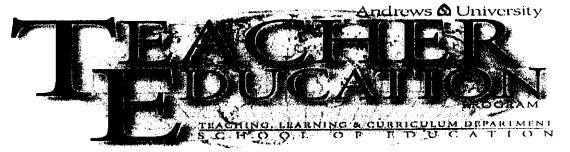
By the end of the wheel demo, a few students had wandered off to lay their heads on tables or whisper to their friends. With the shorter attention span of teens, implication should be attention while possibly providing the humor kids love.

Comments:

Overall I think that to doing a great job; she has a sense of professionalism with the kids while also being accessible to them. She is a natural at teaching!

Barbara Reid Ph.D.

University Supervisor



Student's Name:

Date of Visit: 3.04.08

School Berrien: Springs HS.

Time of Visit: 1:00

Supervising/Cooperating Teacher: Mrs. Ledyard

Subject: Ceramics

Type Experience: Student Teacher Observation

Grade: 9-12

Strengths/Commendations:

- Manages room well
- Appears to enjoy interaction with senior class students
- Students are on task in small group at various levels
- Teaching alongside mentor teacher but still maintaining primary teacher role
- Comfortable in instruction and ease of delegation
- Communicates well and specifically what is expected
- An accident occurred due to negligence and a student's project was slightly ruined, Miss was calm, firm, and dispersed
 appropriate level of discipline
- Monitors whole class not allowing any group to get off task

Areas to consider for Improvement/Recommendations:

None at this time.

Comments:

 Observing Miss I noticed much growth in her role as a teacher. Her progress in classroom management and relationship building has become more fluid and natural. I was pleased to observe and note the improvement overall.

M.K. Bacchiocchi
University Supervisor



Student's Name:

Date of Visit: 3.04.08

School Berrien: Springs HS.

Time of Visit: 8:10

Supervising/Cooperating Teacher: Mrs. Ledyard

Subject: Art

Type Experience: Student Teacher Observation

Grade: 9-12

Strengths/Commendations:

- Students understand and know instructions and keep on task
- Teacher walks around to monitor work and give guidance privately
- Ms. prompts when needed and gives support to select students in order to help motivate continued progress
- Working the crowd to keep management worked well
- · Good teacher voice
- Class period comprised of two parts, students transition into other art area to continue other art project.
- There is a warm-up activity and music in the background to create a consistent and comfortable environment

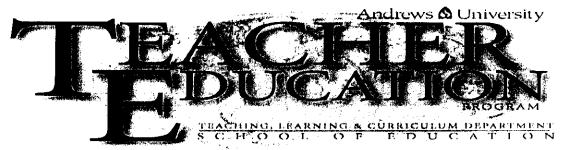
Areas to consider for Improvement/Recommendations:

- When giving instructions try to have a smile in your voice
- When helping individual students and class or others become unruly remember the button-n-hook method
- Remember to continue to work the crowd during independent work
- Having instructions on the board, a visual with the steps involved may help keep students on task and know what to do next instead of asking questions
- Have extra sponge activities planned for those who finish all given assignments

Comments:

- It was nice to observe Ms. and her classroom today. I had the opportunity to officially meet and talk to Mrs. Ledyard and ensure that all is going well
- With the supervising teacher, Ms. is working on her overall affect in the classroom and time management of the lesson.

M.K. Bacchiocchi
University Supervisor



Student's Name:

Date of Visit: 2.21.08

School: Berrien Springs High School

Time of Visit: 9:30 AM

Supervising/Cooperating Teacher: E. Ledyard

Subject: art I

Type Experience: public school specials

Grade: Freshmen & So

Strengths/Commendations:

Context: block schedule; parent following up on an email from yesterday

Content: personal timeline art strips

Pedagogy:

- Setting students up to participate in the critique with explanation of points for contributions
- ✓ Reminders for expectations for critique participation (how)
- ✓ Attention to detail w/ record sheet to track student comments
- ✓ Positive affirmation for each student who explains their project
- ✓ Comments lead students to refine art technique to include movement and emphasis
- ✓ Prepared rubric scaffolds their effort and

Classroom Management:

- ✓ Setting students to work on their project as you talk with the parent
- ✓ Careful control of pacing as students transition between work on the project and group critiques
- Students gathered around display board; good choice for viewing projects
- ✓ Use of humor; "so the moral of the story is . . . "
- ✓ Transitions to clean-up very smooth
- √ 1:1 work

Areas to consider for Improvement/Recommendations:

- Try to use a non-verbal cue to get their attention when you want to begin . . . you have a great voice for leading learning but it felt harsh today when you came in from the parent conference (maybe nerves)
- You might develop richer comments if you tried to bounce the conversation to another student before you agree or disagree. For example after the first student comments, turn to another student and prompt them with "what would you add or . . . anything to add etc. This lets the comments flow further among the students before you (the expert) add the final piece.

Comments: It appears that you handled the parent very professionally. I appreciated the direct cue that you were 'busy' and I could move into the classroom. Critique is a delicate moment with creative endeavors and you did a good job making the students comfortable with the process.

Barbara Reid Ph. D.



Student's Name:

Date of Visit: 2.7.08

School: Berrien Springs High School

Time of Visit: 7:45 AM

Supervising/Cooperating Teacher: Erin Ledyard

Subject:

Type Experience: art specials

Grade: F, S & Jr (21 students)

Strengths/Commendations:

Context:

Content:

Pedagogy:

- Exercises to focus on contour drawing; drawing the hand
- Clear directions; do not look at the paper, no erasing
- ✓ 1:1 coaching quietly around the room while students are drawing; excellent strategy to do this so quietly and not disturb right brain processing
- ✓ Continuing contour drawing using an article from their real world

Classroom Management:

- ✓ Students consistently on task
- ✓ Positive verbal praise: good job, eyes on the hand for this warm-up
- You and the students dealt very well with the interruptions
- ✓ You handled the cell phone that rang very effectively and w/o making it an issue

Areas to consider for Improvement/Recommendations:

- I need for you to have your planning binder at school
- ✓ Continue to work on pacing the mini events through the 90 minutes

Comments: Things are going very well for you here. Good report from your mentor teachers. The students have accepted your leadership very early in the semester. That's good! Your enthusiasm is catching.

Barbara Reid Ph.D.

University Supervisor

From:

@andrews.edu

Sent:

Monday, April 07, 2008 7:52 AM

To:

, neilrose@yahoo.com; Nancy Miller; Barbara Reid

's Student Teaching Record for April 7 Subject:

Please save/print this file



School:Berrien Springs High School Supervising Teacher:Erin Ledyard Student: Room No.306 Week Start Date: April 7 Student Email:

Time	Monday	Tuesday	Wednesday	Thursday	Friday
7:45-9:20	Perspective drawing				
9:25 - 10:55	Asian Drawing				
lunch/prep			:		
1:05-2:35	glazing/tea pots				
A CONTRACTOR OF THE CONTRACTOR					

Activities:

Activity Changes:

Questions/Concerns:

I will only be teaching ceramics from now on.

From: Sent:

@andrews.edu Thursday, March 27, 2008 11:59 AM

To: Subject: Barbara Reid; Nancy Miller; Barbara Reid s Student Teaching Record for March 24

Please save/print this file



Student:		School:Berrier	n Springs High School	Supervising Teacher	:Erin Ledyard
Student Email: andrews.edu Room No.306		Week Start Date: March 24			
and the second of the second o		and the second s	Time Log		
Time	Monday	Tuesday	Wednesday	Thursday	Friday
7:45-9:20	Black still life	black still life	black still life	critique/midterm	blacl still life
9:25-10:55	International Origins	International Origins	International Origins	International Origins	Midterm
lunch/prep					
1:05-2:35	Glazing	Tea Pots	Tea Pots	Tea Pots	Midterm
h we are removed to the second					La Company
A	When the second				4. 4. 4. 4. 4. 4. 4. 4. 4. 4. 4. 4. 4. 4

Activities:

Activity Changes:

Questions/Concerns:

From: Sent: @andrews.edu

Monday, March 17, 2008 10:49 AM

To: Subject:

Student:

Barbara Reid; Nancy Miller; Barbara Reid
S Student Teaching Record for March 17

Please save/print this file

's Teaching Record, March 17

School:Berrien Springs High School Supervising Teacher:Erin Ledyard

Student E	nail:@andrews.e	Week Start Date: March 17				
Time Log						
Time	Monday	Tuesday	Wednesday	Thursday	Friday	
7:45-9:20	Black still life	black still life	black still life	(lunch prep)	no school	
9:25-10:55	international origins	international origins	international origins	geometric slabs	no school	
lunch/prep	والمراجع والمتعارض والمتعارض والمتعارض والمتعارض		no school	no school	no school	
1:05-2:35	geometric slabs	geometric slabs	no school	no school	no school	

Activities:

Activity Changes:

Questions/Concerns:

From: Sent: @andrews.edu

Monday, March 10, 2008 11:40 AM

To: Subject: ; Barbara Reid; Nancy Miller; Barbara Reid 's Student Teaching Record for March 10

Please save/print this file

's Teaching Record, March 10

Student:		School:Berri	en Springs High School	ol Supervising To	eacher:Erin Ledyard
Student E	mail: @andre	mail: @andrews.edu Room No.306 Week Start Date:March 10			ite:March 10
			Time Log		
Time	Monday	Tuesday	Wednesday	Thursday	Friday
7:45-9:20	Black still life	Black still life	Black still life	Black still life	black still life
9:25 - 10:55	International Origins	International Origins	International Origins	International Origins	International Origins
lunch/prep	ng pambana atau sa makan menanggan beranggan sebagai sa sebagai sa sebagai sa sebagai sa sebagai sa sebagai sa Sebagai				
1:05-2:35	geometric slab/glazing	geometric slab/glazing	geometric slab/glazing	geometric slab/glazing	geometric slab/glazing
A CONTRACTOR OF THE CONTRACTOR					

Activities:

This week is the MME, all of the juniors will be absent until friday. Friday is the only good day to come and observe as some of my classes will be practically empty.

Activity Changes:

Questions/Concerns:

From:

@hotmail.com

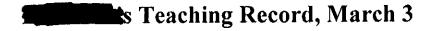
Sent:

Monday, March 03, 2008 7:39 AM

To: Subject: hotmail.com; Michelle Bacchiocchi; Nancy Miller; Barbara Reid

s Student Teaching Record for March 3

Please save/print this file



Student:	School:Berrien Springs High School	Supervising Teacher: Erin Ledyard
Student Email: @hotmail.com	Room No.306	Week Start Date: March 3

	Time Log					
Time	Monday	Tuesday	Wednesday	Thursday	Friday	
7:45-9:20	Shattered values					
9:25-10:55	Architexture books					
lunch/prep						
1:05-2:35	geometric slab					
A CONTRACTOR OF THE CONTRACTOR						

Activities:

Activity Changes:

Questions/Concerns:

From: Sent: @andrews.edu

Sent:

Wednesday, June 04, 2008 5:24 PM

To: Subject: Barbara Reid; Nancy Miller; Barbara Reid
S Student Teaching Record for Feb 25

Please save/print this file



Student: School: Berrien Springs High School Supervising Teacher: Erin Ledyard Student Email: and andrews.edu Room No.306 Week Start Date: Feb 25

Time Log					
Time	Monday	Tuesday	Wednesday	Thursday	Friday
7:45-9:20	shattered values	shattered values	shattered values	shattered values	shattered values
9:25-10:55	paper sculpture	paper sculpture	paper sculpture	paper sculpture	paper sculpture
lunch/prep	1.	r i de la companya de		•	
1:05-2:35	slab cups	slab cups	slab cups	slab cups	slab cups

Activities:

Activity Changes:

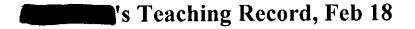
Questions/Concerns:

From: Sent: @andrews.edu

Wednesday, June 04, 2008 5:22 PM

To: Subject: Barbara Reid; Nancy Miller; Barbara Reid
S Student Teaching Record for Feb 18

Please save/print this file



Student: School: Berrien Springs High School Supervising Teacher: Erin Ledyard Student Email: @andrews.edu Room No.306 Week Start Date: Feb 18

	Time Log					
Time	Monday	Tuesday	Wednesday	Thursday	Friday	
7:45-9:20	holiday	shattered values	shattered values	shattered values	shattered values	
9:25- 10:55	holiday	personally symbolic time line				
lunch/prep	· , · · · · · · · · · · · · · · · · · ·					
1:05-2:35	holiday	geometric slab vases	geometric slab vases	geometric slab vases	geometric slab vases	

Activities:

Activity Changes:

Ouestions/Concerns:

From: Sent: andrews.edu

Wednesday, June 04, 2008 5:20 PM

To: Subject: Barbara Reid; Nancy Miller; Barbara Reid
S Student Teaching Record for Feb 11

Please save/print this file



Student: School: Berrien Springs High School Supervising Teacher: Erin Ledyard
Student Email: @andrews.edu Room No.306 Week Start Date: Feb 11

			Time Log		
Time	Monday	Tuesday	Wednesday	Thursday	Friday
7:45-9:20	Drawing on RSOB				
9:25- 10:55	personally symbolic time line				
lunch/prep)				
1:05-2:35	soft slab vases				

Activities:

Activity Changes:

Ouestions/Concerns:

From: Sent: @andrews.edu

Monday, February 04, 2008 7:43 AM

To: Subject: Michelle Bacchiocchi; Nancy Miller; Barbara Reid

's Student Teaching Record for February 4

Please save/print this file



Student		School:Berrien	Springs High Scho	and the same of th	A CONTRACTOR OF THE CONTRACTOR
Student Email: @andrews.edu Room No.306			Week Start Date	e:February 4	
	to a separate service of the country of the School of the service of the country	3	Time Log		
Time	Monday	Tuesday	Wednesday	Thursday	Friday
7:45-9:20	Drawing on RSOB	Drawing on RSOB	Drawing on RSOB	Drawing on RSOB	Drawing on RSOB
9:25-10:55	Self Portraits	Self Portraits	Self Portraits	Timeline	Timeline
lunch/prep					
1:05-2:35	Pinch pots	Coil pots	Coil pots	Coil pots	Coil pots
The second of th					

Activities:

Activity Changes:

Questions/Concerns:

From:

@andrews.edu

Sent:

Monday, January 28, 2008 11:13 AM

To: Subject: Michelle Bacchiocchi; Nancy Miller; Barbara Reid s Student Teaching Record for January 28

Please save/print this file



Student:	School:Berrien Springs High School	Supervising Teacher: Erin Ledyard
Student Email: @andrews.edu	Room No.306	Week Start Date: January 28
The second secon	Time Log	

Time Log						
Time	Monday	Tuesday	Wednesday	Thursday	Friday	
7:45-9:20	What is art? Lect.*	Drawing on RSOB*	Drawing on RSOB*	Drawing on RSOB*	Drawing on RSOB*	
9:25- 10:55	Pop Art Lect.*	Pop Art Self Portrait*	Pop Art Self Portrait*	Pop Art Self Portrait*	Pop Art Self Portrait*	
lunch/prep						
1:05-1:35	Pinch Pots*	Pinch Pots*	Pinch Pots*	Pinch Pots*	Pinch Pots*	

Activities:

Coaching Cheerleading

Activity Changes:

Questions/Concerns:

^{*}From now on I will be teaching all classes until the end of March

From: Sent: @andrews.edu

Tuesday, January 22, 2008 9:35 AM

To: Subject: Michelle Bacchiocchi; Nancy Miller; Barbara Reid s Student Teaching Record for January 22

Please save/print this file



Student:	School:Berrien Springs High School	Supervising Teacher:Erin Ledyard
Student Email andedu		Week Start Date: January 22

Time	Monday T	`ues day	Wednesday	Thursday	Friday
7:45-9:25 am	-	Movie & Finish rojects	Final Exam	Finish Previous Projects	Finish Previous Projects
9:30-11:00 am		Movie & Finish rojects	Final Exam	Finish Previous Projects	Finish Previous Projects
Lunch/Prep					
1:05-2:35 pm	1	Iovie & Finish	Final Exam	Finish Previous Projects	Finish Previous Projects

Activities:

Activity Changes:

Questions/Concerns:

Androws University Department of Teaching, Learning, & Curriculum

Weekly Schedule of Planned Student Teaching Activities

morning of the week b Activities for the week Include the following i 1. List classes	ent teaching activities perfore.	1-Jan 18 st in, and/or teach.	nead and submit to the	, •	s High School ng office by 8:00 Friday
Time	Monday	Tuesday	Wednesday	Thursday	Friday
	printmaking			artshow	
9:30-11:00	action statement	-artist takement	show set up	arthow	show take down
lunch/onep		<u> </u>	—————————————————————————————————————		
1:07 - 2:35	printmaking	printmaking	show xt up	artshow	show take do
			ann an 		
		-			

List briefly all activities of	her than regularly assigne	d classes in which you pla	n to participate. (For exa	mple PTA, Faculty Meet	ings, Curriculum Meeting)
What changes were made	to the planned program tu	urned in last week? (If no	changes were made, writ	e NONE)	
List questions or concerns	which you wish to discus	s with the University Sup	ervisor.		

Andrews University Department of Teaching, Learning, & Curriculum

Weekly Schedule of Planned Student Teaching Activities

Student Teacher's I	the second secon			,	gs High School
morning of the week be Activities for the week Include the following in 1. List classes	efore. of <u>Jav</u> 7 - nformation you will observe, assis	- \\	, or a summary of the comment	Teaching and Learning	office by 8:00 Priday
Time	Monday	Tuesday	Wednesday	Thursday	Friday
7:45 9:25	Drint making	print making	print making	Print making	print making
9:30 - 11:00	artist boxes	entist boxes	artist boxes	artist boxes	artist boxes
1:05-2:35	print making	print making	print making	print malcius	printmaking
A STATE OF THE STA					
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	e de la companya de l				
				And the second s	
ist briefly all activities o	ther than regularly assigns	ed classes in which you pl	an to participate. (For exa	mple PTA, Faculty Meeti	ngs, Curriculum Meeting)
What changes were made	to the planned program t	urned in last week? (If no	changes were made, writ	te NONE)	
list questions or concerns which you wish to discuss with the University Supervisor.					
			. —		

Andrews University Department of Teaching, Learning, and Curriculum

REPORT OF PLACEMENT VISIT TO SCHOOL

for

The First Days of School and/or Student Teaching

Name	Date 10/30/07			
School Visited Berrien	Springs High	School		
Time Spent at the School				
	(Date)	(Time)		
We have reviewed the portfolion We will be able to work with the work will not be able to work with the work with the work will not be able to work with the work will not be able to work will not be able to work with the work will not be able to	his student.			
Subject or grade of Placement				
Name of Supervising Teacher	(please print)			
Signature of Teacher(s) Visited	(please print)	(Social Security Number)		
Signature of Principal visited	he Meckel			

If accepted by the school, I will be willing to do my First Days of School and/or Student Teaching experience at this school. I acknowledge that I am placed with the school/district to receive supervised field-based experiences as part of my academic curriculum. As a preservice teacher fulfilling and performing these academic requirements under supervision, I am not an employee of Andrews University or of the school/district. At no time shall I replace or substitute for any employee of the school/district. This provision does not prohibit my employment by Andrews University or the school/district under another employment agreement for separate or additional duties. I accept the responsibility to comply with all the school/district rules, regulations, and calendar which apply to me.

Signature of Student

Andrews University School of Education

Department of Teaching, Learning, & Curriculum

INITIAL STUDENT TEACHING PLANNING CONFERENCE

Name			Date <u>7</u>	11-67 ID# 3			
Curre	ent Telephone	45	E	mail address			
Curre	ent Address 9124 George	Ave #	Berrien		16 hou com		
Majo	r Avt MAT]	Minor LNGC				
	I. MTTC						
	Basic Skills	Yes ✓ No□	Date				
	Content Area	Yes No	Date				
ļ	2. Prerequisites Review	Yes□ No□	Comments				
	3. Autobiography Review	Yes No	Comments		į		
	Recommendations Review	Yes No	Comments		i i		
	5. Dispositions Review	Yes□ No□	_				
	6. Portfolio Review	Yes No	Comments DV O				
	7. Certification sought	.400					
	State of Michigan	Yes☑ No□	Comments				
	Seventh-day Adventist	Yes No	Comments				
	Multigrade Experience	Yes No	Comments				
	Other Specific Req.	Yes No	Comments				
	8. Program Completion Review	Yes No	Comments				
	9. First Aid Certification	Yes□ Now	Expiration Date				
		`08					
	tudent Teaching Semester 5		ado I aval(s)				
11. L	evel or subject area preferred: E	econdarySub	ect Area(s). Art	514-			
12 \$	school Preference: 1st	Prac Milita	ry Acad I cevas	mics) painting			
12. 0	2nd by	disau HS		, k	Dusty Je Herrera		
	3rd hely	Shove			deherra @ curum		
	Comments:						
13. O	ther Courses and non-academic	work					
	First Days of School Aig 6,07						
	School and Society						
14. St	udent Teaching Orientation Asse	embly F	10 th-				
15. Pl	acement Procedure William	to place	of ENGL Als	50 -			
16. Cl	hange of address	1					
MEM	OSubmitted on: 05.10.2010		<u> </u>				
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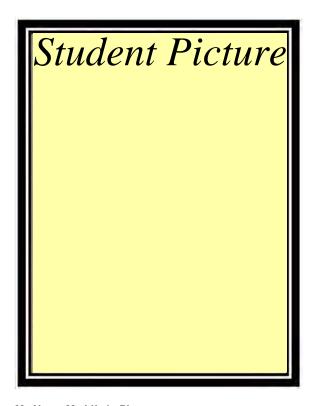
Andrews University, VAE SPA-like document

p. 94



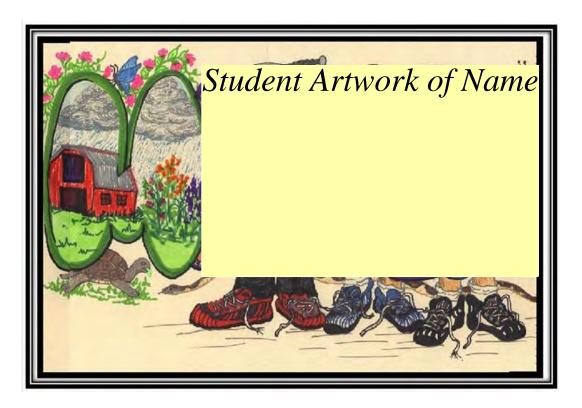
Teaching, Learning, Curriculum Portfolio

Student



My Name My Life in Pictures

Andrews University, VAE SPA-like document



My Life - My Name

High Points in My Life

Description:

A pictorial overview of meaningful things in my life

Rationale:

Because a picture is worth a thousand words, I summarized the important, meaningful people and events in my life into a picture format.

Introduction

Introduction

Personal Portfolio

of

TLC Portfolio Page 3 of 39

Andrews University, VAE SPA-like document

p. 96

Student

Elementary Education Language Arts

Summer 2009

(941) 268-8236

Student @misda.org

Elementary Teacher

Student's School

Student's Location

Portfolio for EDTE 484 Principles of Teaching and Learning

A Summary and Examples of Principles Covered in EDTE 484

About Me

Biography

Born in *decade* I lived on a small farm where we raised cows, chickens, sheep and horses. My father worked all day at a foundry and my mother was a homemaker. My brother and I grew up helping around the farm. Chores were a constant and plentiful. Whether it was feeding or cleaning up after the animals, planting and weeding the garden, hanging clothes on the line to dry, or peeling peaches to can, my mother believed it was our job to assist because that was what families did for each other.

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Growing up in a Seventh-day Adventist home, when I was old enough for school, my parents made sure both my brother and I attended an Adventist school. The closest school was in the neighboring town which was a thirty minutes drive away. We left the house at 6:30 and arrived at school by eight because my mom would drive around the county picking up the other Adventist students who needed a ride to school. An Adventist education was so important to my parents that they not only made sure my brother and I were there, they also helped others to get their children to the school, too. When in high school, I attended and graduated from SDA Academy, our Adventist boarding academy in State Then I spent four years at Andrews University, an Adventist college in Michigan, graduating with a BS in Elementary Education and Arts and Crafts.

Raising my # boys, I truly realized the importance of a guiding hand in their development. Having the benefit of an Adventist education myself, I wanted my sons to have that advantage as well. Fortunately, the town in which we lived in State had an Adventist church school there. It was when I sent the first one away to school that I truly recognized the importance of a teacher in a child's life. The teacher became the authority quoted by my son. I realized that no longer was I the only person who shaped my child's life. I realized that a teacher had control over a child for about half of their waking hours. That was an immense amount of time given to them to influence my son's character.

A years later, when I began teaching, I felt the trust placed on me by the parents of my students. I was now the one with the responsibility to mold and shape a child's character--a child's life. I was the one to whom parents entrusted their precious treasure. I was the one responsible to God for how I shaped His child. It was an inescapable fact that what I said and did had immense power to impact a student's life. Parents would tell me that "But my teacher says . . ." had been added to their child's vocabulary. I had parents ask me to tell their child to do something because "He won't do it if I tell him to, but he will do it if you tell him to". Knowing the impact I had on their lives made me examine what I said and how I interacted with students every day.

After teaching for 18 years now in the Adventist educational system, I have students I taught in Kindergarten who are now graduated in college. I have had previous students tell me that something I taught them in grade school or high school made a difference in their choice of an occupation. Just last week, a student I taught nine years ago in sixth grade called me to ask my opinion about whether she should take a job for which she had applied or wait for a better offer. I had not spoken to her for three years. It continually amazes me how much impact a teacher can and does have in the life of a student not only while they are in our classroom, but even years later when we think they have surely forgotten us. What a responsibility! What a chance to influence a life and lead a child to Christ!

Personal Mission Statement

My mission, as a teacher, is to do more than just teaching knowledge, strategies and skills. I believe that I have had entrusted into my care God's most precious treasures. I need to provide a safe, nurturing environment where students are encouraged to develop to their full potential. My goal is to go beyond the academics to teaching them the principles of Christ-like character which will prepare them for life. I have a duty to show them how God's love can change their lives. I am Christ's representative in the lives of these children. He has given me the responsibility for molding their character and guiding them into a relationship with Him.

Educational Philosophy

Education is a preparation for life. In the book, <u>Education</u>, on page 13, E.G.White states that "True education means more than the pursual of a certain course of study. . . . It is the harmonious development of the physical, the mental, and the spiritual powers. It prepares the student for the joy of service in this world and for the higher joy of wider service in the world to come." I believe it is the job of a teacher to assist and guide students as they develop to their fullest potential spiritually, socially, physically as well as academically. The growth of the whole individual needs to be fostered so that as an adult they can function in society as true representatives of Christ showing His character in their daily lives.

Teaching should go beyond the memorization and repeating of facts. The student also needs to be taught how to analyze,

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synthesize, and evaluate. Metacognitive skills must be developed so students understand how they think and learn. They need to be trained how to be independent thinkers. This will enable them to take ownership of their own learning and continue learning throughout their lives.

Teaching should help a student develop a character that is a reflection of Christ's character. This spiritual growth will be reflected in their social development. Christ-like character traits are the basis for acceptable social skills. Kindness, caring and helpfulness will be a natural result of a student's close relationship with Christ. When love guides thoughts, it will also guide actions. A student will feel the need and the joy of helping others.

A student learns best by doing. It has been found that students learn best in a social environment. Learning should therefore be filled with active and interactive, social activities as much as possible. Instruction should be designed to maximize the student's potential.

Education works best when teachers, parents and students work together for the benefit of the student. Since a joint effort is needed, there needs to be an open channel of communication between all three participants. Everyone's opinions and feelings need to be appreciated and understood. Everyone needs to understand, acknowledge and agree that the most important thing is what is best for the student.

Resume

Student

Student phone

Student @misda.org

Objective: To encourage a close, personal friendship with Jesus

To develop the habit of service for others

To provide a safe, nurturing environment that encourages growth

To expect and encourage the best from every child according to their individual

abilities

To provide quality education promoting positive growth in all areas--spiritual, social, academic and physical

Education:

1971 Graduated from *SDA* Academy

National Honor Society

1975 Graduated from Andrews University

Magna Cum Laude

National Honor Society

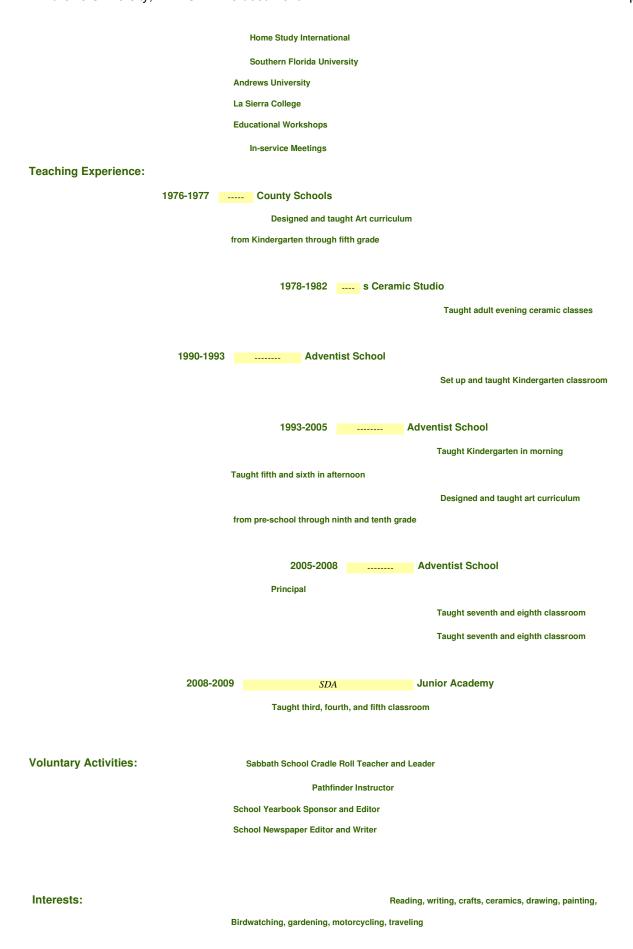
Majors: Elementary Education and Arts & Crafts

Minor: History

1990-2009 Continuing Education

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References: Tim Goff, Pastor 941-629-1333

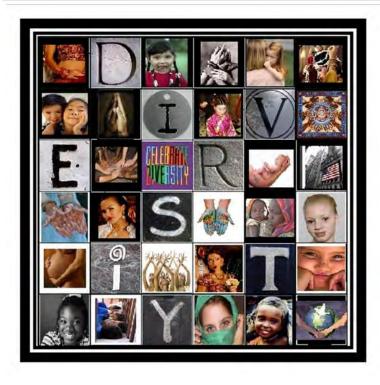
David Bryant, Principal 407-590-9305

Susan Paulson, School Board Member & Parent 941-457-0304

Sonja Linder, Parent 743-634-6814

Worldview

My Worldview Title Page



My Worldview

A world where infinite diversity and infinite combinations are celebrated

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A world where opinions and lifestyles are respected

A world where others matter

God created a world of infinite diversity.

When I stop and consider the snowflakes He makes I am in awe.

Each snowflake is different. If He cares enough about diversity that even a snowflake,

which might melt before it even reaches the ground, is a unique, one-ofa-kind wonder.

That God treasures each individual person with all their different perspectives, opinions and lifestyles.

He came to serve others not matter who they are, where or how they live or what they believe.

He is my guide and since He is leading in my life, I must follow His example and serve others.

People matter to God.

In my life, people matter and in my teaching, students matter.



My Personal Philosophy of Education

2 Teach is 2 Touch a Life 4-ever

Shaping Lives for the Future

Description:

A document stating my philosophy of education

Rationale:

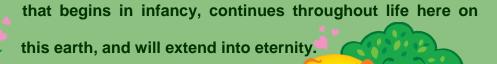
Because teachers shape the future as they are shaping children, a teacher's philosophy of education forms a vital foundation which influences the lives of the students they teach.

Attachments MM_Philosophy_of_Education_Revised.docx (See next page for

(see next page for beginning of attachment)

My Philosophy of Education

Education is a preparation for a life of service on this earth and in the world to come. It develops equally the spiritual, social, physical and intellectual aspects of an individual's life. It is the growth of the whole person not just a single isolated aspect. Only when all aspects are developed together can an individual be prepared to face their future. Education is training individuals how to be independent thinkers and doers. It needs to include learning facts, mastering techniques, and developing skills, but it is so much more than just that. Education is developing a Christ-like character, learning how to reason clearly, and having the courage to take a stand for convictions. It is a continuing process

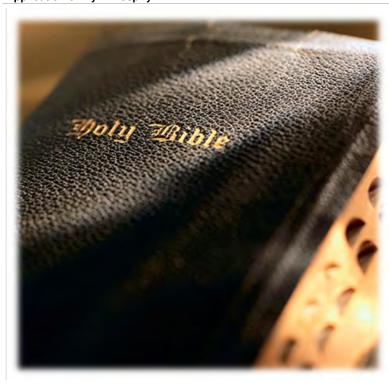


My job as an educator is to be a guide and facilitator in the development of all aspects of each student. Molding a character and preparing a child for a life of Christ-like service is the most important work anyone could do. Knowing that a child's future is entrusted to me makes me realize just how vital the job of a teacher is. I can shape the future of a child. What a responsibility!

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Application of My Philosphy



Bible Labs

Helping others by making scarecrows for a community garden

Description:

A collage of pictures and text documenting scarecrow construction

Rationale:

Because one of my goals as a teacher is to instill the love of service in my students,

we have a program called Bible Labs at our school where our students spend time

once a month doing something to help people in need.

Attachments MM_scarecrows.docx (see next page for

beginning of attachment)

Manna Scarceons



for a Community Garden

The students in grades K-5 enjoyed making scarecrows to be placed in a community garden that grew food for kitchens that

prepared meals for people who needed them. It was quite a challenge to find a way to fit the top and the bottom half together. The two halves kept falling apart at the waist.



They enjoyed stuffing the scarecrows with straw and they enjoyed knowing they were helping others who needed it.



All the pieces were stuffed. The problem was how to hook them all together.

Fortunately, a teacher was there to guide and help them solve their dilema.

"Just stuff the top into the waist of the pants."





T
"Then use some
twine to tie on a
belt. Tie it tight.

Hold it together."

"We need some suspenders to hold the pants onto to the shirt."



"We did it!"

"Check out our scarecrows!"





"Having fun and helping others.



Does it get any better than this?

Thank you Jesus for the chance to help."

The Teaching Quilt



"Teaching is the art of crafting

a quilt."

Description:

A metaphor comparing teaching to making a quilt.

Rationale:

Because sometimes when we compare two seemingly different things we reach a deeper meaning, a metaphor aids in understanding a concept.

As the various details are compared we receive a new insight into the subject.

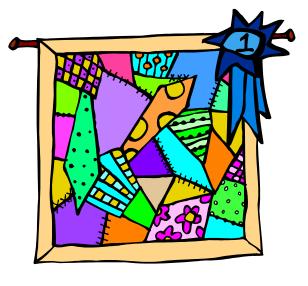
Attachments MM_A_Teaching_Metaphor.docx (see next page for

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An Effective Teaching Metaphor

EDTE 408

Principles of Teaching and Learning



Effective teaching is the creation of an intricately crafted crazy quilt where varied materials and techniques blend together to create a masterpiece. Each quilt is a unique creation where the individual parts work harmoniously to make a work of art designed with service as the goal. The student is the quilt whose experiences at school shape his life. The teacher is the seamstress who

creates the plan, implements the strategies and molds a life. Teaching methods and materials are the fabric and the thread which unite the many pieces into a complete product. "Love, the basis of creation and of redemption, is the basis of true education." (Education, p.16). Love is also the reason for creating a crazy quilt where each piece of fabric is carefully chosen because of a treasured memory it represents.

A seamstress clearly envisions the finished quilt even while recognizing that occasionally the best laid plans need to be altered because of unforeseen complications or opportunities. In effective teaching, a teacher has an overall plan which has a clear objective while allowing room for the flexibility of changes. Both successful quilting and effective teaching are active, evolving, changing processes. A quilt is the meshing of many individual pieces to create a finished pattern based on the original plan. "Effective teaching involves the orchestration and integration of key and helping behaviors into meaningful patterns to create effective teaching practices." (Effective Teaching Methods, p. 35).

The beauty of a crazy quilt is in the rich and diverse variety of the materials used. A seamstress has a wide range of tools specifically designed for quilt making from which she can

choose. Knowing the proper tool to use makes the task easier with less time and frustration spent on correcting mistakes. Knowing the correct method, technique or strategy to use makes teaching more effective with less student and teacher frustration. A quilter knows that from the wide variety of fabrics available some will not work while others will be the ideal choice. Teachers have available a wide variety of teaching methods and strategies. Some do not work well, while others are a perfect fit for the task to be done. Effective teaching is using the right tools and the best materials to ensure that a student's ability to learn is maximized.

Starting from many diverse scraps of fabric, a seamstress begins piecing together each basic block before sewing them together to form the whole quilt. Only then are the embellishments added. Teachers begin with the basics providing the structure on which to add the more complex types of learning. Embroidery, lace, and trims are the special touches that cannot be added until the blocks are sewn together. To be successful, higher levels of learning require the basics to be interwoven into a student's set of skills before they can be taught effectively.

Continual evaluation is necessary in constructing a quilt. Seemingly small mistakes can, if not corrected, detract from the quality of the finished quilt. Sometimes plans are altered when the fabric fails to perform as expected. When a particular strategy fails to work as planned, then the plan is altered and a different strategy used to guarantee that the quality of education is maintained. A careful, watchful eye is needed at all stages of the process to insure the quality of the quilt and the quality of education.

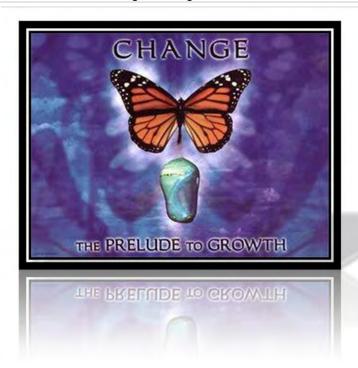
Quilts, while beautiful, have a purpose. The goal of a quilt is a lifetime of service to others. They help keep people warm while at the same time adding a spot of beauty to our lives. E.G. White states plainly in the book, <u>Education</u>, that the purpose of true education is to prepare "the student for the joy of service in this world and for the higher joy of wider service in the world to come." (<u>Education</u>, p. 13). Finishing a quilt can take years. Some quilts are continuing to change and evolve even after completed. Effective teaching begins the process, supplies the materials, and prepares the student for a lifetime of learning.

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Human Growth and Change

Human Growth and Change Title Page



Human Growth and Development

A Sure Thing About Life Is That It Is Always Changing

From the moment we are born, we are changing, growing and developing.

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As a teacher, I have the joy of watching and guiding that change in many young lives.

It is both a joy and a heavy responsibility to be able to change a life.

Knowing the developmental stages a child goes through helps teachers to understand

where a child is coming from and then meet the needs of that unique child.

It is my privilege as a teacher to help my students grow and develop to their full potential.





Many Ways To Reach The Top

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Description:

A story about learning styles

Rationale:

Because some of our students have unique ways of learning. we, as teachers, need to respect and celebrate the many routes to success.

Attachments MM_The_Animal_School.docx (see next page for

beginning of attachment)

Submitted on: 05.10.2010

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The Animal School

A Modern Day Fable

Once upon a time the animals decided they must do something to help their children face the problems of the world, so they organized a school.

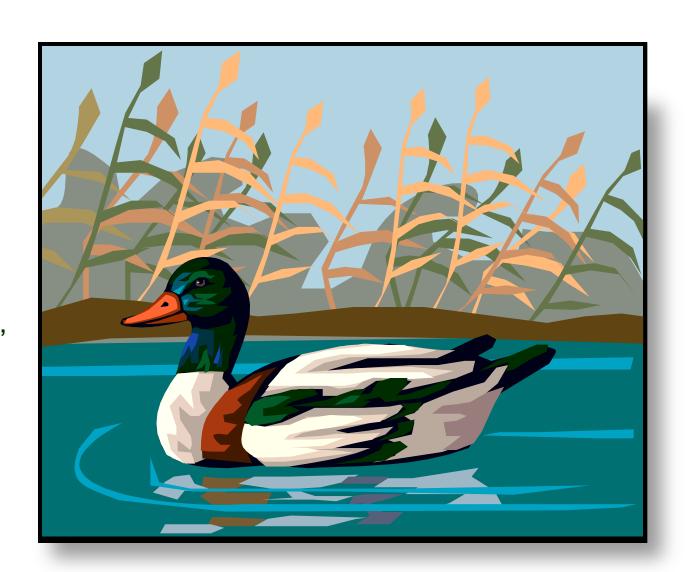
They had adopted an activity curriculum consisting of running, climbing, swimming and flying. To make it easier to administer the curriculum, all the animals took all the subjects.



The duck was very good at swimming, better than the teacher, in fact.

He received passing grades in running and flying, but was hopeless in climbing, so they made him drop swimming so that he could practice climbing.

After a while he was only average at swimming, but average is still acceptable, at least in school, and nobody worried much about it except the duck.





The eagle was considered a troublemaker. In his climbing class he beat everybody to the top of the tree, but he had his own way of getting there that was against the rules.

This was unacceptable.

He always had to stay after school and write, "Cheating is wrong," five hundred times.

This kept him from soaring which he loved, but schoolwork comes first.



The squirrel got an A in climbing,

but his flying teacher made him start from the ground up, instead of from the treetop down.

His legs got so sore practicing takeoffs
that he began getting Cs in climbing and Ds in running.



The rabbit started at the top of the class in running,



but he had a nervous breakdown because of so much make-up work in swimming.

The bear flunked because they said he was lazy, especially in the winter.



Submitted on: 05.10.2010



His best time was summer,

but school wasn't open then.





The zebra played hooky a lot

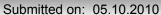


because the ponies made fun of his stripes, and this made him very sad.

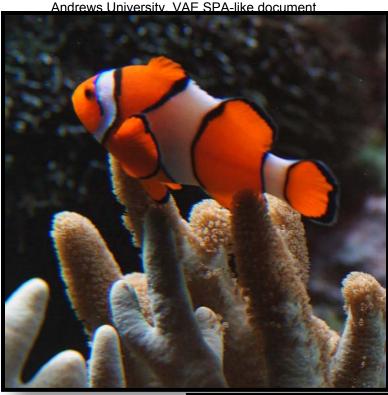
The kangaroo started out at the top of the racing class,

but became discouraged when told to move swiftly on all four legs the way his classmates did.









The fish left the animal school.

Nobody knew how to teach to his special needs because they had never before seen a fish.

His parents enrolled him in a special needs school for students with his special "problems".



The bee was the biggest problem of all,

so the teacher sent him to Doctor Owl for testing.



Doctor Owl said
that the bee's wings
were too small for flying
and they were in the wrong place.

The bee never saw

Doctor Owl's report,

so he just went ahead

and flew anyway.

I think I know a bee or two, how about you?

At the end of the year, a lizard enrolled at the school.



He could climb and run exceedingly well and also swim a little.

He could even fly short distances—

although some said he was just gliding and it shouldn't really count.



Submitted on: 05.10.2010



He ended up having the highest average and became valedictorian.

The moles stayed out of school because the Department of Education

would not add digging and burrowing to the curriculum.



The duck is the child who does well in math and poorly in English and is given tutorials by the English teacher while his classmates are doing math.

He loses his edge in math, and only does passably well in English.

The eagle is the child who is turned into a troublemaker because he has his "own style" of doing things.

While he is not doing anything "wrong,"

his non-conforming is perceived as troublemaking, for which he is punished.

The squirrel, unlike the duck who "manages," becomes a failure.

The rabbit experiences the stress of failure and was overwhelmed because there was no system to support him.

Who does not recognize the bear?

The kid who is great in camp, thrives on extra-curricular,

but really just goes flat in the academics.

The zebra is the heavy, tall, or short, self-conscious kid
whose failure in school few realize is due to a sense of social inadequacy.

The kangaroo is the one who instead of persevering gives up

and becomes that discouraged child

whose future disappears because he was not appreciated.

The fish is a child who really requires full special education and cannot shine in the regular classroom.

Hopefully, his parents can find a special needs classroom where he can shine.

The bee, oh the bee, is the child who the school just feels it cannot deal with,

yet, against all odds, with the backing of his parents,

has enough self-motivation to do well even though everyone thought he couldn't.

I have had the pleasure of knowing many bees.

The lizard is the student who does succeeds in all areas with very little effort,

is self motivated, and well liked by his peers.

We have all had a few of them in our classroom,

but did we find the time to give them the challenges they needed?

The moles in our classroom are not there.

With their parents support they are in an alternative school learning a trade.

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Your child is a unique blend of talents, personality, and ingredients nowhere else to be found.

Some children are skilled intellectually, others are blessed emotionally, and many are born with creative ingenuity.

Each child possesses their own exclusive collection of gifts.

Your child did not come with a direction booklet.

Effective parents and teachers are always learning, studying, and customizing the instructions for each individual child.

Each and every child is as unique as his fingerprints; a sparkling diamond of unparalleled beauty.

Don't let your child be a kangaroo!

Help us to see the untapped potential in each child.

Am I Ready for Kindergarten?



Am I Ready For Kindergarten?

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Description:

An article about a child's Kindergarten readiness

Rationale:

Because all children develop at different rates, it is wise on the part of the parent

to evaluate whether their five year old is developmentally ready to begin Kindergarten.

Attachments MM_Kindergarten_Readiness.docx

Redshirting: What's It All About?

By Julie Williams

If you have a four-year-old, you're probably all too aware: you've got a big decision coming. Is your child ready for kindergarten?

Chances are, this wasn't a big deal when you were small. For decades, a child who turned five within a calendar year was generally accepted into kindergarten in September. As long as you turned five by around December 1, you started school along with everyone else.

But that was also when kindergarten was not the academic place it is now. While a successful year in 1978 may have meant mastering blocks and paint, today it includes handling pencil, paper, books, and playground rules, too.



Not surprisingly, some parents are turning to "redshirting" when it's time for kindergarten: delaying their children's entrance by a year, a practice once reserved for college athletes seeking a competitive advantage. Some schools have even supported such an approach by moving their "cut-off" dates to September, or even to June.

So if you have a child on the verge of kindergarten, what should you do? Recent research from the Center for Education Statistics (NCES) shows that nearly 10% of all kindergarten-age children are now redshirted, with the incidence highest for boys who were born late in the year. While there is no one answer, research on short and long-term effects does suggest these pros and cons:

SHORT TERM EFFECTS: As a group, redshirted kids do appear to have advantages in motor skills and size, and they are more confident than peers who began school young. However, when they are much bigger than classmates, they may feel somewhat alienated. Large spans in age and ability may also make it harder for teachers to manage a class.

GRADES 1-3: Redshirted children generally maintain their early gains, but one study has shown that there is a greater use of special education services at this age, perhaps because these children did not receive early intervention.

LONG TERM: There is no direct evidence that redshirting causes either harm or benefit in the teen years. One study did find, however, that when adolescents were old for their grade due to redshirting, they misbehaved more.

So what should you do? This is a good time for an honest, loving look at your child. If you have reason to think that kindergarten will be overwhelming, and especially if his or her birthday is after the start of the school year, you may have good reason to wait. But if you're just looking for competitive advantage, redshirting probably isn't the right path; early successes can give way to boredom. If your child is generally on track, you're probably best off taking a traditional path: send your kid to school with a hug, a kiss and a loving wish for a healthy, happy year.

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Julie Williams, MA Education, taught English and History for seventeen years at Aragon High School in San Mateo, California. For the last five years, she has worked in classrooms with primary-level students learning to read. She is the mother of two young sons.

Groups, Leadership and Change

Groups, Leadership and Change



Growth, Leadership and Change

This Rapidly Changing World

Adapting to change can be difficult. We are all happy in our safe little worlds.

Well, the world is changing all around us--changing at superspeed.

People, places and things are changing in ways we can't imagine.

Understanding that this is happening, we can adapt while continuing

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to stand firm to our principles.

Different groups react to change differently.

Am understanding of how a group will react to change is needed to effectively lead a group.

A teacher deals with many different groups and needs to know how to adapt to the needs of the group.

Philosophy of Classroom Management



A Philosophy for Classroom Management

Description:

My philosophy for managing a classroom: Kindness, Respect, Safety

Rationale:

Because a classroom is a place where learning occurs, the atmosphere in the classroom

is a critical component in enabling a student's learning.

I believe that the students have a right to learn in a classroom designed to maximize learning. The classroom must be an safe and nurturing environment where a student feels valued and respected. In our classroom, the goal is to act in a Christ-like manner. This means that love and service are core values around which the procedures of classroom management revolve.

I attempt to have as few rules as possible and to state them in a positive manner. The rules in my classroom can be summed up in just three words: Kindness, Respect and Safety. Anything more is just details. There are procedures which need to be defined more specifically. However, the details and procedures ultimately return to those three words.

If we show kindness, there will be attitude of caring helpfulness in the room. Negative comments and name calling will not be heard. Positive words which build up a person's self-esteem will be heard instead. Praise for a task well done will be evident. Encouragement for a difficult task will be given. A kind attitude will be evident as students help each other to succeed rather than competing against each other.

Respect will include not only respect for others but also for their possessions, their personal space and their rights to have a quiet place in which to learn. Respect will also be shown in how a student treats school property. Respect is a two way street. Each student will be treated with respect. They are God's precious treasure. They deserve no less.

A long list of rules can be summed up in the two word phrase: Be safe. This means to act and behave in a safe manner. It means to think before you act and maybe think again. It means to be concerned with not just your safety, but also with the safety of others.

Obviously, the details for following these three main rules need to be explained to the students in a list of procedures which will result in a safe and nurturing environment. I believe the students should have input in listing the procedures they feel are needed to implement these rules. The students need to feel ownership of these procedures. The first few weeks of school are spent training the students in the procedures that will be needed to make classroom management student directed and nearly invisible.

Consequences need to be appropriate and clearly known. Everyone has the power to choose. Ultimately, each individual is the one who controls what happens in their life. I believe that part of my job is to develop an awareness in each student of the invaluable gift God has given to usthe power of choice. However, they need to know that with the power to choose also comes the responsibility for the consequences resulting from that choice. Accepting responsibility for choices is expected. Accepting the consequences is expected. Others words or actions may have influenced your choice, but the choice is yours. Do not take the time to blame someone else for your choices or your actions. You chose.

Everyone makes mistakes. Forgiveness is possible. Talking through the problem and understanding someone else's viewpoint is necessary. Conferencing with students can be quite simple.

One of three questions can be asked.

1.) Where you kind?

2.) Did you show

respect?

3.) Were you being safe?

Then a dialogue can be opened about what should have happened. More appropriate ways to act can be explored for the future. Forgiveness can be requested. Friendships can be mended. Growth as a Christian happens.

Classroom Rule List



Classroom Management Through Procedures

Description:

A simple list of classroom expectations

Rationale:

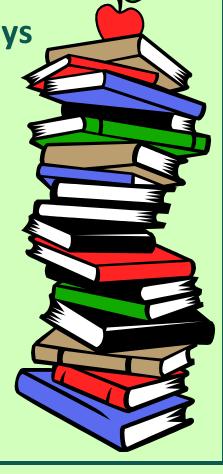
When the expectations are clearly worded and easily understood, the student has a chance to make a choice and accept the consequences.

Attachments MM_Classroom_Rules.docx (See next page for

beginning of attachment)

CLASSROOM RULES

- 1. Be Kind
- 2. Use Only Positive Words
- 3. Respect the Rights of Others
- 4. Respect the Property of Others
- 5. Respect School Property
- 6. Be Safe In School & On Playground
- 7. Listen Carefully
- 8. Do Your Best Work Always
- 9. Be On Task
- 10. Turn Work In On Time



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Diversity

Submitted on: 05.10.2010

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You Can Learn Alot From A Box Of Crayons!
Some Are Sharp, Some are Pretty,
Some Are Dull, Some Have Wierd Names,
And All Have Different Colors,
But They All Live In The Same Box



A Box of Crayons

Celebrate Diversity

Description:

A poem using a box of crayons as a metaphor to celebrate diversity

Rationale:

Because life would be much less exciting if everything and everyone was just the same.

Attachments MM_A_Box_of_Crayons_poem_with_pics.docx (see next page for

(see next page for beginning of attachment)

A Box Of Crayons

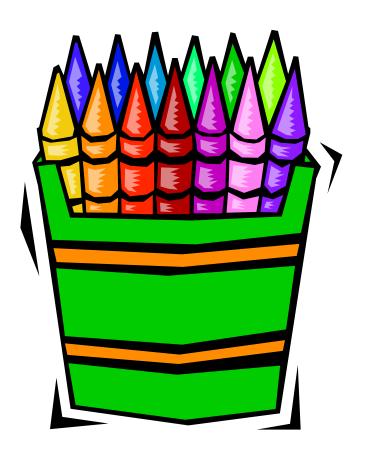
While walking in a toy store the day before today, I overheard a crayon box with many things to say.

"I don't like red!" said yellow. And green said, "Nor do I!" And no one here likes orange, but no one knows quite why."

"We are a box of crayons that really doesn't get along," said blue to all the others "something here is wrong!"

Well, I bought that box of crayons and took it home with me and laid out all the crayons so the crayons could all see.

They watched me as I colored with red and blue and green and black and white and orange and every color in between.



They watched as green became the grass and blue became the sky. The yellow sun was shining bright on white clouds drifting by.

Colors changing as they touched, becoming something new.
They watched me as I colored.
They watched till I was through.

And when I'd finally finished, I began to walk away.
And as I did the crayon box had something more to say...

"I do like red!" said the yellow

and green said, "So do I!"
"And blue you are terrific so high up in the sky."

"We are a box of crayons each of us unique, but when we get together the picture is complete."



NOW IF WE COULD JUST LEARN FROM THIS BOX OF CRAYONS THIS WORLD WOULD BE A BETTER PLACE.

Just One Color

Wouldn't it be terrible?

Wouldn't it be sad?

If just one single color was the color that we had?

If everything was purple?



Or blue?

Or green?

If yellow, pink, or orange

was all that could be seen?

Can you just imagine how dull the world would be

If just one single color was all we got to see?

Celebrate the diversity God has created!

Praise Him for His wonderful works!

Student TLC Portfolio Page 18 of 39

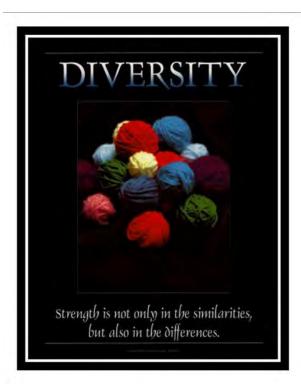
Andrews University, VAE SPA-like document

Diversity Awareness

Submitted on: 05.10.2010

p. 150

p. 151



Diversity Awarenes

Description:

A group of activities designed to spotlight how both the differences and the similarities are a part of God's unique creation--people.

Rationale:

Because God made us all different and yet similar, we should appreciate both

and use both to unite us as all members of the family of God.

Attachments Diversity_Activity_W...t_Walk_Together.docx, Delly_Bean_Personality_Test.docx (See next page for

(see next page for beginning of attachments)



Apart - Walk Together



- * Two "volunteers" come forward and stand with backs together.
- * The "audience" is asked to call out things that are different.
- * As each difference is called the volunteers take one step apart.
- When the reach the end of available space, they turn and face each other.

Differences sometimes push us apart.

- Now the audience calls out things that are similar/alike about them.
- * As each similarity is called out, they take one step toward each other.
- * When they reach each other, they put up their hands and touch.

Similarities sometimes draw us together.

We are all different in some ways and similar in others. We are all brothers and sisters in the family of God.

Walk Together or Walk Apart



Description: An activity designed to spotlight how all of us are different

in some ways and similar in other ways.

Rationale: Because the differences are often what is focused on, this

activity is a visual demonstration of how focusing on the

differences will push people apart and divide us.

However, if we focus on the similarities we will realize just how much we have in common and that will draw us together.

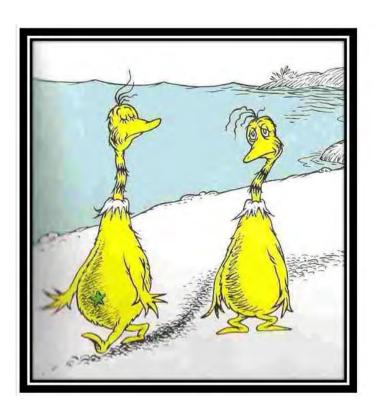
After all, we are all a part of the family of God.



Andrews University, VAE SPA-like document p. 154

The Sneetches and Discrimination

Andrews University, VAE SPA-like document



The Sneetches:

A Lesson about Discrimination

Description:

A Dr. Seuss story about Discrimination and Elitism

Rationale:

Because there is resistance to the concept,

creative ways to teach about discrimination and elitism need to be used.

Sometimes a simple story about imaginary characters behaving ridiculously

is needed to make the point.

Attachments MM_The_Sneetches_a_poem.docx (See next page for

beginning of attachment)

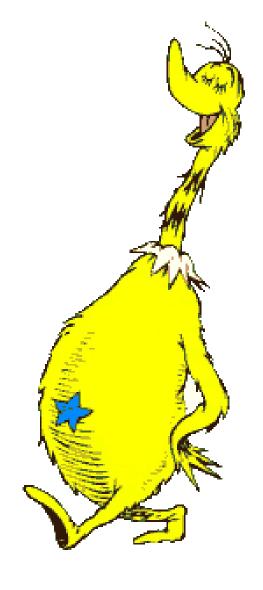
The Sneetches

by Dr. Seuss

Now, the Star-Bell Sneetches
had bellies with stars.
The Plain-Belly Sneetches
had none upon thars.
Those stars weren't so big.
They were really so small.
You might think such a thing
wouldn't matter at all.

But, because they had stars, all the Star-Belly Sneetches Would brag,

"We're the best kind
of Sneetch on the beaches."
With their snoots in the air,
they would sniff and they'd snort
"We'll have nothing to do
with the Plain-Belly sort!"
And, whenever they met some,
when they were out walking,
They'd hike right on past them
without even talking.





When the Star-Belly children
went out to play ball,
Could a Plain Belly get in the game?
Not at all.
You only could play if your bellies had stars
And the Plain-Belly children had none upon thars.

When the Star Belly Sneetches had frankfurter roasts
Or picnics

or parties

or marshmallow toasts,
They never invited the Plain-Belly Sneetches
They left them out cold,
in the dark of the beaches.

In the dark of the beaches

They kept them away.

Never let them come near.

And that's how they treated them year after year.



it seems while the Plain-Belly Sneetches Were moping and doping alone on the beaches, Just sitting there wishing their bellies had stars, A stranger zipped up in the strangest of cars!

"My friends", he announced in a voice clear and clean, "My name is Sylvester McMonkey McBean.
And I've heard of Your troubles.

I've heard you're unhappy.

But I can fix that, I'm the Fix-It-Up Chappie.

I've come here to help you.
I have what you need.
And my prices are low.
And I work with great speed.

And my work is one hundred per cent guaranteed!"





Then, quickly, Sylvester McMonkey McBean
Put together a very peculiar machine.
And he said, "You want stars like a Star-Belly Sneetch?
My friends, you can have them for three dollars each!"

"Just pay me your money and hop right aboard!" So they clambered inside.

Then the big machine roared.

And it klonked. And it bonked. And it jerked. And it berked. And it bopped them about.

But the thing really worked!
When the Plain-Belly Sneetches popped out, they had stars!
They actually did.
They had stars upon thars!

Then they yelled at the ones who had stars at the start, "We're still the best Sneetches and they are the worst. But now, how in the world will we know", they all frowned, "If which kind is what, or the other way round?"

Then up came McBean with a very sly wink.

And he said, "Things are not quite as bad as you think.

So you don't know who's who. That is perfectly true.

But come with me, friends. Do you know what I'll do?

I'll make you, again, the best Sneetches on the beaches.

And all it will cost you is ten dollars eaches."

"Belly stars are no longer in style", said McBean.

"What you need is a trip

through my Star-Off Machine.

This wondrous contraption

will take OFF your stars

so you won't look like Sneetches that have them on thars."

And that handy machine working very precisely Removed all the stars from their tummies guite nicely.

Then, with snoots in the air. they paraded about. And they opened their beaks and they let out a shout, "We know who is who! Now there Isn't a doubt. The best kind of Sneetches are Sneetches without!"

Then, of course, those with stars got all frightfully mad. To be wearing a star was frightfully bad.

old Sylvester McMonkey McBean



Then, of course from THEN on, as you probably guess, Things really got into a horrible mess.

All the rest of that day, on those wild screaming beaches, The Fix-It-Up Chappie kept fixing up Sneetches. Off again! On again! In again! Out again! Through the machines they raced round and about again,

Changing their stars every minute or two.

They kept paying money.

They kept running through until the Plain nor the Star-Bellies knew Whether this one was that one or that one was this one.

Or which one was what one or what one was who.

Then, when every last cent of their money was spent, The Fix-It-Up Chappie packed up. And he went. And he laughed as he drove In his car up the beach, "They never will learn.

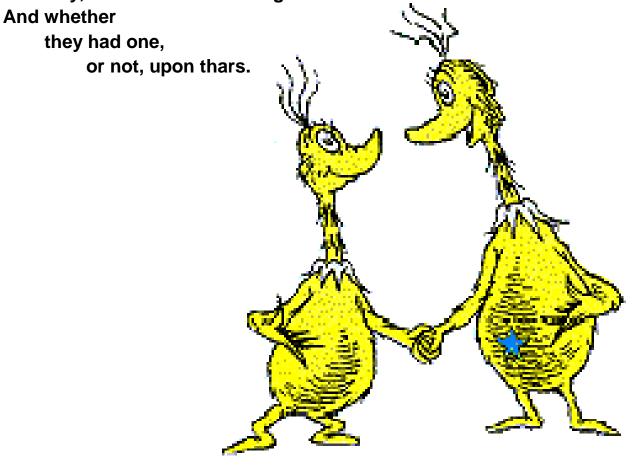
No.

You can't Teach a Sneetch!"

But McBean was quite wrong. I'm quite happy to say.

That the Sneetches got really quite smart on that day. The day they decided that Sneetches are Sneetches. And no kind of Sneetch is the best on the beaches.

That day, all the Sneetches forgot about stars



The reason Dr. Seuss wrote <u>The Sneetches</u> is that he went through some troublesome times as a child.

When he was young he was Jewish and his parents were German.

So kids made fun of him and threw coal at him when he was walking to school.

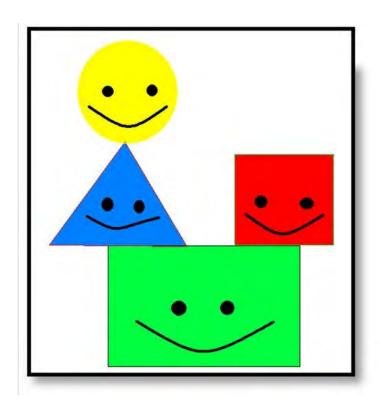
He wanted to tell everybody that they are equal so he wrote Sneetches.

Not only does the book example the cruelties of prejudice, but it also highlights the ridiculous "keeping up with the Jones" syndrome, and the fact that there will always be slick talking promoters willing to free you of your money.



Andrews University, VAE SPA-like document p. 162

Shape Town--Many Cultures Eguals More Fun



Shape Town

Celebrating Differences -- Opening Possibilities

Description:

A skit about celebrating diversity

Rationale:

Because when we utilize our differences we maximize our potential.

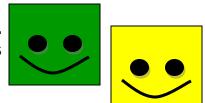
Attachments MM_Shape_Town.docx (see next page for

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Triangles Are Not Bad!

Narrator:

Here are the Squares. They live all by themselves in Square Town.

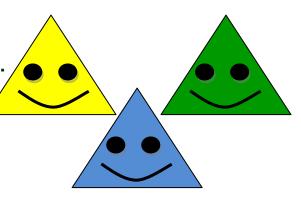




Here are the Circles. They live all by themselves in Circle Town.



Here are the Triangles. They live all be themselves in Triangle Town.



Here are the Rectangles. They live all by themselves in Rectangle Town.



The Squares do not like the Circles.

The Circles do not like the Triangles.

The Triangles do not like the Rectangles.

The Rectangles do not like the Squares.

They do not like anyone but themselves.

They think the others are stupid, lazy, mean and bad! Bad! Bad!! Bad!!!

Squares:

If you want to be smart and beautiful and good, you must have

four sides exactly the same.

If you don't have four sides exactly the same, then you are

stupid and ugly and bad! Bad! Bad!! Bad!!!

Circles:

If you want to be smart and beautiful and good, you must be perfectly round.

If you're not perfectly round, then you are stupid and ugly and

bad!

Bad! Bad!! Bad!!!

Triangles:

If you want to be smart and beautiful and good, you must have three sides.

If you don't have three sides, then you are stupid and ugly and

bad!

Bad!! Bad! Bad!!!

Rectangles:

If you want to be smart and beautiful and good, you must have two short sides exactly the same and you must have two long sides exactly the same.

If you do not have two short sides and two long sides then you are stupid and ugly and bad!

> Bad! Bad!! Bad!!!

Narrator:

One beautiful summer day the little Squares, and the little Circles, and the little Triangles, and the little Rectangles went out to play.

But NOT together.

While they were playing, a terrible thing happened. The little Circles were playing on the top of the hill. Some of them slipped and went rolling down the hill. Faster and faster, they rolled to the very bottom of the hill where the little Rectangles were playing.

The Rectangles were very angry.

They thought the Circles were very bad to roll into the

Rectangles' very own playground.

They called the Circles bad names, and threw rocks at them. The

Circles were frightened.

The Squares and Triangles heard the yelling and crying.

They ran as fast as they could to see what was happening and they started yelling and throwing stones.

There was more and more yelling and more and more crying.

It was terrible!

At last one of the Rectangles became so angry that he leaped into the air and came down right on top of the Circles.

Oh, Wonder of Wonder!

Everyone was absolutely quiet.

No one said a word!

They just looked and looked.

The Rectangles and the Circles had made a wagon!
A lovely beautiful wagon!

And then everyone became excited.

They all wanted to make something.
The Squares and Circles made a train.
A Rectangle made the smokestack.
Some Circles made smoke.
The Triangles and Rectangles made trees.

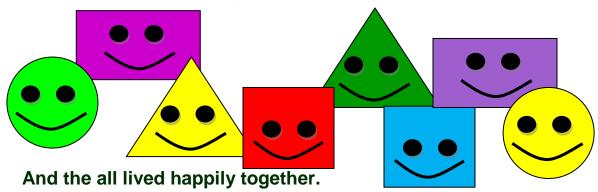
They all worked together and made a lovely house. They made things that were pretty—

a sun, a boat, a Jack-in-the-box, houses, and flowers. They made things that were fun.

Everyone had a wonderful marvelous, beautiful time.

When it was time to go home, they all sang a little song!

"We are glad, glad, glad! Being different isn't bad!" and they sang it over and over, all the way home.



Subject(s): Social Studies/Multicultural Education

Description:

We must teach people how to operate in a world that is diverse and pluralistic.

Schooling is not effective if it doesn't have a multicultural component.

This is true now and will be even more so in the future.

By 2000 AD, 1 in 3 will be minorities. 80% of the labor force will be women and minorities.

By 2010 AD, 1 in 2 will be minorities.

Goal:

By not recognizing and teaching diversity, minority cultures are devalued with the implication that they are less significant.

The message becomes "You are not okay if you are different from the majority culture members".

Objectives:

to develop a sense of "shared humanity"
to question stereotypes of others and of themselves
to discern the difference between fact and conjecture
to distrust the simple answer and the dismissive explanation
to respect particularity and avoid false analogy
to consider that ignorance of the past may make us prisoners of it

Materials:

Younger students: assorted colored construction paper, glue,

poster paper (14" X 22") and scissors.

Older students: Flatland, A Romance of Many Dimensions, by Edwin A. Abbott, 1963,

B & N Imports, would be read. They would then construct models of planar figures as well as the three dimensional figures that "pass"

through Flatland.

Changes in the three dimensional figures as seen by the Flatlanders would be described and depicted. Any materials could be used for constructing a model of two-dimensional figures (points or dots, lines, triangles, rectangles, polygons, circles) in a plane. This planar

world becomes Flatland.

Additionally, three dimensional figures (cubes, spheres, cones, etc.) would be constructed out of cardboard, toothpicks, or anything the students can come up with. The only important guideline is that the three dimensional figures must be able to pass through Flatland.

Procedure:

Younger students: The teacher assigns one speaking part to each student and the

poster for that part. Speaking parts might be one paragraph per student. After the students have created their poster for squares,

circles, rectangles, and triangles, they will perform the play.

Older students: The activity would be modified to follow the societal order of the

planar world described in the book Flatland, A Romance of Many

Dimensions, by Edwin A. Abbott.

Tying it All Together:

Questions for younger students:

What is the definition of Stereotype?
Who was the smartest and most beautiful in the play?
Are you a square, circle, rectangle, or triangle?
Is it okay to be different than someone else?

Questions for older students:

After reading Flatland, concepts that can be developed and discussed are:

People of all groups have a contribution to make.

People are more alike than they are different.

Differences in customs and attitudes can be an asset to society.

Prejudice and stereotyping is usually based on lack of information.

Understanding others will enrich our own lives.

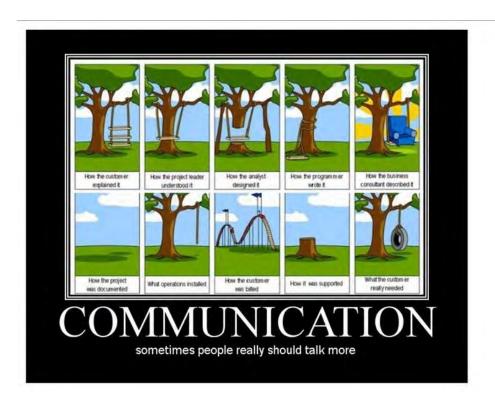
(Script adapted from University of Oklahoma, A Basis for Exploring Citizenship and Law (Norman, Oklahoma: Southwest Center for Human Relations Studies, 1979), p. 10.

TLC Portfolio Page 21 of 39 Student Andrews University, VAE SPA-like document p. 169

Communication and Technology

Communication and Technology

p. 170



Communication and Technology

It's Not Just About Talking Anymore

Humans are social creatures. We love to talk.

We are finding quicker and more efficient ways of communicating all the time.

Our world revolves around communicating effectively with others.

Teachers spend their day communicating.

It is essential that we communicate effectively.

Educators have found that students learn better when they are allowed

to interact socially with their peers using cooperative learning techniques.

Technology is an asset to communication.

Using technology in the classroom makes learning more interesting.

School Newsletter

p. 171

Andrews University, VAE SPA-like document



Lion Prints

Description:

A weekly school newsletter

Rationale:

Because communication between school, students, and parents is so crucial, a weekly newsletter is essential. A lion is the school mascot and his prints are on the edge of the first page of each paper. The title of the newspaper, Lion Prints, is a play on words. These are a few sample pages of the weekly newsletter for my school which I designed, edited and published using the Microsoft Publisher program. A hard copy was given to each student at the end of the week to read and take home. A copy was also included on the school web page so it was available in case a student "lost" theirs on the way home.

Attachments Lion_Prints_Newsletter.ppsx

(see next 2 pages for just a sample of the many newsletters this candidate created)



Prints



VOLUME 2, ISSUE 2

AUGUST 16, 2007

CALENDAR UPDATES

August 17, Friday Wear Lion T-shirt & Blue Jeans Today

August 20, Monday 7:00 pm School Board

August 28, Tuesday 6-7:00 pm Open House and Pizza Supper

September 3, Monday Labor Day NO SCHOOL

September 6, Thursday School Pictures

September 10, Monday NO SCHOOL

September 14, Friday Crazy Hat Day

September 18, Friday Western Banquet Grades 2, 3 & 4

September 26-30 Pathfinder Camporee

A First This Year

In May, we will have our first 12th grade class graduating.

have been walking the halls of our school since they were in

Kindergarten thirteen years ago. Before that they were enrolled in Rainbow's End Pre-school. has been at PCAS since 2nd grade. All seven of our seniors.

, have shared a classroom their whole high school experience. They are all a part of the PCAS family. We are privileged to know them. Good luck this year! We know you will be working hard.

A New Face in After School Care

We want to welcome to our school family. She is supervising our after school care program this year. If your children are participating in our program, they will be having a lot of fun with Miss. ! When picking them up look for them out on the playground, in the gym or playing in the library.



October 1 - 5

Riddle:

What kind of bow cannot be tied?

****************** Previous Riddle:

Name two coins. the sum of which equals 30¢.

CLUE:

One of the coins is NOT a nickel.

ANSWER:

One of the coins is a quarter and the other coin is a nickel.



Sunset 8:02 pm August 17, Friday

Andrews University, VAE SPA-like document

Monday — Personal Pan Cheese Pizza from Pizza Hut

Tuesday — Cheese Sub from Subway Meal includes chips and dessert

Wednesday — Taco Salad — Corn chips, beans, cheese, onions, olives, tomatoes, lettuce, sour cream, salsa
Meal includes dessert

Nachos — Chips with salsa or cheese

Thursday — Taco Bell Entrée
Bean Burrito without Onions
Cheesy Bean & Rice Burrito
Cheese Quesadilla
Meal includes chips and dessert

Friday — Pasta with Red Sauce Meal includes salad, garlic bread and dessert

Drinks — Fruit juice boxes and pouches

Add-on items such as extra dessert, chips or sipper

Complete Meal \$2.50 Additional Pizza \$2.50

Complete Meal \$2.50 Additional Sub \$2.00

Complete Meal \$2.50

Nachos Only \$1.00

Complete Meal \$2.50 Additional Entrée \$1.50 Empanada \$0.50 Additional Empanada \$1.00

> Complete Meal \$2.50 Additional Pasta \$1.50

> > One Drink \$0.50

Each Add-on Item \$0.50

School Lunch Sold Beginning Monday—No Prepaid Lunches Get Your Lunch Vouchers in the Office NOW!!!

How many dimes do YOU throw away each day?
Why are you throwing dimes out with the trash?
If a dime was stuck to your cereal box,
chip bag, juice can or brownie mix box,,
would you just throw it out or would you
take the time to remove and save it?
Box Tops for Education are each worth a dime!
Please save them! Don't throw money away!

I have received this newsletter dated August 16 in a timely manner and have read the contents.



Lend a
Helping Hand!
- Save Box Tops!

Sign & return to
Treasure Box
for drawing.

Parent's Sign Submitted on: 05.10,2016 tudent's Name

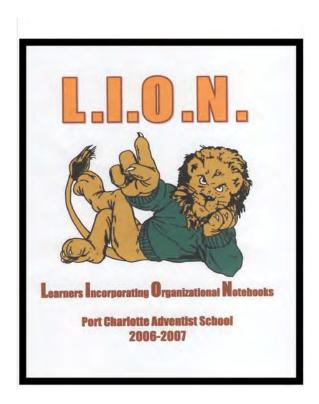
Student TLC Portfolio Page 23 of 39

Andrews University, VAE SPA-like document

Effective Communicator

Submitted on: 05.10.2010

p. 174



L.I.O.N.

Learners Incorporating Organizational Notebooks

Description:

An notebook designed to organize and communicate

Rationale:

Because so many students strive unsuccessfully to organize the details

necessary to succeed in school, I designed a notebook to assist students to organize their lives and provide a means of communication with the parents.

Attachments Lion_Organizational_Notebook.ppsx (see next page for

(see next page for beginning of attachment)

L.O.N.



Learners Incorporating Organizational Notebooks

Port Charlotte Adventist School 2006-2007

L.I.O.N. Book Rules



- Please take very good care of your LION book. It will be used all year.
- Please do NOT make any marks or drawings in or on your LION book.
- Do NOT let anyone borrow your LION.
- Keep your LION book safe. Do NOT lose it!
- Do NOT tear pages out of your LION.
- Please do NOT eat or drink when using your LION.
- Take your LION book home every day.
- Show your LION book to your parents every day.
- Put it in your backpack to bring back to school as soon as you are finished with it each evening.
- Bring it back to school each morning.
- Place it on the notebook shelf as soon as you arrive at school.



Homework Helper

- Cursive Alphabet Sample
- **# Multiplication Tables**
- ****** Phonics Rules
- Plural Rules
- Possessive Rules

	Times Table - 12x12													
	1	2	3	4	5	6	7	8	9	10	11	12		
1	1	2	3	4	5	6	7	8	9	10	11	12		
2	2	4	6	8	10	12	14	16	18	20	22	24		
3	3	6	9	12	15	18	21	24	27	30	33	36		
4	4	8	12	16	20	24	28	32	36	40	44	48		
5	5	10	15	20	25	30	35	40	45	50	55	60		
6	6	12	18	24	30	36	42	48	54	60	66	72		
7	7	14	21	28	35	42	49	56	63	70	77	84		
8	8	16	24	32	40	48	56	64	72	80	88	96		
9	9	18	27	36	45	54	63	72	81	90	99	108		
10	10	20	30	40	50	60	70	80	90	100	110	120		
11	11	22	33	44	55	66	77	88	99	110	121	132		
12	12	24	36	48	60	72	84	96	108	120	132	144		



Spelling List To Study



Calendars



Lunchtime Information



Option 1: Bring lunch from home

- must be in insulated lunch box with a frozen cool pack if containing perishables
- * contain no drink with caffeine
- * be vegetarian or contain only beef, turkey, chicken, lamb or fish as a meat

Option 2: Purchase lunch at school

- —available Monday and Thursdays only
- must be signed up for first thing in the morning
- *must be paid for in cash at lunchtime or prepaid in office

Monday—Personal Pan Cheese Pizza from Pizza Hut

- # cost of lunch \$2.50
- *cost of drink 50 cents

Thursday—Entrée choices from Taco Bell

- 🍀 cost of lunch \$2.50 for one entrée, chips and snack cake
- *cost of drink 50 cents
- *added entrée to basic lunch for \$1.50
- *Caramel Apple Empanada added for 50 cents replaces snack cake--\$1.00 if ordered separate from lunch
- * Entrée choices:

Submitted on: 05.10.2010

Bean Burrito with or without onions Cheesy Bean and Rice Burrito Cheese Quesadilla



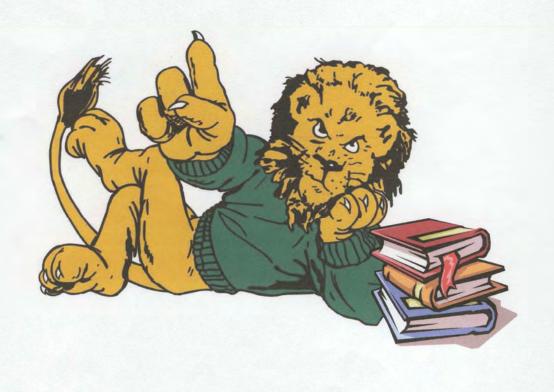








Reading Log



Weekly Behavior Log



In my classroom, I have two imperatives.

- 1. Be kind in actions and with words.
- 2. Respect the rights of others to learn.



Appropriate behavior is the goal we are striving to achieve. My role as a teacher is to:

- *** enlighten students when less than exemplary behavior is observed**
- * explain what acceptable behavior is and why it is necessary and
- * encourage students to modify their behavior.

The role of the student is to:

- * choose how they will behave
- ***** accept responsibility for their choice and
- * live with the consequences of their choice.



Each student has the power of choice. I can attempt to guide them towards acceptable choices. Each student, however, has the right to choose how they behave. They make choices knowing the consequences. In essence, they are the ones in control. Good choices will bring pleasant consequences. Poor choices will bring unpleasant consequences. They control the consequences that result from their choices. I They will not be allowed to pass the blame to others for their actions. They must accept responsibility. The behavior of others may influence their actions, but ultimately each student chooses how they act or react. It is their choice, their responsibility and their consequence.



Let the Lions R.O.A.R.

Weekly Behavior Sheet Week of

	Respectful to Rude	Organized to Messy	Attentive to Too Talkative	Respects rights of others to Disruptive	See Note	Homework
M						
T						
W						
T						
F						

Behavior rated on a scale of 5 to 1.

- * 5=Perfectly wonderful—done because it is the right thing to do
- * 4=Cooperative when asked—done when asked or for reward
- *** 3=Warning given—behavior modified immediately**
- * 2=Warning given—repeated reminders—5 min. recess walking
- * 1=Teacher/student private conference

Parent/Teacher Communication



Contact Information



Teacher School Phone Number: 941-625-5237

(Use before 5:00 pm)

Teacher Home Phone Number: 941-629-0310

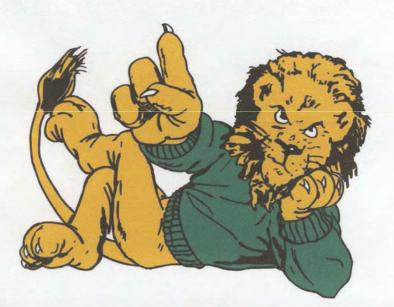
(Do not use after 9:00 pm)

Teacher Cell Phone Number: 941-268-8236

Teacher E-mail Address: mmoore@pcadventistschool.org

Class Information





Classroom Procedures

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Integration of Technology

Submitted on: 05.10.2010

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So You Want to Have a Science Fair?

Let's Get It Planned

Description:

A collection of posters, announcements and documents necessary for the smooth running of a science fair.

Rationale:

Because a science fair needs to be meticulously planned, a lot of paperwork is involved.

I created these documents using Microsoft Publisher to make sure students, parents and staff

were aware of the upcoming Science Fair, exactly what was happening and the deadlines

for which to be watching.

Attachments MM_Science_Fair_Planning.ppsx (see next page for

beginning of attachment)



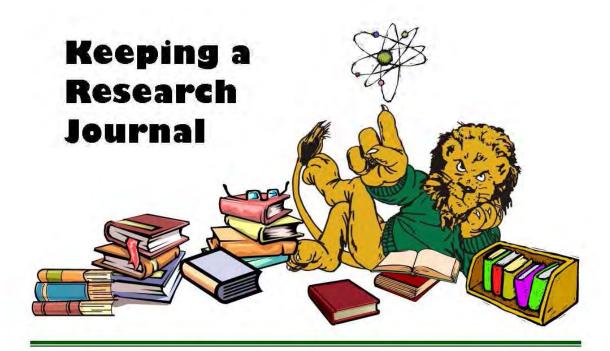
- · Select a topic that is interesting.
- · Select a project that you are capable of doing.
- · Select a project that you will have fun doing.
- Select a project and stick with it.
- It is unwise to repeatedly jump from one topic to another. It takes time to develop a good project.
- Your project must be selected and approved by your teacher by February 16.
- You may change your project the next week ONLY.
 If you change your project, you must have your new project approved again by your teacher by February 23.
- Your application form must be filled out and submitted by February 23.
- The objective of a science project is to learn more about science.
- Your project does not have to be highly complex to be successful.
- Your project must follow the scientific method of investigation to answer the problem or question.
- · A good project takes a lot of time and planning.

Science Fair Application

Student Name	
Teacher's Name	
GradeDa	te
GradeDa Project Title	
Science Category	LABORATORY
Project Type: Investigation	D emonstration
Construction	
Brief Project Description	
Problem Question:	
	_
Hypothesis:	
	_
	_
Teacher Review (initials)	
	ADYENTIST
	achoor A

Science Fair Science Fair Register Here



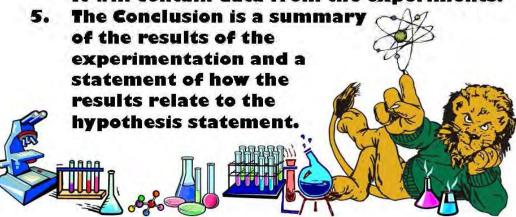


- . The research journal is a bound composition book.
- It is a dated record of your project from start to finish. Each time you do something it should be written up in your journal!
- It contains descriptions of your search for a topic.
- It contains ideas and information.
- It contains topic and project research.
- · It contains descriptions of your experiment.
- · It contains diagrams, graphs, and observations.
- It is a complete and accurate record of your project from start to finish.
- It is proof of the time you spent searching out the answers to the scientific mystery you undertook to solve.
- Every entry should be dated and as neat as possible.
- You will include the research journal as part of your science project display.
- It will be part of your grade.



Using the Scientific Method

- A science project is an INVESTIGATION using the five steps of the SCIENTIFIC METHOD to discover the answer to a scientific problem.
 - 1. Research is collecting information.
 - Topic Research to select a project topic.
 - Project Research to help you understand the topic, express a problem, propose a hypothesis and design experiments.
 - 2. The Problem is the scientific question to be solved. It is an "open-ended" question that will not have a yes or no answer.
 - 3. The Hypothesis is an idea about what the solution to the problem question might be based on knowledge and research. It makes a statement. All of experiments during the project will be performed to test whether the hypothesis statement is true.
 - 4. The Experimentation is the testing whether the hypothesis is a true of false statement. It will include more than one experiment. It will contain data from the experiments.



2007 Science Fair Prize Schedule

Each group, intermediate and advanced will be judged separately and will have their own set of prizes, as follows:



1st place 50.00 2nd place 25.00 3rd place 10.00

In the event of a two way tie for 1st place, the prizes for 1st and 2nd place will be added together, then divided between the two who tied - 37.50 each. In this case there will be no second place prize given. There will however be a third place prize given.

The same holds true for a two way tie for second place. The prizes for 2nd and 3rd place will be added together, then divided between the two who tied for second place. In this case there will be no third place prize given.

If there is a tie for third place, the two who tied will split the third place prize.



2008 Science Fair Judge's Worksheet

Creative Originality (Rate each on a scale with 0 as the lowest to 5 as the highest.) ___ The problem was original and not one frequently seen. The approach to answering the question was creative. The presentation of the solution was original. The display was creatively designed. Scientific Thought (Rate each on a scale with 0 as the lowest to 5 as the highest.) The Scientific Process was followed. The study was well thought out and planned. The goals and objectives of the study were well defined. A logical hypothesis statement was developed for this study. Thoroughness (Rate each on a scale with 0 as the lowest to 5 as the highest.) The variables were controlled or eliminated. The sample sizes were large enough and carefully chosen. The data was thoroughly analyzed. The hypothesis statement was proved or disproved. Skill (Rate each on a scale with 0 as the lowest to 5 as the highest.) The experiments were skillfully designed and not too complicated. Data measurements were done precisely. Technical problems were overcome, not just ignored. This study was the student's work alone. Excessive help was not utilized. Clarity (Rate each on a scale with 0 as the lowest to 5 as the highest.) The display is well organized. It is neat and uncluttered. The display clearly explains the experiment, the data and the conclusion. The student is able to explain the process and the meaning of the results. It is clear to the student whether the data does or does not support the hypothesis. **Creative Originality** Scientific Thought **Thoroughness** Skill Clarity ==== TOTAL SCORE

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Research and Evaluation

Research and Evaluation

Research and Evaluation

Looking for Answers and Checking Validity

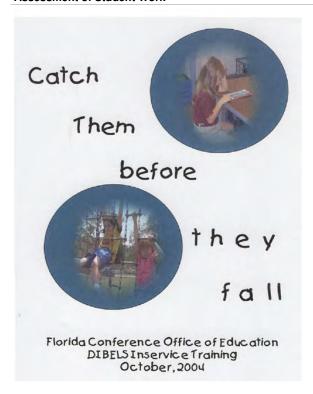
Research is an ongoing process.

As educators we have a responsibility to stay current with the latest research about learning.

Then we implement it in our classroom to test it to see if it works.

If it does work, then we can implement it and learning will be enhanced.

Assessment of Student Work



Catch Them Before They Fall

DIBELS Assessment

Description:

DIBELS, Dynamic Indicators of Basic Early Literacy Skills is a set of standardized individually administered measures of early literacy development.

Rationale:

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Because it is early literacy development is so vital to a students success in school, a tool to assess and monitor that development is needed.

The DIBELS training and implementation in the classroom identifies students who are at risk so modifications can be made to their academic program.

Using DIBELS in a classroom will also allow a teacher to monitor and track a student's progress through the year and through Kindergarten through fourth grade to make sure it is continuing at an acceptable rate.

Attachments m DIBELS_Training.docx, m DIBELS_Class_Progress.docx (see next page for

(see next page for beginning of attachments)

Catch

Them



before



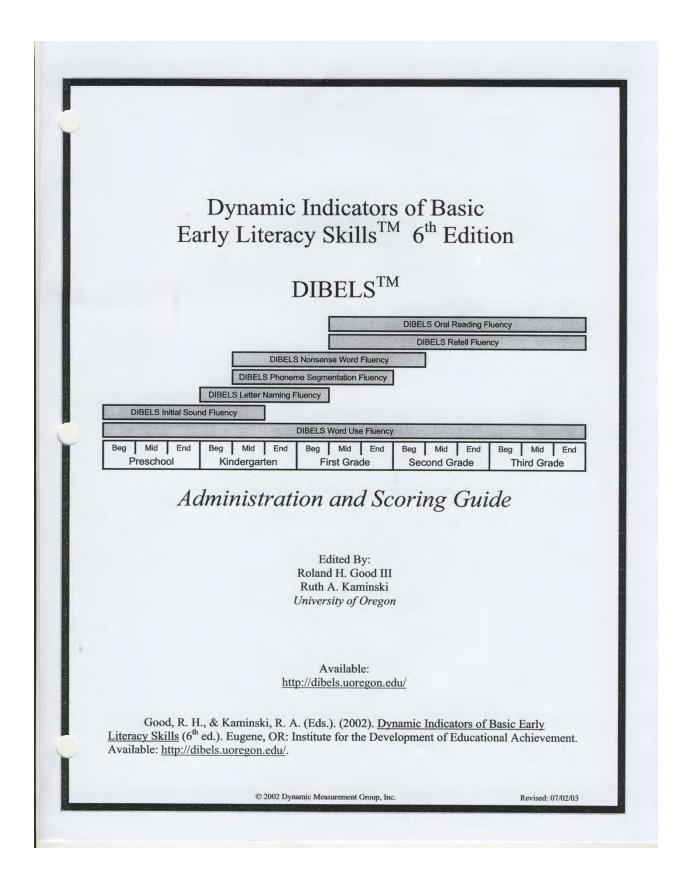
they

fall

Florida Conference Office of Education DIBELS Inservice Training

Submitted on: 05.10.2010

October, 2004



Training Objectives

By the end of this training, participants will be able to:

- ✓ Articulate *why* we are changing to a "mastery learning" paradigm of teaching reading
- ✓ Administer and score DIBELS measures
- ✓ Enter student data into the data management website to produce class and student reports
- ✓ Use the data to make informed educational decisions regarding students' strengths& weaknesses
- ✓ Use the data to inform the planning of appropriate instruction

DIBELS TRAINING AGENDA K-3 TEACHERS

October, 2004

<u>Day 1</u> 9:00 - 9:20	Worship	
9:20 - 9:35	Connect Activity	(Local teachers)
9:35 - 10:45	Introduction & Overview	(MR)
10:45 - 11:00	Break	
11:00 - 11:40	Letter Naming Fluency (LNF)	(BB)
11:40 - 11:55	Phoneme Sounds Video	(BB)
12:00 - 1:00	LUNCH	
1:00 - 2:00	Initial Sounds Fluency (ISF)	(MR)
2:00 - 2:10	Break	
2:10 - 3:00	Phoneme Segmentation Fluency (PSF)	(BB)
3:00 - 3:15	Wrap-up/ Questions	(MR)
<u>Day 2</u> 9:00 - 9:20	Worship	
9:20 - 10:15	Nonsense Word Fluency (NWF)	(BB)
10:15 - 10:30	Break	
10:30 - 11:15	Oral Reading Fluency (ORF)	(BB)
11:15 - 11:55	Review & Wrap-up	(MR)
12:00 - 1:00	LUNCH	
1:00 - 1:45	Reporting Network: Benchmark Assessment vs. Progress Monitoring	(MR)
1:45 - 2:15	Assessment Practice	(MR, BB)
2:15 - 2:30	Break	
2:30 - 3:15	Using Assessment to Inform Instruction/ Flexible Instructional Grouping	(MR)

DIBELSTM Page 2

Dynamic Indicators of Basic Early Literacy Skills (DIBELS) 6th Edition

Edited by Roland H. Good III & Ruth A. Kaminski University of Oregon

Published by Institute for the Development of Educational Achievement University of Oregon

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A Case Study of a Kindergarten Boy:

This documents his progress in reading fluency and the activities taken to improve it through his Kindergarten year using DIBELS tests.

(Name Removed)

Kindergarten 2004--2005 DIBELS Assessment Scores & Interpretation 2004--2005 Supplemental Activities Undertaken 2004--2005

Fall DIBELS Assessment Scores & Interpretation

Initial Sounds Fluency -- 8 -- Moderate Risk—Moderately below grade level & in need of additional intervention

Letter Naming Fluency -- 3 -- Moderate Risk—Moderately below grade level & in need of additional intervention

Fall Supplemental Activities Undertaken

4 times per week one-on-one instruction for 15 – 20 minutes using Fundations activities and materials

Sky Writing Echo Letter Formation
Drill Sounds Echo Find Sounds
Keyword Puzzles Letter Keyword Sound

4 times per week individual activities for 10 – 15 minutes using manipulatives in activity centers

Magnetic Letter Matching
Leap Pad Learning Books
Audio Phonics Board
Interactive Computer Alphabet Book
Interactive Computer Phonics Games

Winter DIBELS Assessment Scores & Interpretation

Initial Sounds Fluency -- 21 -- Moderate Risk—Moderately below grade level & in need of additional intervention

Letter Naming Fluency -- 40 -- Well Established—At or above the 60th percentile

Phoneme Segmentation Fluency – 35 -- Well Established—At or above the 60th percentile

Nonsense Word Fluency – 12 -- Moderate Risk—Moderately below grade level & in need of additional intervention

Winter Supplemental Activities Undertaken

4 times per week one-on-one instruction for 15 – 20 minutes using Fundations activities and materials

Drill Sounds

Echo Letter Formation

Keyword Puzzles

Echo Find Sounds

Letter Keyword Sound Letter/Sound Bingo

Word Chaining

Letter/Sound Word Search

3 times per week individual activities for 10 - 15 minutes using manipulatives in activity centers

Magnetic Letter Matching

Leap Pad Learning Books

Audio Phonics Board

Interactive Computer Alphabet Book

Interactive Computer Phonics Games

Spring DIBELS Assessment Scores & Interpretation

Letter Naming Fluency -- 48 - Low Risk—At grade level

Phoneme Segmentation Fluency – 49 -- Well Established—At or above the 60th percentile

Nonsense Word Fluency – 37 -- Well Established—At or above the 60th percentile

Spring Supplemental Activities Undertaken

2 times per week small group instruction for 15-20 minutes using Fundations activities and materials

Drill Sounds Echo Letter Formation
Keyword Puzzles Echo Find Sounds
Letter Keyword Sound Letter/Sound Bingo

Word Chaining Letter/Sound Word Search

3 times per week individual activities for 10 – 15 minutes using manipulatives in activity centers

Magnetic Letter Matching Leap Pad Learning Books Audio Phonics Board

Interactive Computer Phonics Games

DIBELS Assessment Schedule and Score Interpretation Summary Combined 2004-2005 School Year

	Ki	ndergar	ten		First			Second	1		Third		Fourth		
	Fall	Winter	Spring	Fall	Winter	Spring	Fall	Winter	Spring	Fall	Winter	Spring	Fall	Winter	
	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3
L. Parameter	3	9	HR												
Initial Sounds	4-8	10-25	MR												
Fluency	9	26	LR												
		34	WE												
	1	14	28	24	HR										
Letter Naming	2-8	15-27	29-40	25-37	MR										
Fluency	9	28	41-49	38	LR										
			50	50	WE										
Phoneme		6	9	9	9	9	HR								
Segmentation		7-18	10-35	10-35	10-35	10-35	MR								
Fluency		19	36	36	36	36	LR								
ridency			48	42	50	55	WE								
		4	14	12	29	29	29	29	29	HR		7			
Nonsense		5-13	15-25	13-24	30-50	30-50	30-50	30-50	30-50	MR					
Word Fluency		14	26	25	51	51	51	51	51	LR					
					63	63	63	63	63	WE					
			HR	2	7	19	25	51	69	52	66	79	70	82	95
Oral Reading			MR	3-6	8-20	20-40	26-44	52-68	70-90	53-77	67-92	80-110	71-93	83-105	96-118
Fluency			LR	- 7	21	41	45	69	91	78	93	111	94	106	119
			WE	Not ava	ilable fo	r ORF a	s there	are curr	ently no	establis	hed ben	chmark	S		

HR - High Risk: Seriosly below grade level and in need of substantial intervention.

MR - Moderate Risk: Moderately below grade level and in need of additional intervention.

LR - Low Risk: At grade level.

WE - Well Established: At or above the 60th percentile.

Dynamic Indicators of Basic Early Literacy Skills Summary of Effectiveness by Class

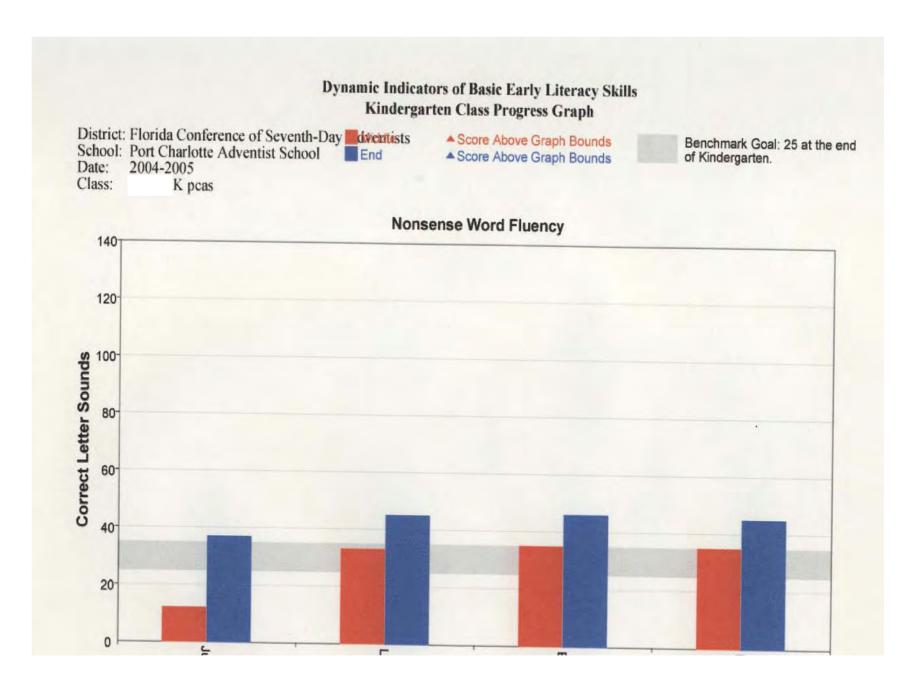
District: Florida Conference of Seventh-Day Adventists School: Port Charlotte Adventist School

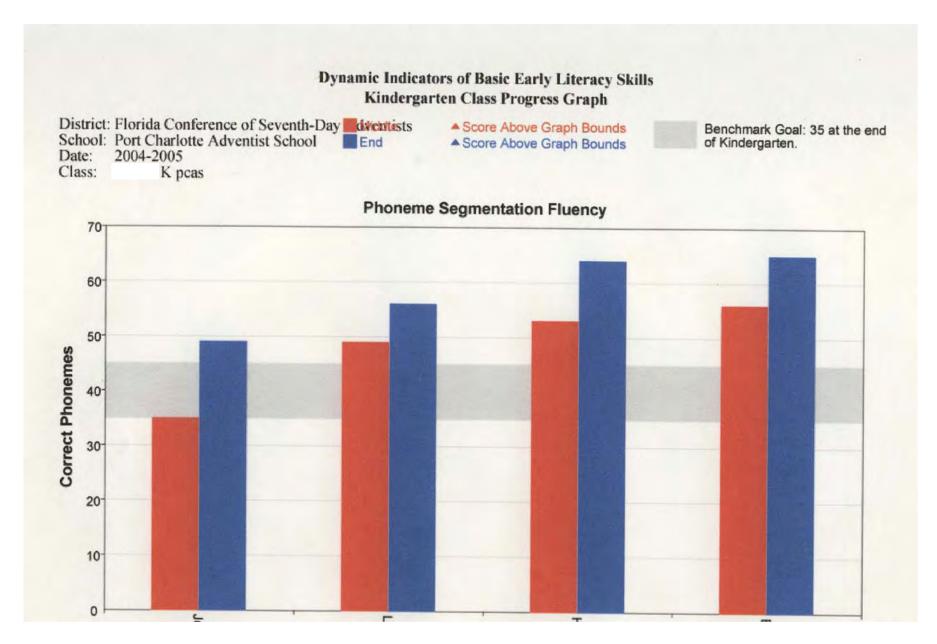
Middle, 2004-2005 Date:

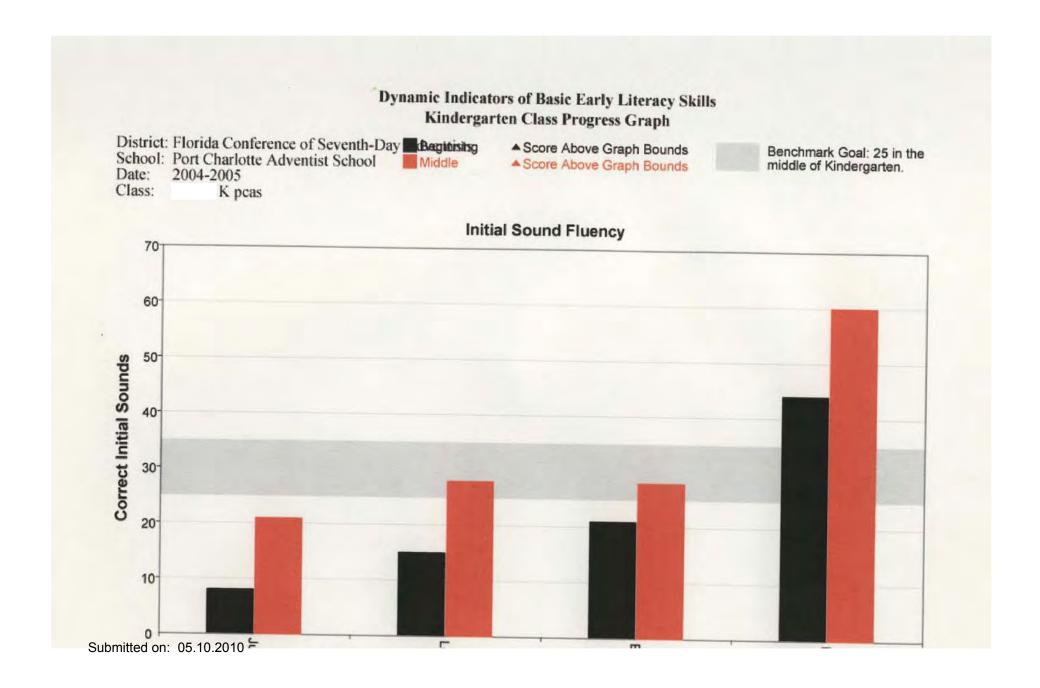
Class:

Step: Middle of Kindergarten to End of Kindergarten

Effectiveness of Core Curriculum and Instruction				Effectiveness	of Strategic	Program	Effectiveness of Intensive Support Program				
Students at Benchmark at Middle of Year	Middle PSF Score	End PSF Score	Check If Reached End PSF Goal of 35	Students at Strategic at Middle of Year	Middle PSF Score	End PSF Score	Check If Reached End PSF Goal of 35	Students at Intensive at Middle of Year	Middle PSF Score	End PSF Score	Check If Reached End PSF Goal of 35
В	49	56	V								
L	56	65	V						7		
L	3.5	49	V								
N	53	64	V								



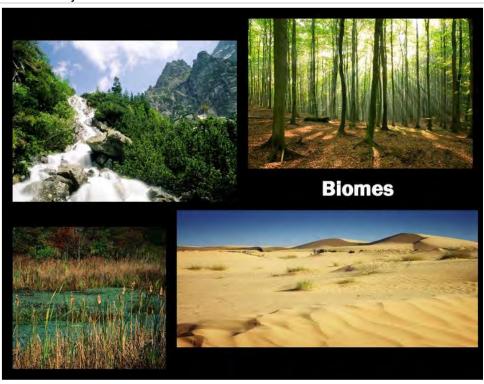




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Science Study Guide and Assessment



Traditional Assessment

Description:

A sample study guide and test for a science class

Rationale:

Because tests should assess what a student knows, it is important to make sure a student

knows the material over what they will be tested. Students knowing what to study is a vital when assessing.

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This is a sample study guide I created for a science unit. The test was created to go with the study guide.

Attachments M Study_Guide_Chapter_9.docx, Science_Test_Chapter_9.docx (See Next page for

(see next page for beginning of attachments)

Carnivores = eat mostly meat Owls, lions, sharks, wolves, vultures



Herbivores = eat only plants Horses, cows, sheep, zebras, elephants, gophers



Omnivores = eat both meat and plants Opossum, bears, pigs, most people

Decomposers = break down dead plants and animals Fungi, bacteria, worms, some insects



Prey = an animal that kills and eats other animals

Predator = an animal that are eaten by other animals

Scavenger = an animal that eats dead or dying animals

Food chain = the transfer of energy from one organism to another

Food web = the variety of food sources an animal depends on to supply their food needs

Biosphere = narrow zone around Earth that supports life

Environment = the surroundings of a plant or animal that they interact with

Biome = largest of all ecosystems which may cover millions of square miles

Ecology = the study of the interactions between living organisms and their environment

Community = a group of plants and animals that live in a specific area

Populations = groups of plants or animals of the SAME species

Succession = the sequence of change in which one community is replaced by another

Niche = a living organism's role in the ecosystem or how it "makes its living" by interacting with other organisms

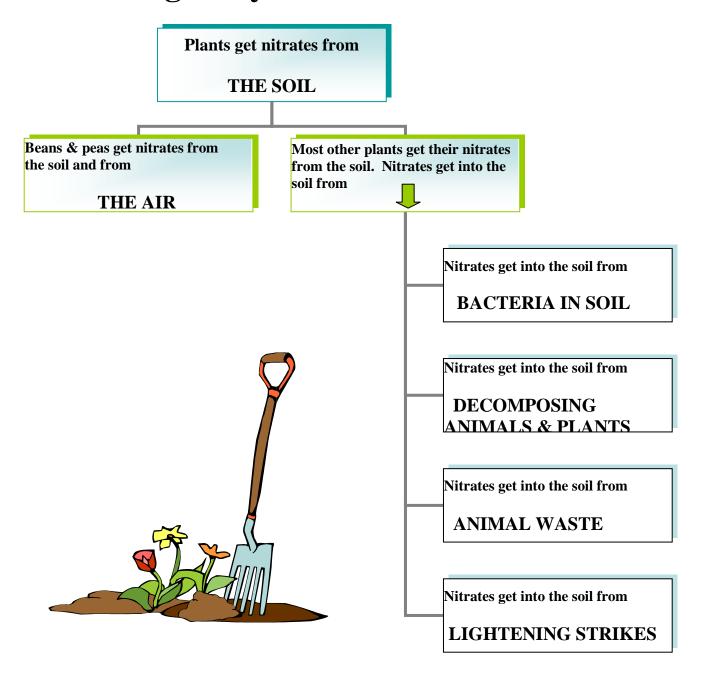
Habitat = the place where a living organism normally lives

7 limiting factors that keep animal populations from getting too large

- 1. insufficient food
- 2. available space
- 3. severe weather
- 4. predators
- 5. disasters
- 6. disease
- 7. water

BIOME NAME	MAIN CHARACTERISTIC	ANIMAL	PLANT
	Cold, dry climate,	Reindeer,	moss,
Tundra	permafrost,	arctic fox,	lichen,
	short plants, no trees	snowy owl	grasses
Coniferous	Cone-bearing trees,	Bear,	Pines,
forests	adequate rainfall, heavy	chipmunk,	spruces,
1016313	snowfall in some places	owl, wolf	flowers
Deciduous	Trees that lose their leaves	Deer, fox,	Oaks,
Forests	in fall, cool winters, warm	cardinals	maples,
1 016313	summers, plentiful rain	owls	birches
Rain	Heavy rainfalls, fast growing	Jaguar	Trees,
forest	plants, no distinct seasons,	anaconda	vines
101031	little temperature changes	parrot	
	Covered by grasses,	Prairie dog	grasses
Grassland	trees few, fertile farmland	bison,	
Orassiana		antelope	
	Driest, less than 10" rainfall	Jackrabbit	Cactus,
Desert	each year	coyote,	Joshua
Dooont	Can be hot or cold	snakes	tree
Marine	High salinity (salt) in water	Sharks,	Seaweed,
(saltwater)	covers 70% of Earth's	crabs,	kelp,
(Saitwater)	surface	lobster	algae
		seals	
	Standing or running fresh	Raccoon,	Cat tails,
Freshwater	water such as lakes, rivers,	trout,	duckweed
Trestiwater	ponds, creeks, swamops	crayfish	pond lilies

The Nitrogen Cycle

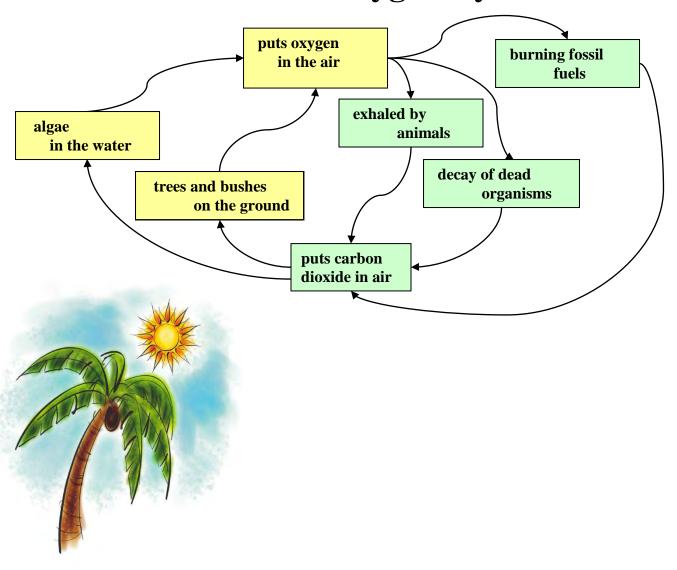


The Water Cycle

Rain >

Water soaks into the ground →
Water absorbed by tree roots →
Water travels through tree trunk to leaves →
Water evaporates through tree leaves into the air →
Water rises into air to condense into clouds →
Water falls to earth in form of rain, sleet or snow

The Carbon Dioxide/Oxygen Cycle



Science T	Cest Chapter 9	Name			
Percenta	ge %	6Letter Grade			
Points M	issed:	Points Correct			
Bonus Po	oints	Points Possible 81			
Parent Sign	nature > : etter of the correct answer o	on the space provided.			
1		all animals that primarily eat plants?			
	a. carnivores				
	c. decomposers	d. ominivores			
2	What do scientists ca	ll animals that eats mostly meat?			
	a. carnivores	b. herbivores			
	c. decomposers	d. ominivores			
3.	What do scientists ca	ll animals that break down dead plants & animals?			
	a. carnivores				
	c. decomposers				
4.	What do scientists ca	ll animals that eat both plants and animals?			
	a. carnivores	<u>=</u>			
	c. decomposers				
5	In which group does	a shark helong?			
J	a. carnivores				
	c. decomposers				
6.	In which group does	a opossum belong?			
	a. carnivores				
	c. decomposers				
7.	_ In which group do worms belong?				
		b. herbivores			
	c. decomposers				
8.	In which group do sheep belong?				
	a. carnivores				
	c. decomposers	d. ominivores			
9.	In which group do yo	ou belong?			
-	a. carnivores				
	c. decomposers				

10. Why do you belong in the group you picked in question 9?

I am a _		because I eat	•		
11	What do scientists call an animal that are eaten by other animals?				
	a. predators	b. prey	c. scavengers		
12	_ What do scientists call an animal that kills and eats other animals?				
	a. predators	b. prey	c. scavengers		
13	_ What do scientists call an animal that eats dead or dying animals?				
	a. predators	b. prey	c. scavengers		
14	What is the transfer of energy from one organism to another called?				
	a. a food web	b. a food cha	ain		
	c. a habitat	d. a niche			
15	What is the place where an organism lives called?				
	a. a food web	b. a food cha	ain		
	c. a habitat	d. a niche			
16.	When an animal depends of a variety of food sources they use this				
	to supply their foo	d needs.			
	a. a food web	b. a food cha	ain		
	c. a habitat	d. a niche			
17	What is and animal's role in the ecosystem called?				
	a. a food web	b. a food cha	ain		
	c. a habitat	d. a niche			
18	What do scientists call a group of plants and animals that live in a				
	specific area called	1?			
	a. community	b. limiting fa	actor		
	c. population	d. succession			
19	What do scientists call the sequence of change in which one group of				
	organisms is repla	ced by another?			
	a. community	b. limiting fa	actor		
	c. population	d. succession			
20	What do scientists call groups of plants or animals of the same species?				
	a. community	b. limiting fa	actor		
	c. population	d. succession			

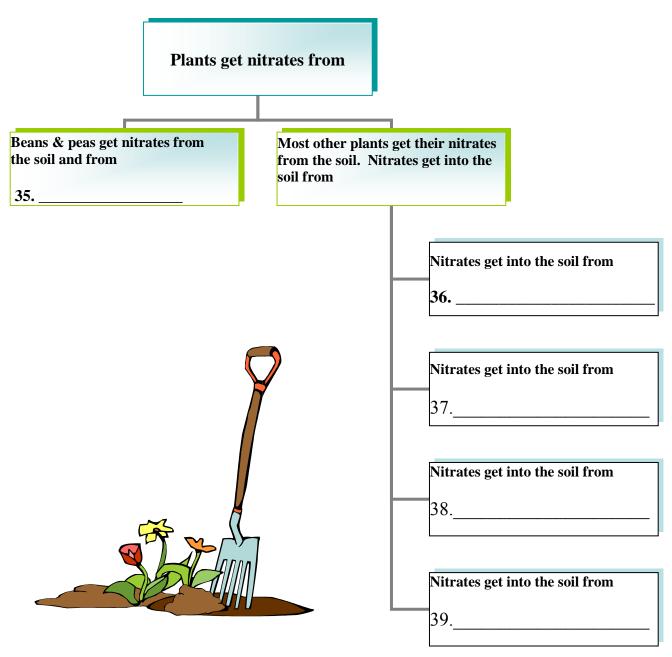
from g a. com	from getting too large? a. community b. limiting factor c. population d. succession						
22. List the 8 biomes, its main characteristic, & an animal & a plant that live the							
BIOME NAME	MAIN CHARACTERISTIC	ANIMAL	PLANT				
List the 7 limiting f	actors that keep animal populations	from getting	too large .				
23							
27							
28							
29.							

30. _____ Which is an example of a population?
a. the insects in Florida
b. the manatees in Florida
c. the animals in Peace River
d. the birds in Florida

31. _____ Which habitat would be expected to follow a pond in succession?
a. a desert
b. a lake
c. a marsh
d. a meadow

32. ____ Which would cause an increase in the moose population?
a. a decrease in predators
b. a decrease in food supply
c. a severe winter
d. humans building new towns

Place the following in the correct order to complete the nitrogen cycle.



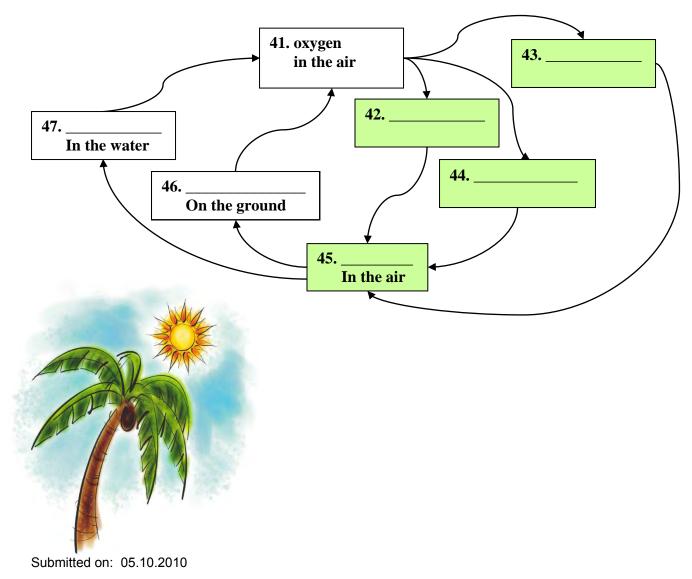
Place the following in the correct order to complete the water cycle.

40. Rain→ → → → →

- A. water absorbed by tree roots
- B. water soaks into the ground
- C. water condenses in clouds
- D. water evaporates through tree leaves into the air
- E. water travels through tree trunk to leaves

Place the following in the correct order to complete the oxygen cycle.

- F. algae
- G. decay of dead organisms
- H. exhaled by animals
- I. trees and bushes
- J. burning fossil fuels
- K. carbon dioxide



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Assessment by Project

Description:

A project based assessment

Rationale:

Because tests are not the only tool for assessment, this is and example of a different type.

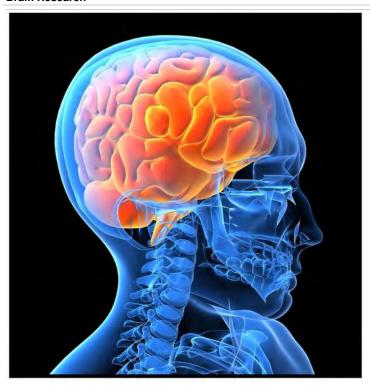
Sometimes knowledge can be assessed by compiling data researched into a type or project or presentation

such as the one displayed here. In this case, the student chose an element from the periodic table of the elements,

researched it, became the class expert on the element and synthesized the information into a presentation format

using an element card made using Microsoft Publisher.

Brain Research



Brain Research and the 4-Mat Learning Style

Description:

A paper I wrote after a workshop on 4-Mat

Rationale:

Because the ways students learn are not the same, teachers should make every effort

to adapt their teaching to the learning styles of the students in order to optimize learning.

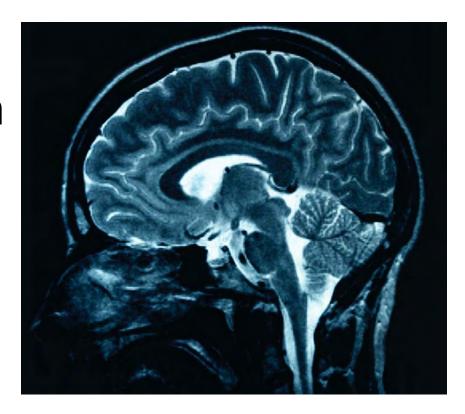
This class tied in some of the latest brain research done on how the brain works

to the different learning styles discussed in the 4-Mat training.

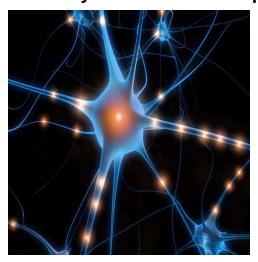
Attachments MM_Brain_Researchand_4_mat.docx (See next page for

(see next page for beginning of attachment)

Brain Research and the 4-Mat Learning Style



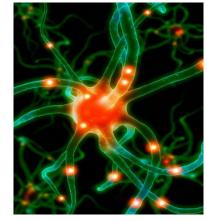
The correlation between how the brain works and individual learning styles is important for every teacher to understand so that they may modify their teaching style to optimize the learning of all students. Understanding how the brain functions will ultimately enable teachers to teach in a way that will insure all students have opportunities to learn in the way that best suits their individual learning style. This type of teaching is more enjoyable both for the student and the teacher. Studies show how important the early preschool years are to the proper social and emotional development of



children. Developing relationships, interacting with older people, learning to communicate is not learned watching television. It is learned by personal, daily interaction with older people who do not just talk to the child but expect the child to think and reply. How we treat young children will program their brains for life. Neurons that are not stimulated will atrophy. If you don't use it, you will, literally, loose it. It is a frightening responsibility we are given, to shape a child's future. Any insight and assistance is treasured.

Knowing the importance of both the right and left side of the brain in the learning process helps teachers to create a balance between both as they are teaching so that learning is easier, faster and more long lasting. The

importance of music to tie the two hemispheres together encourages teachers to not neglect that important element in a busy schedule. Teachers need to understand that learning is not just rote memorization of facts but often leaps of intuitive thinking. Seeing the whole picture is just as important as knowing all the details.



When we relate how fast the world is changing and how much information is increasing, we realize that teachers cannot teach everything a child needs to know in life. What we need to do is realize this and teach, instead, the skills needed to access all that information, ways to discern its validity,



and how to cope with an ever changing world. Technology is growing by leaps and bounds. What we teach a child today will be obsolete by the time they graduate. They need to be taught how to learn and how to enjoy learning. Our education system needs to change to adapt to our changing world. We have

to be the ones to do it. It is uncanny to read some of Ellen G. White's statements and see how closely what she said back then reflects the current beliefs about education being developed now based on brain research. "It is the work of true education to develop this power, to train youth to be thinkers, and not mere reflectors of other men's thought." (Education, page 17)

Learning that children and teenagers really don't think logically because that part of the brain hasn't fully developed helps prevent the frustration felt when they do something totally bizarre. Helping them learn to develop that logical thinking part is our goal.

The 4MAT lesson plan system gives teachers a formula to follow which will follow the natural learning cycle of students. We will be taken out of the comfortable ruts of worksheets and tests and become better teachers as

we expand our teaching to encompass all four quadrants of the learning cycle.



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Personal and Professional Growth

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Personal and Professional Growth

Personal and Professional Growth

Never Stop Learning

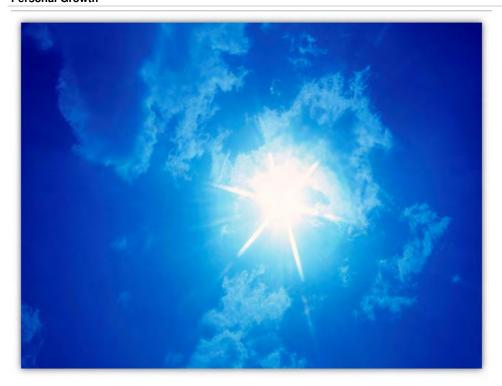
In both my personal and professional life growth needs to happen.

Stretching myself makes life more interesting.

Stagnation is not pleasant either in a pond or in a life.

Continuing to learn and study will prevent that and enrich my life.

Personal Growth





God Is Like . . .

Description:

A power point presentation comparing advertising slogans to the characteristics of God

Rationale:

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Because a person's character is changed by what we behold,
we must make the effort at all times to see God in the world around us.

After comparing the characteristics of God to common advertising slogans,
I find that when I hear the slogan I remember God.

Attachments MM_God_Is_Like_Slide_Show.ppsx (see next page for

(see next page for beginning of attachment)





God is a little like Bayer Aspirin.

He works wonders.

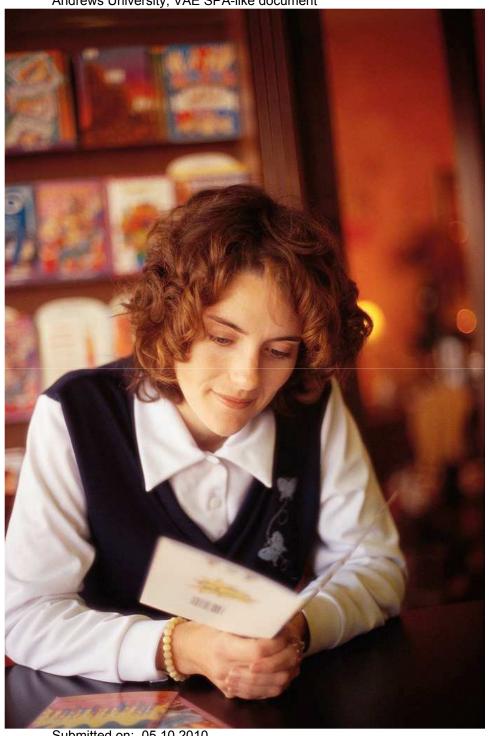


God is a little like VO-5 Hair Spray.

He holds through all kinds of weather.



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God is a little like Hallmark Pards.

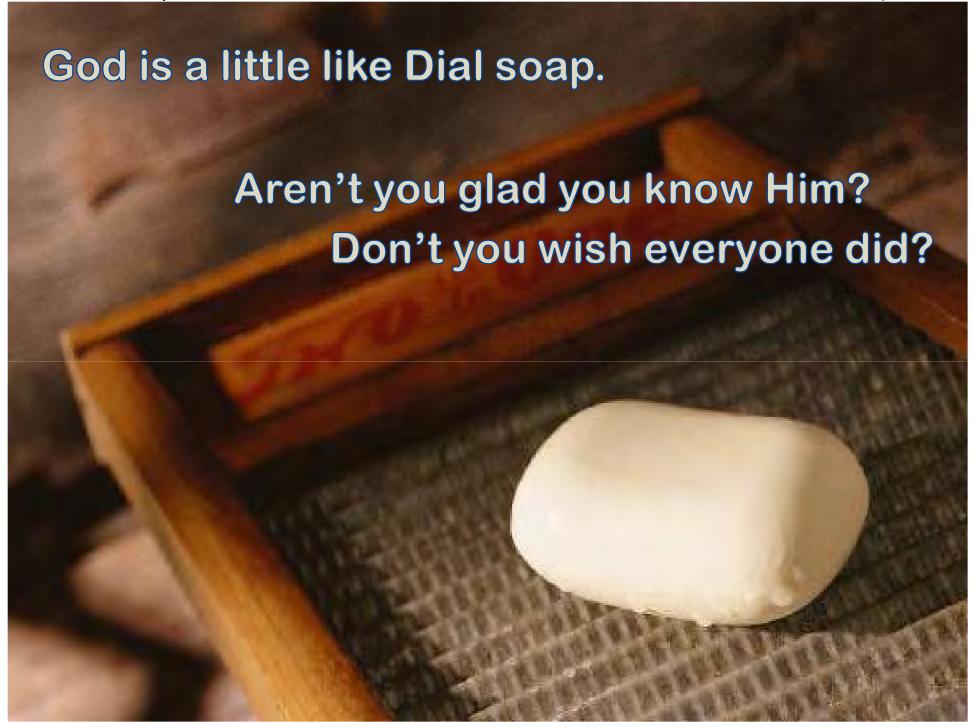
He cared enough to send the very best.

God is a little like Tide.

He gets out the stains
others leave behind.

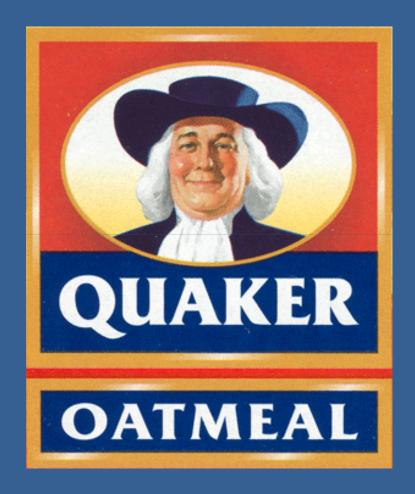








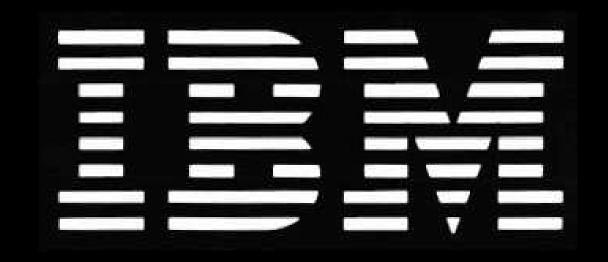
He has a better idea.



Something to smile about.



-the pause that refreshes.



He has solutions for the whole planet

God is a little like Kellogg's Frosted Flakes

He⁹S



GR-R-R-EAT?

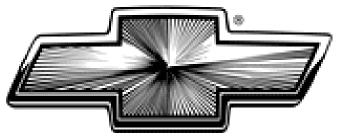
God is a little like Crest



toothpaste,

He gives us beautiful, healthy smiles

God is a little like CHEVY TRUCKS





He's like a ROCK.

God is a little like Allstate



You're in good hands.

You're in God's hands.

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Professional Growth



Reaching 2

Educate

AII

Children 4

Heaven

Description:

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An in-service about how teachers can meet the special needs of students in an inclusive classroom

Rationale:

Because there is a evident and growing need to know how to teach to students

with special needs, Christian teachers need to know how to identify and meet

these needs in our classrooms. This in-service trained us and gave us the resources

to identify the characteristics of specific special needs and a lists of accommodations

strategies we could use to meet specific needs. It is our hope as Adventist educators

that we can, as it states in the Journey to Excellence, ". . . learn how to have a classroom

where all abilities and talents are honored and accepted." This in-service was a step in

that direction.

Content Area Knowledge

Content Area Knowledge

Content Area Knowledge

Gotta Know Your Stuff

Knowing what to teach is important.

Knowing how to teach it is even more important.

Teachers need to continue to learn what is new in their field and the best way to teach it.

General Education Knowledge

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Pathways

Description:

An Integrated Language Arts Curriculum

Rationale:

Because language arts is such a vital part of an child's education,

there is a need to have a strong balanced literacy program in our schools.

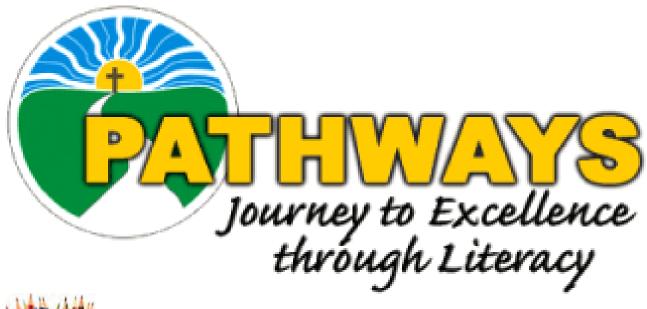
I have taught this program to my third and fourth grade students with great success.

When all the components are implemented, the students are engaged and actively learning.

The program combines reading workshops, writing workshops, guided reading, monthly theme books,

handwriting, and handwriting with an assessment tool to track progress. The student is immersed in literacy.

Attachments Melcome_to_Pathways.docx





Welcome to Pathways...

An language arts program integrating:

Reading Writing Spelling Handwriting

Grammar Phonics Word Study Vocabulary

Pathways: A Journey to Excellence through Literacy is an integrated language arts program which includes reading, writing, phonics, spelling, word study, comprehension and study skills, grammar, vocabulary, and handwriting.

Conceptual Framework

Philosophy of Reading

Restoring the image of God within each student is the ultimate goal of Seventh-day Adventist education, including its reading program. The Seventh-day Adventist reading program is based on a balanced approach, focusing on individual student needs combined with effective practices. Current research in theories and principles of reading form the basis for these effective practices.

The reading process involves the orchestration of a number of different strategies in a coordinated and fluent manner to construct meaning from print. Although reading can be broken down into subskills, performing the subskills one at a time does not constitute reading. This process is learned best within a comprehensive instructional framework.

Principles of Reading

Reading principles associated with this philosophy:

• To derive meaning, a student needs to be able to use semantic cues (knowledge of words), syntactic cues (knowledge of language patterns), graphophonic cues (knowledge of letters and sounds), and pragmatic cues (social and cultural uses) in a coordinated and fluent manner.

- To comprehend, interpret, evaluate, and appreciate text, a student needs to apply a wide range of reading strategies.
- To develop comprehension, a student needs to access background knowledge and prior experiences.
- To promote understanding, a student needs social interactions (time for thinking and talking).
- To achieve success in reading, a student needs to be motivated and actively engaged.
- To achieve balanced literacy, a student needs integrated and interconnected language arts experiences that are both receptive (reading, listening, viewing) and expressive (writing, speaking, visually representing).
- To enhance learning, a student needs connected literacy experiences between home and school.

Practices of Reading

Effective practices that support these reading principles:

- Immerse students in rich literary environments.
- Provide a wide variety of reading experiences that nurture student interest,

- learning, ability to read critically, and respect for diversity.
- Provide frequent opportunities for reacting to and sharing what is read, written, and heard.
- Employ a variety of instructional approaches to model and demonstrate reading experiences, strategies and skills.
- Teach reading skills and strategies systematically and explicitly within the context of authentic reading and writing activities.
- Provide a literacy program that integrates and interconnects all the language arts reading, listening, viewing, writing, speaking, visually representing.
- Include assessment and evaluation in instructional planning.
- Provide intervention to facilitate success for all students.
- Recognize that student diversity necessitates adjustments in reading instruction.
- Encourage home involvement to extend learning beyond the classroom.

Key Features of Pathways



Pathways offers the following features:

- extensive reading in a variety of literary genres and themes
- a focus on interdisciplinary themes
- a spiritual connection that leads students to recognize God's leading in their lives and the lives of others
- a comprehensive word study focus consisting of phonics, handwriting, and spelling
- a sequential development of phonics strategies
- a spelling program coordinated with phonics and writing
- a handwriting program tied to themes and phonics
- explicit instruction in comprehension, writing, learning strategies, and studying
- a systematic study of grammar and sentence conventions
- strategies for assisting students with reading problems and multi-level approaches
- a clear plan for management, including a system of student accountability and assessment

Pathways Goals

Students should not only learn how to read, but also to enjoy reading, writing, and learning. All students deserve to be in a school setting that provides optimum opportunity to become passionate learners, readers, and writers. Pathways provides students with this opportunity based on the following principles:

- A. Pathways offers a cross-curricular approach to literacy that gives students an opportunity to become deeply involved in learning.
- B. Pathways leads students to make wise choices in reading content.
- C. Pathways develops life-long readers.
- D. In Pathways, students create meaning through writing and conversations with one another.
- E. Pathways provides students with guidance and practice to develop writing skills.
- F. Pathways provides systematic instruction in reading comprehension and learning strategies that students apply to literature and content subjects.

- G. Pathways provides students a systematic, daily practice with phonological processing skills.
- H. Pathways provides a systematic approach to the teaching of spelling that includes high-frequency words as well as words following specific phonological patterns.
- I. Pathways provides a rich variety of tools for assessing individual student development.
- J. Pathways offers a management plan that includes whole-class, small-group, and individual student activities.

Pathways Organization

Pathways is organized around two central features: crosscurricular themes and a scope and sequence of strategies.

Cross-Curricular Themes

Cross-curricular themes serve as the overriding framework for the program. Each theme centers on a theme book. While the same nine themes occur at every grade level, the specific theme content changes to reflect the developmental and interest levels of the students. The themes range from personal, spiritual, and family-oriented ones to cultural, sociological, and environmental issues. Spiritual lessons are drawn from each theme which relate to the student's own spiritual journey. The thematic structure offers consistency across grade levels and a framework for the literature units.

Scope and Sequence of Strategies

The scope and sequence at each grade level is organized around five target areas:

- 1. Extended reading and writing
- 2. Comprehending, studying, and evaluating ideas
- 3. Reference skills
- 4. Word Study
- 5. Sentence skills usage, punctuation, and grammar

The Scope and Sequence of Strategies defines what is taught and assessed in the overall program and targets all objectives from the North American Division Integrated Language Arts Curriculum Guide. Most strategy instruction is integrated into the Daily Lesson Guides. For an overview of how the strategies fit within the larger context of Pathways, refer to the **Pathways Teacher's Manual.** Once a skill is introduced in a specific grade level, it is reinforced and expanded in subsequent grades.

IMPLEMENTATION

Pathways instruction focuses on four overlapping instructional components:

- 1. The theme books and the Daily Lesson Guides. Theme books launch the thematic study for each unit. The Daily Lesson Guides are the day-to-day teaching plans for each Pathways theme. The plan includes daily routines for teaching the five target areas, pre-and post-reading activities and assessment. These thematic studies are designed for whole-class, small-group, and individual instruction, depending on the particular activity.
- 2. <u>Guided Reading groups</u>. Students work in small groups with guided reading books. The theme books, leveled readers, and other materials may be used for small-group reading.

- 3. Reading Workshop. Reading Workshop is a time for students to read everyday. It includes self-selected reading, establishing routines, conferencing, and literary talk to enhance student awareness of authors, illustrators, and the connection between reading and writing.
- 4. Writing Workshop. Writing Workshop is a planned daily writing period that allows students to write mostly about their own choice of topics. Students select their topic of choice and write, using the writing process.

Student Materials

- Theme Books. Books are the driving force behind Pathways. Each of the nine thematic studies is launched by theme books. These books, selected for their high interest, literary, and content values, represent a range of topics and genre.
- Guided Reading Books. It is through Guided Reading that **Pathways** can show students how to read and support them while reading. When students read with others on similar levels of proficiency at their instructional level, they gain additional opportunities to become better

- readers. Guided Reading becomes the heart of a balanced reading program. Guided reading will occur at all grades. Pathways' Seedling Guided Readers are the basic recommended set of leveled readers to be used in the kindergarten, first and second grades.
- Writer's Handbook. The Writer's Handbook is primarily a student resource. Students keep this guide on their desks as a handy reference to use throughout the day. During the Writing Workshop this handbook serves as a tool for teaching mini-lessons about strategies or forms of writing.
- **Phonics**. The Chall-Popp Phonics Program assists students in learning the major phonological patterns in English. Students use workbooks, the only consumable component of Pathways. Phonics readers are incorporated into the phonics program, helping students transition into genuine independent readers by keeping them engaged while polishing phonics skills. Early Phonics Readers and Phonics Readers assist students in transitioning to independent readers. Early Phonics Readers focus on individual vowels and then build to multi-vowel reviews. Phonics Readers give practice in long-vowel sounds, consonant blends and digraphs. Phonics will be formally taught in Kindergarten through Grade 2.

Teacher Materials

- Daily Lesson Guide. The Daily Lesson Guide is a teaching plan for each thematic study. The Daily Lesson Guide contains a detailed instructional plan for teaching comprehension, writing, literacy, and word structure skills within a cross-curricular and thematic focus. Spiritual connections are integrated into the reading instructional plan. Extension activities for art, Bible, drama, health, mathematics, science, and social studies are included. Suggested poetry from the recommended Random House Book of Poetry for Children: A Treasury of 572 Poems for Today's Child (see order form) is also included.
- Teacher's Manual. The Teacher's Manual contains information on guided reading implementation, comprehension strategies, reading and writing workshop, word study (which includes daily oral language, phonics, handwriting, and spelling), assessment options, working with the exceptional child, and the home-school partnership.
- Phonics Teacher's Edition. The Chall-Popp Phonics Program forms the basis for the explicit, sequential approach to phonics instruction in Pathways. The teacher's edition contains hands-on student

- activities, intervention strategies, and numerous instructional techniques to enrich phonics instruction. Phonics is formally taught from Kindergarten through Grade 2.
- Writer's Handbook. Teacher will need a copy of the Writer's Handbook since it is used for mini-lessons in grammar, writing, mechanics, etc., throughout Pathways.
- Basic Reading Inventory: Pre-primer through Grade 12 and Early Literacy Assessments, Ninth Edition by Jerry L. Johns contains individually administered informal reading tests (six forms) which teachers can use to assess student reading. This resource is recommended but not required.

Student	TLC Portfolio	Page 33 of 39
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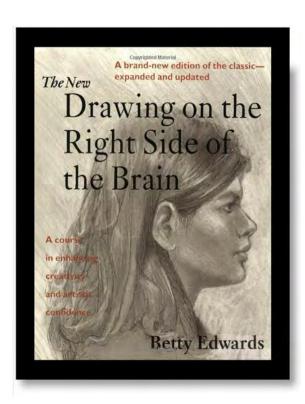
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Content Specific Knowledge

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Anyone Can Draw

Preception and Practice are the Keys

Description:

A drawing curriculum designed to engage anyone's ability to draw

Rationale:

Because people stop trying when they have the preconception that they can't,

drawing curriculum is needed. When a person discovers that they can do something

they firmly believed was impossible in one area then they become much more willing

to try in other areas.

The drawing activities I taught in this class approached drawing as a trainable activity

which anyone and everyone could learn if they choose to put in the practice time necessary.

Student

Whether you think you can, or you think you can't--you are right.

What makes the difference is all in how you look at it.

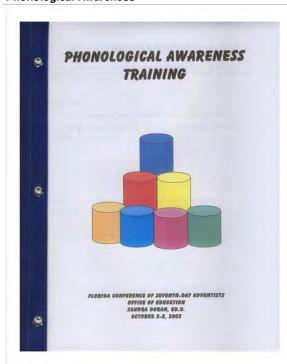
Perception is the key.

It is when we learn to really "see" something our lives change.

This principle applies to "seeing" something in order to draw it

and also "seeing" people and their true worth.

Phonological Awareness



Phonological Awareness

Letter/Sound Relationship

Description:

A workshop to update teachers in the latest in phonics

Rationale:

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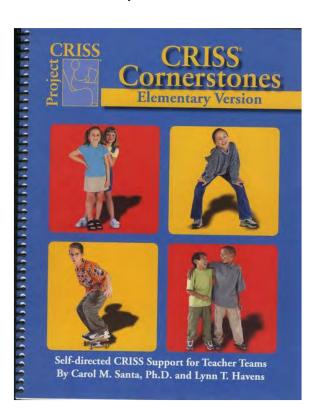
Because teachers need to constantly update their skills, this workshop in phonological awareness was needed. This was a workshop that gave specific background about how young children learn to read.

Learning researched based techniques to teach phonics and early reading to the Kindergarteners was beneficial not only for Kindergarteners but also for fifth and sixth graders who were struggling readers.

Fundations



CRISS



Project CRISS

CReating

Independence through

Student-owned

Strategies

Description:

How to help students become expert, strategic readers

Rationale:

Because reading is such an essential part of learning, developing that in students is a priority.

This training showed me how to teach students specific strategies that would give them a heightened metacognition and a repertoire of self-regulatory behaviors.

Then they can self-monitor while reading

Submitted on: 05.10.2010

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and know when they understand and have strategies to attain meaning in what they read.

Using CRISS strategies the student uses metacognition to learn.

The student:

- . knows what he knows
- . knows what he doesn't know
- . knows what to do to learn what he needs to know
- . knows if he understands
- knows if he doesn't understand
- . knows strategies to help him understand

This empowers the student to guide his own learning.

Reflection

Reflection

Reflection

I find that I do not want this class to be finished. I have been energized and inspired. I am ready to go into my classroom this fall with strategies that I know will engage and involve my students. When I took my teacher training in the seventies, there was nothing like this type of class. The education majors today have access to information and training unavailable back then. The detail of the information and the chance to practice in micro-teaching have been a high point of this class.

The chance to have someone who knows tell you the correct way to do yearly, unit and lesson plans is an immeasurable help to new teachers. I wish there had been a class to learn how to do it when I was doing my training. Taking this class has helped me fine tune my techniques. It has given me tools to use as I plan for my school year. The details of what exactly makes a good lesson plan is something I feel I needed. While I had the basics, there were important parts that were missing. I now know the research which affirms the strategies. While I was already doing much of what was taught, learning why it worked and becoming intentional in doing it were some things I will benefit from. Knowing that these strategies work gives me confidence to try them. I will enjoy taking what I have learned and implementing it in my classroom.

The writing assignments let me take the time to sort out in my mind and organize my thinking on a variety of topics. They helped me understand myself more completely. Putting down in words my philosophy and my worldview opened my eyes into how intensely I felt about diversity and celebrating the unique differences in people. Writing the metaphor about an effective teacher was fun. I enjoyed putting the ideas into a more concrete form and it helped me see how the parts all related to the whole. Writing the rationales in the portfolio, made me stop and eveluate the whys of the way I teach. I see more clearly now the reasons behind the actions.

After I worked out the bugs in creating the portfolio, I enjoyed the chance to put many different things in an organized format. The chance to make it uniquely mine was appreciated. I especially liked the creativity that I was able to use to design it just so. I will be continuing to refine it as time passes--adding and modifying to reflect my own personal and professional

At the end of this class and with the completion of this portfolio, I have grown. I have refined and developed teaching skills that will help the students I teach to acquire and retain more. If a person does not change, we get in a rut. This class has been an instrument for change in my life. I have a more defined knowledge of myself and my teaching will change for the better.

TLC Portfolio Student

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Submitted on: 05.10.2010

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Cells filled with darker blue coloring indicate the candidate's score.

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▼ EDTE408 Por	rtfolio Intro and Closi	ing Rubric				Show/Hide Rubric Descriptions
	Exemplary (5 pts)	Proficient (4 pts)	Satisfactory (3 pts)	Emerging (2 pts)	Unsatisfactory (1 pt)	N/A
Cover Page (1, 16%)						
Title Page (1, 16%)						
Resume (1, 16%)						
Autobiographical Essay (1, 16%)						
Reflective Conclusion (2, 33%)						
						30 pts 100%

▼ EDTE408 Por	tfolio Element I Rubric	: Worldview			<u>S</u> I	how/Hide Rubric Descriptions
	Exceptional (5 pts)	Proficient (4 pts)	Satisfactory (3 pts)	Emerging (2 pts)	Unsatisfactory (1 pt)	N/A
Outcome 1.A Understand basic philosophical perspectives (1, 16%)	Artifact(s) in this Role demonstrate advanced mast		Artifact(s) in this Role demonstrate basic mastery		Artifact(s) in this Role do not demonstrate master	
Outcome 1.B Critique philosophical approaches to education (1, 16%)	Artifact(s) in this Role demonstrate advanced mast		Artifact(s) in this Role demonstrate basic mastery		Artifact(s) in this Role do not demonstrate master	
Outcome 1.C Be able to articulate a personal and professional philosophy (1, 16%)	Artifact(s) in this Role demonstrate advanced mast		Artifact(s) in this Role demonstrate basic mastery		Artifact(s) in this Role do not demonstrate master	
Depth of Coverage (1, 16%)	Artifacts in this Element demonstrate a depth of		Artifacts in this Element demonstrate a depth of		Artifacts in this Element do not demonstrate a de	
Personalization (1, 16%)	All artifacts in this Element communicate the can		At least one artifact in this Element communicate		Artifacts in this Element are not connected to th	
Artifact Guidelines (1, 16%)	This area of the portfolio has a title page with		This area of the portfolio has a title page with		Mastery of the element is not demonstrated. Major	
						30 pts 100%

Andrews University, VAE SPA-like document EDTE408 Portfolio Element II Rubric: Human Growth and Change

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Show/Hide Rubric Descriptions

	Exceptional (5 pts)	Proficient (4 pts)	Satisfactory (3 pts)	Emerging (2 pts)	Unsatisfactory (1 pt)	N/A
Outcome II.B Describe developmentally appropriate educational practices. (1, 20%)	Artifact(s) in this Role demonstrate advanced mast		Artifact(s) in this Role demonstrate basic mastery		Artifact(s) in this Role do not demonstrate master	
OUtcome II.B Implement developmentally appropriate ed practices. (1, 20%)	Artifact(s) in this Role demonstrate advanced mast		Artifact(s) in this Role demonstrate basic mastery		Artifact(s) in this Role do not demonstrate master	
Depth of Coverage (1, 20%)	Artifacts in this Element demonstrate a depth of		Artifacts in this Element demonstrate a depth of		Artifacts in this Element do not demonstrate a de	
Personalization (1, 20%)	All artifacts in this Element communicate the can		At least one artifact in this Element communicate		Artifacts in this Element are not connected to th	
	This area of the portfolio has a title page with		This area of the portfolio has a title page with		Mastery of the element is not demonstrated. Major	
						25 pts 100%

▼ EDTE408 Por	▼ EDTE408 Portfolio Element III Rubric: Groups, Leadership, and Change Show/Hide Rubric Descriptions							
	Exceptional (5 pts)	Proficient (4 pts)	Satisfactory (3 pts)	Emerging (2 pts)	Unsatisfactory (1 pt)	N/A		
Outcome III.A Implements effective planning (1, 12%)	Artifact(s) in this Role demonstrate advanced mast		Artifact(s) in this Role demonstrate basic mastery		Artifact(s) in this Role do not demonstrate master			
Outcome III.B Works effectively with all students (1, 12%)	Artifact(s) in this Role demonstrate advanced mast		Artifact(s) in this Role demonstrate basic mastery		Artifact(s) in this Role do not demonstrate master			
Outcome III.C Evlauate and articulate opionos of current political and legal issues (1, 12%)	Artifact(s) in this Role demonstrate advanced mast		Artifact(s) in this Role demonstrate basic mastery		Artifact(s) in this Role do not demonstrate master			
Outcome III.D Creates effective learning environments (1, 12%)	Artifact(s) in this Role demonstrate advanced mast		Artifact(s) in this Role demonstrate basic mastery		Artifact(s) in this Role do not demonstrate master			

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Outcome III.E Consistently uses positional power and personal influence (1, 12%)	Artifact(s) in this Role demonstrate advanced mast	Artifact(s) in this Role demonstrate basic mastery	Artifact(s) in this Role do not demonstrate master	
Depth of Coverage (1, 12%)	Artifacts in this Element demonstrate a depth of	Artifacts in this Element demonstrate a depth of	Artifacts in this Element do not demonstrate a de	
,	All artifacts in this Element communicate the can	At least one artifact in this Element communicate	Artifacts in this Element are not connected to th	
Artifact Guidelines (1, 12%)	This area of the portfolio has a title page with	This area of the portfolio has a title page with	Mastery of the element is not demonstrated. Major	
			4	0 pts 100%

▼ EDTE408 Por	rtfolio Element IV Rubr	ic: Communication and	d Technology		Sr	now/Hide Rubric Descriptions
	Exceptional (5 pts)	Proficient (4 pts)	Satisfactory (3 pts)	Emerging (2 pts)	Unsatisfactory (1 pt)	N/A
Outcome IV.A Communicate effectively in written, verbal, and non-verbal forms. (1, 20%)	Artifact(s) in this Role demonstrate advanced mast		Artifact(s) in this Role demonstrate basic mastery		Artifact(s) in this Role do not demonstrate master	
Outcome IV.B Use electronic tools effectively for professional communication (1, 20%)	Artifact(s) in this Role demonstrate advanced mast		Artifact(s) in this Role demonstrate basic mastery		Artifact(s) in this Role do not demonstrate master	
Depth of Coverage (1, 20%)	Artifacts in this Element demonstrate a depth of		Artifacts in this Element demonstrate a depth of		Artifacts in this Element do not demonstrate a de	
Personalization (1, 20%)	All artifacts in this Element communicate the can		At least one artifact in this Element communicate		Artifacts in this Element are not connected to th	
Artifact Guidelines (1, 20%)	This area of the portfolio has a title page with		This area of the portfolio has a title page with		Mastery of the element is not demonstrated. Major	
						25 pts 100%

▼ EDTE408 Portfolio Element V Rubric: Research and Evaluation						now/Hide Rubric Descriptions
	Exceptional (5 pts)	Proficient (4 pts)	Satisfactory (3 pts)	Emerging (2 pts)	Unsatisfactory (1 pt)	N/A
Outcome V.A Read,	Artifact(s) in this Role		Artifact(s) in this Role		Artifact(s) in this Role do	

Andrews U	Jniversity, VAE SPA-like	document			p. 279
evaluate, interpret and use appropriate literature. (1, 20%)	demonstrate advanced mast		demonstrate basic mastery	not demonstrate master	·
Outcome V.B Read, evaluate and interpret assessments (1, 20%)	Artifact(s) in this Role demonstrate advanced mast		Artifact(s) in this Role demonstrate basic mastery	Artifact(s) in this Role do not demonstrate master	
Depth of Coverage (1, 20%)	Artifacts in this Element demonstrate a depth of		Artifacts in this Element demonstrate a depth of	Artifacts in this Element do not demonstrate a de	
Personalization (1, 20%)	All artifacts in this Element communicate the can		At least one artifact in this Element communicate	Artifacts in this Element are not connected to th	
Artifact Guidelines (1, 20%)	This area of the portfolio has a title page with		This area of the portfolio has a title page with	Mastery of the element is not demonstrated. Major	
				7	25 pts 100%

▼ EDTE408 Po	rtfolio Element VI Rubr	ic: Personal and Pro	ofessional Growth		<u></u> S	how/Hide Rubric Description
	Exceptional (5 pts)	Proficient (4 pts)	Satisfactory (3 pts)	Emerging (2 pts)	Unsatisfactory (1 pt)	N/A
Outcome VI.A Demonstrate continuing professional development (1, 14%)	Artifact(s) in this Role demonstrate advanced mast		Artifact(s) in this Role demonstrate basic mastery		Artifact(s) in this Role do not demonstrate master	
Outcome VI.B Demonstrate ethical behavior in all professional activities (1, 14%)	Artifact(s) in this Role demonstrate advanced mast		Artifact(s) in this Role demonstrate basic mastery		Artifact(s) in this Role do not demonstrate master	
Outcome VI.C Document personal application in maintaining balance. (1, 14%)	Artifact(s) in this Role demonstrate advanced mast		Artifact(s) in this Role demonstrate basic mastery		Artifact(s) in this Role do not demonstrate master	
Outcome VI.D reflects on practice and implements plans for growth and change (1, 14%)	Artifact(s) in this Role demonstrate advanced mast		Artifact(s) in this Role demonstrate basic mastery		Artifact(s) in this Role do not demonstrate master	
	Artifacts in this Element demonstrate a depth of on: 05.10.2010		Artifacts in this Element demonstrate a depth of		Artifacts in this Element do not demonstrate a de	

, Andrews L	Jniversity, VAE SPA-like	document			p. 280
` '	All artifacts in this Element communicate the can		At least one artifact in this Element communicate	Artifacts in this Element are not connected to th	
Artifact Guidelines (1, 14%)	This area of the portfolio has a title page with		This area of the portfolio has a title page with	Mastery of the element is not demonstrated. Major	
					35 pts 100%

	Exceptional (5 pts)	Proficient (4 pts)	Satisfactory (3 pts)	Emerging (2 pts)	Unsatisfactory (1 pt)	N/A
Outcome VII.A Demonstrate continued growth in an understanding and appreciation of general and liberal arts. (1, 20%)	Artifact(s) in this Role demonstrate advanced mast		Artifact(s) in this Role demonstrate basic mastery		Artifact(s) in this Role do not demonstrate master	
Outcome VII.B Demonstrate continued growth in knowledge of subject matter and pedagogy. (1, 20%)	Artifact(s) in this Role demonstrate advanced mast		Artifact(s) in this Role demonstrate basic mastery		Artifact(s) in this Role do not demonstrate master	
Depth of Coverage (1, 20%)	Artifacts in this Element demonstrate a depth of		Artifacts in this Element demonstrate a depth of		Artifacts in this Element do not demonstrate a de	
Personalization (1, 20%)	All artifacts in this Element communicate the can		At least one artifact in this Element communicate		Artifacts in this Element are not connected to th	
Artifact Guidelines (1, 20%)	This area of the portfolio has a title page with		This area of the portfolio has a title page with		Mastery of the element is not demonstrated. Major	
						25 p

Andrews University
ART480 Practicum

Department of Art & Design
Course Rubric

Fall 2009

Professor Rhonda Root

Rubric: ART480 Practicum Assessment of the Course:	5 – Excellent A to A- range Excellent work that exceeds expectations and standards of the course.	4 - Very Good B+ - B- range Good work that meets the expectations of the course, with some deficiencies.	3 - Average C+ - C- range Work that falls below the expectations of the course, with major deficiencies.	2 – Poor D range Unacceptable, possible lack of ability or comprehension to do the course.	1 - Not Acceptable F range Unacceptable.
Mastery Elements and Techniques of Art Media as demonstrated in the art lessons created. CF 4.1, 6.1.	Demonstrates a master of the elements of art methods.	Demonstrates good understanding of the elements of the design, with some deficiencies.	Demonstrates basic or elementary levels of understanding with major deficiencies.	Does not understand the elements or how they are used.	Did not complete or is not able to do the ideas in the course.
Critical Thinking Show and practice critical thinking, visual perception, artistic production and aesthetic awareness in art methods. CF 1.3, 4.1, 5.1, 6.1.	Demonstrates high level of critical thinking and creative ability.	Demonstrates critical thinking and creativity that has potential to increase.	Demonstrates the basic levels of critical thinking and creative thought but struggles with applying it.	Does not understand critical thinking and creativity and how it is used.	Did not complete or is not able to do the understand critical thinking and creativity.
Knowledge Define art education, create a philosophy on the importance of art in education. CF 1.1, 1.2, 1.3, 2.2, 4.1, 5.1, 5.2, 5.3, 6.1.	Shows high levels of effort and focus in comprehend of art education and its importance in education.	Shows good levels of effort and comprehends art education satisfactorily.	Shows basic levels of effort, does comprehend the minimum understanding of art education.	Does not understand or meet the minimum level of comprehension required.	Knowledge level is at an unacceptable level.
Art Curriculum Development an art curriculum that is also interdisciplinary and meets needs of all students (including special needs). CF 1.3, 2.1, 2.2, 3.1, 3.2, 3.3, 3.4, 4.1, 6.1.	Demonstrates a high level of development of an art curriculum. Also thoroughly understands the various needs of all students.	Demonstrates a good level of development of an art curriculum. Also understands the various needs of all students.	Demonstrates a basic level of development of an art curriculum. Also understands most of the various needs of all students.	Show a below standard level of development of an art curriculum. Also understands minimal needs of all students.	Knowledge level is at an unacceptable level.
Effort/Responsiveness Willingness to learn and try things for the first time. Adopt a professional attitude and demonstrate self-evaluation. CF 4.1, 6.1.	Shows high levels of effort and focus to see the course and its objectives through to its best completion.	Shows good levels of effort and completes the course and its requirements satisfactorily.	Shows basic levels of effort, does not do any more than the minimum requirement.	Does not meet the minimum level of effort required.	Did not show any effort or was not able to complete the course requirements.

Andrews University ART497 Senior Exhibition

Department of Art & Design Course Rubric

Fall 2009

Professor Rhonda Root

Rubric: ART497 Senior Exhibition Assessment of the Course:	5 – Excellent A to A- range Excellent work that exceeds expectations and standards of the course.	4 - Very Good B+ - B- range Good work that meets the expectations of the course, with some deficiencies.	3 - Average C+ - C- range Work that falls below the expectations of the course, with major deficiencies.	2 – Poor D range Unacceptable, possible lack of ability or comprehension to do the course.	1 - Not Acceptable F range Unacceptable.
Mastery Elements and Techniques of the chosen art media as demonstrated at a mastery level in all the created artworks. CF 4.1, 6.1.	Demonstrates a master of the elements of art methods.	Demonstrates good understanding of the elements of the design, with some deficiencies.	Demonstrates basic or elementary levels of understanding with major deficiencies.	Does not understand the elements or how they are used.	Did not complete or is not able to do the ideas in the course.
Critical Thinking Show and practice critical thinking, visual perception, artistic production and aesthetic awareness in artist's thesis and statement for Exhibition. CF 1.3, 4.1, 5.1, 6.1.	Demonstrates high level of critical thinking and creative ability.	Demonstrates critical thinking and creativity that has potential to increase.	Demonstrates the basic levels of critical thinking and creative thought but struggles with applying it.	Does not understand critical thinking and creativity and how it is used.	Did not complete or is not able to do the understand critical thinking and creativity.
Knowledge Create a personal art philosophy on the importance of art in education. CF 1.1, 1.2, 1.3, 2.2, 4.1, 5.1, 5.2, 5.3, 6.1.	Shows high levels of effort and focus in comprehend of art education and its importance in education.	Shows good levels of effort and comprehends art education satisfactorily.	Shows basic levels of effort, does comprehend the minimum understanding of art education.	Does not understand or meet the minimum level of comprehension required.	Knowledge level is at an unacceptable level.
Effort/Responsiveness Willingness to learn and try things for the first time. Adopt a professional attitude and demonstrate self-evaluation. CF 4.1, 6.1.	Shows high levels of effort and focus to see the course and its objectives through to its best completion.	Shows good levels of effort and completes the course and its requirements satisfactorily.	Shows basic levels of effort, does not do any more than the minimum requirement.	Does not meet the minimum level of effort required.	Did not show any effort or was not able to complete the course requirements.
Exhibition Quality and professional presentation of artwork in a gallery setting. Includes exhibition poster, a reception and hanging and takedown of exhibition. CF 1.3, 4.1, 5.2, 6.1, 6.2, 6.3	Shows high level of presentation of artwork in a gallery setting. Excellent poster, reception preparation and setting up of exhibition and removal after the show.	Shows good levels in the presentation of artwork and other parts of the exhibition (exhibition poster, reception, set up and removal).	Shows basic levels in the presentation of artwork and other parts of the exhibition (exhibition poster, reception, set up and removal). Mets the minimum level acceptable.	Does not meet the minimum level of effort required. Poor quality, little effort that reaches an acceptable level.	Did not show any effort or was not able to complete the exhibition requirements.

Andrews University
ART457 Art Methods: Elementary

Department of Art & Design
Course Rubric

Fall 2009

Professor Rhonda Root

Rubric: ART457 Art Methods: Elementary Assessment of the Course:	5 – Excellent A to A- range Excellent work that exceeds expectations and standards of the course.	4 - Very Good B+ - B- range Good work that meets the expectations of the course, with some deficiencies.	3 - Average C+ - C- range Work that falls below the expectations of the course, with major deficiencies.	2 – Poor D range Unacceptable, possible lack of ability or comprehension to do the course.	1 - Not Acceptable F range Unacceptable.
Mastery Elements and Techniques of Art Media as demonstrated in the art lessons created. CF 4.1, 6.1.	Demonstrates a master of the elements of art methods.	Demonstrates good understanding of the elements of the design, with some deficiencies.	Demonstrates basic or elementary levels of understanding with major deficiencies.	Does not understand the elements or how they are used.	Did not complete or is not able to do the ideas in the course.
Critical Thinking Show and practice critical thinking, visual perception, artistic production and aesthetic awareness in art methods. CF 1.3, 4.1, 5.1, 6.1.	Demonstrates high level of critical thinking and creative ability.	Demonstrates critical thinking and creativity that has potential to increase.	Demonstrates the basic levels of critical thinking and creative thought but struggles with applying it.	Does not understand critical thinking and creativity and how it is used.	Did not complete or is not able to do the understand critical thinking and creativity.
Knowledge Define art education, create a philosophy on the importance of art in education. CF 1.1, 1.2, 1.3, 2.2, 4.1, 5.1, 5.2, 5.3, 6.1.	Shows high levels of effort and focus in comprehend of art education and its importance in education.	Shows good levels of effort and comprehends art education satisfactorily.	Shows basic levels of effort, does comprehend the minimum understanding of art education.	Does not understand or meet the minimum level of comprehension required.	Knowledge level is at an unacceptable level.
Art Curriculum Development an art curriculum that is also interdisciplinary and meets needs of all students (including special needs). CF 1.3, 2.1, 2.2, 3.1, 3.2, 3.3, 3.4, 4.1, 6.1.	Demonstrates a high level of development of an art curriculum. Also thoroughly understands the various needs of all students.	Demonstrates a good level of development of an art curriculum. Also understands the various needs of all students.	Demonstrates a basic level of development of an art curriculum. Also understands most of the various needs of all students.	Show a below standard level of development of an art curriculum. Also understands minimal needs of all students.	Knowledge level is at an unacceptable level.
Effort/Responsiveness Willingness to learn and try things for the first time. Adopt a professional attitude and demonstrate self-evaluation. CF 4.1, 6.1.	Shows high levels of effort and focus to see the course and its objectives through to its best completion.	Shows good levels of effort and completes the course and its requirements satisfactorily.	Shows basic levels of effort, does not do any more than the minimum requirement.	Does not meet the minimum level of effort required.	Did not show any effort or was not able to complete the course requirements.

Andrews University Department of Art & Design
ART459 Art Methods: Secondary Course Rubric Fall 2009 Professor Rhonda Root

Rubric: ART459 Art Methods: Secondary Assessment of the Course:	5 – Excellent A to A- range Excellent work that exceeds expectations and standards of the course.	4 - Very Good B+ - B- range Good work that meets the expectations of the course, with some deficiencies.	3 - Average C+ - C- range Work that falls below the expectations of the course, with major deficiencies.	2 – Poor D range Unacceptable, possible lack of ability or comprehension to do the course.	1 - Not Acceptable F range Unacceptable.
Mastery Elements and Techniques of Art Media as demonstrated in the art lessons created. CF 4.1, 6.1.	Demonstrates a master of the elements of art methods.	Demonstrates good understanding of the elements of the design, with some deficiencies.	Demonstrates basic or elementary levels of understanding with major deficiencies.	Does not understand the elements or how they are used.	Did not complete or is not able to do the ideas in the course.
Critical Thinking Show and practice critical thinking, visual perception, artistic production and aesthetic awareness in art methods. CF 1.3, 4.1, 5.1, 6.1.	Demonstrates high level of critical thinking and creative ability.	Demonstrates critical thinking and creativity that has potential to increase.	Demonstrates the basic levels of critical thinking and creative thought but struggles with applying it.	Does not understand critical thinking and creativity and how it is used.	Did not complete or is not able to do the understand critical thinking and creativity.
Knowledge Define art education, create a philosophy on the importance of art in education. CF 1.1, 1.2, 1.3, 2.2, 4.1, 5.1, 5.2, 5.3, 6.1.	Shows high levels of effort and focus in comprehend of art education and its importance in education.	Shows good levels of effort and comprehends art education satisfactorily.	Shows basic levels of effort, does comprehend the minimum understanding of art education.	Does not understand or meet the minimum level of comprehension required.	Knowledge level is at an unacceptable level.
Art Curriculum Development an art curriculum that is also interdisciplinary and meets needs of all students (including special needs). CF 1.3, 2.1, 2.2, 3.1, 3.2, 3.3, 3.4, 4.1, 6.1.	Demonstrates a high level of development of an art curriculum. Also thoroughly understands the various needs of all students.	Demonstrates a good level of development of an art curriculum. Also understands the various needs of all students.	Demonstrates a basic level of development of an art curriculum. Also understands most of the various needs of all students.	Show a below standard level of development of an art curriculum. Also understands minimal needs of all students.	Knowledge level is at an unacceptable level.
Effort/Responsiveness Willingness to learn and try things for the first time. Adopt a professional attitude and demonstrate self-evaluation. CF 4.1, 6.1.	Shows high levels of effort and focus to see the course and its objectives through to its best completion.	Shows good levels of effort and completes the course and its requirements satisfactorily.	Shows basic levels of effort, does not do any more than the minimum requirement.	Does not meet the minimum level of effort required.	Did not show any effort or was not able to complete the course requirements.

Departments of Art & Design and Digital Media & Photography

Faculty Meeting Agenda 10:30-11:20 AM Wednesday, October 21, 2009

Devotion Robert

Calendar:

Amazing Race: November 8-9, 2009 (Sunday and Monday AM class visits)

J. N Andrews Medallion nominations

Action Club for Invisible Children: guest Karissa Groff will give a 10 minute presentation.

Faculty Search: Status updates

We are down to two candidates. Both have expressed an interest in interviewing. Interviews will take place in November.

Paul Reid (application, resume, recommendation names only, portfolio, Skype interview.

Douglas Taylor (application, portfolio, resume, two letters of reference, interview.

One new application: Sarah Soriano, not SDA though.

Pre-Registration begins November 2:

Any concerns?

Jordan Tour 2010:

Stef will let us know the latest.

Art Program Review (now both CAS & COT):

Need to complete the Program review this Fall. I am working on this. Robert has a big jump on the report.

Assessment:

We need to be using the rubrics that were created for each course. Adjust and use to give students feedback on their projects. We are ahead of many other departments but we need to be using them. The University is pushing to have Assessment University wide.

I still need rubrics for the following courses for **LiveText**:

ART104, 105, 106, 107, 207, 209, ARTH325, 326, 440.

Have Rubrics for ART457, 459, 480.

Accreditation for:

BFA degree, BS: Visual Art Education (required by 2011), and all other art degrees (BA: Visual Arts, BA: Art History, and BA: Pre-Art Therapy).

Concerns with students:

Others items?

Departments of Art & Design and Digital Media & Photography

Faculty Meeting Agenda 10:30-11:20 AM Wednesday, September 23, 2009

Devotion Stef (we will rotate through faculty, alphabetically)

Calendar:

Amazing Race: Shelly Erhard, visit to our meeting on Wednesday.

Academy Junior visit, September 28, 10:30 group and 11:30 group. (Battle Creek Academy)

Monday, Sept 28: Visiting Juniors at both 10:30 hour and 11:30 hour. I will be available both hours, any faculty volunteers to help? I will provide food both hours (cookies or donuts).

Gallery BFA Schedule:

Who will be when? Melissa Taylor, Lea Williams, Rebekah Helsius, Hilary De Fluiter, and Heather Tucker

BFA Reviews (Fall 2009):

List of the names of students who need a BFA review and remind now those that need to reapply, if they plan to reapply. Please bring names to the meeting.

Spring Schedule:

Turn in your corrections today. I will create a new spring schedule and have each of you look it over before it is turned it. If we do this early enough hopefully they will post it and we can make corrections before pre-registration open November 1. I have already had Seniors ask about spring's schedule, they have to turn in their graduation applications in October.

2010-2011 Schedule: Turn in your schedule today.

Faculty Search: Status updates

Douglas Taylor (application, portfolio, resume, two letters of reference (Georgiann Voissem and Robert Ritzenthaler, Doug is willing to come from Battle Creek to interview.) AU COT in the late 1990s

Karyn Boyce (application, resume, recommendation letters, portfolio, student portfolio)

Trent Truman (application, resume, portfolio).

Robert Ritzenthaler (application only, letter stating interest in adjunct teaching.)

Heidi Megasa (has withdrawn her interest in the position, removed from list.)

Video Documentary BFA Emphasis:

Dan Webber visit. (future interest in teaching)

Terry Dodge - course contract Spring 2010: VDEO210 Digital Video Editing (3 credits) How many students?

Patrice Jones - course contract Spring 2010: VDEO340 Video Shooting (3 credits) How many students?

Advising Issues:

BFA candidates not accepted going into the BA: Visual Arts degree. Problem because it requires a foreign language, a minor in a non-art area, and taking all the Art intro courses (22 credits: ART104, 105, 106, 107, 207, 209, and PHTO115 (many do not have any of these courses)).

Art Program Review (now both CAS & COT):

Need to complete the Program review this Fall. It was due last Spring 2009. University is expecting it to be completed now. Robert I need all that has been done so far asap.

Assessment:

Had a meeting with Alice Williams and Chairs Councils. University wide assessment in all courses has arrived. We need to be using the rubrics that were created for each course. Adjust and use to give students feedback on their projects. We are ahead of many other departments but we need to be using them.

Accreditation for:

BFA degree, BS: Visual Art Education (required by 2011), and all other art degrees (BA: Visual Arts, BA: Art History, and BA: Pre-Art Therapy).

Concerns with students:

Others items?

Departments of Art & Design and Digital Media & Photography

Faculty Meeting Agenda 10:30-11:20 AM Wednesday, November 11, 2009

Devotion Diane

Calendar:

Fac Mtg Nov 18 & 25 No meetings

Faculty Search: Status updates

Paul Reid: Interview dates – Nov 20 (Friday) – Nov 23 (Monday) – Presentation Nov 23 6:30-7:30PM.

Douglas Taylor: review interview. B Richardson (YES)

Appointments have been made with Administration and Deans.

Budget 2010-2011 due end of November:

List of needs for next year (with costs).

Gen-Ed Requirement changes for 2010-2011:

Handouts

Pre-Registration for Spring 2010:

Any concerns?

BFA Review schedule Fall 2009: BFA Thesis schedule Fall 2009: Semester Review schedule: done

Monday (Nov 30) – Thursday (Dec 3) Faculty Copy Handouts No review on Friday

Lunch Schedule

Monday	12:00-1:45	
Tuesday	10:30-2:00	
Wednesday	12:00-1:00	
Thursday	12:00-1:00	

Jordan Tour 2010:

Stef will let us know the latest.

Art Program Review (now both CAS & COT):

Need to complete the Program review this Fall. I am working on this. Robert has a big jump on the report.

Assessment:

Accreditation: North American Schools of Art & Design (NASAD) for:

BFA degrees, BS: Visual Art Education (required by 2011), and all other art degrees (BA: Visual Arts, BA: Art History, and BA: Pre-Art Therapy).

Concerns with students:

Others items?

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Faculty Meeting Minutes 11:30 AM - 12:20 PM Tuesday, March 9, 2010

Devotion: Greg

Food of the day: Panettone Italian cake with raisins (sorry Greg) and orange peel.

Calendar:

- *Dean Benson would like to schedule COT Faculty meeting on Wednesday, March 31. President Andreasen and Dave Faehner will be attending this meeting as well. The tentative time for COT Faculty meeting on March 31 is 8:00 am 10:00 am.
- *Portfolio Day, Box Factory, St Joe, Friday, April 2, 10-4. Area University participating to recruit area HS students.
- *Dean Keith Mattingly is planning on visiting us during a faculty meeting, sometime before the end of the semester.
- *No Art classes during the final week of classes (April 19-23), release for BFA Reviews and End of Semester Reviews. (I will create the review schedule during spring break and circulate it as soon as it is complete.)

Departmental assemblies (Choices): (Tuesday) 11:30-12:20

	Topic:	Faculty:
March 2:	BFA Review Preparation	all faculty
April 6:	no assembly	all faculty

April 8: Thursday **Chili Fest** all students and faculty time and place? poster from GD to advertise? We will offer Choices credit for students who participate.

Research Celebration (Tuesday, March 9) TODAY

Organize our exhibition and view Sharon's Keynote presentation. Everything is ready to go. Poster display is between 4-6PM. Program 6-7:30 PM. Greg will be our spokesperson.

BS:VAE degree rubrics for LiveText.

Voted: To accept and use Rubrics for the following classes: ART457, ART459, ART480 and ART497.

I have completed updating the requirements and have forwarded them to the SED. They require a vote from our faculty on the rubrics for the Art Education courses.

Concerns with students:

Others items?

1

DISCUSSION AGENDA

NCATE Assessment and LiveText Implementation Planning

ART EDUCATION. April 15, 2008

Notes of Meeting

- 1. Present: Robert Mason, Rhonda Root, Ron Coffen, Patricia Mutch
- 2. Information about preparation for implementing LiveText was provided. Rubrics for Fall, 2008 courses should be provided to Vicki by July 1, 2008 in order for the assessment database to be ready to receive data by August 1. Rubrics for Spring, 2009, should be provided by October 1, 2008.
 - a. A central administrative portal will be used by which Vicki Wiley will prepare rubrics in terms of format for the LiveText database. She will return finalized rubrics to the department. Revision will be possible, working with Vicki. The general format was described

b.The website for LiveText on-campus is live at http://www.andrews.edu/sed/resources/livetext/.

- c. Directions for getting faculty accounts in LiveText were provided.
- d. See Ray Ostrander for faculty support
- e. Refer students to Andrew Pfeifer for assistance.
- 3. While SED students should know that they will be using LiveText, the content department teachers are requested to reinforce this by entry of information in their syllabi for required courses. Wording for this information will be provided electronically. Students who are enrolled in teacher education must have LiveText licenses and should be directed to submit the required assignments (those providing evidences of meeting NCATE standards) through their LiveText account.
- 4. Rosters were provided from iVue (prepared by Kris Knutsen) of secondary teacher education majors. Further information about these rosters can be obtained from her.
- 5. SPAs allow course grades to be used as evidence. A summary of what SPAs would require was provided along with a spreadsheet (drawn from department checksheets used by Jeannie Wolfer) listing the "core" departmental courses which might be eligible for this type of evidence. Rhonda asked how these grades will be expressed in LiveText? Will + and grades be accepted?

Where options or course electives are part of the teacher certification program, other assessment devices must be developed and mounted in LiveText.

6. There is need for assessment data for 2007-08 – core course grades and currently used rubrics will be needed. These should be submitted to Vicki Wiley by June 1, 2008. Pat is working with Records to arrange for the designated course grades to be downloaded

directly through Banner to the SED

- 7. A spreadsheet which summarizes NCATE requirements and SPA-equivalent requirements for Visual Art Education was reviewed. There was discussion about "gateways" with the art education programs. When do students officially "enter" the teacher preparation course of study? The use of portfolio review as a gateway is relevant. Note was made that there is no ETS Senior Field Test for Art Education.
 - Since Art is teaching its own Methods course, then rubrics for evaluating teaching will need to be created and entered. Rhonda has already submitted a portfolio evaluation rubric which is being formatted for entry into LiveText. The items which are needed for fall semester courses are the first priority to get into LiveText.
- 8. Information was provided about the scheduled April 25th LiveText training which will provide rubric training in the morning, lunch, and LiveText faculty user training in the afternoon. None of the Art faculty can attend this training because they do their portfolio review work on this Friday. Some alternative session for the Art faculty will be needed.
- 9. A follow-up email will be sent with needed electronic documents and URLs.

Visual Arts Education Program Committee Meeting Minutes

July 30, 2009, 9:00am – 11:50am Architecture Library

PRESENT

Rhonda Root (chair), Ron Coffen (secretary)

ABSENT

MDE Requirements Clarified Explored MDE <u>website</u> to identify requirements for updating the VAE Portfolio for NCATE accreditation given that VAE does not have a SPA.

Also explored the 2002 VAE portfolio application (approved in 2003) to see what needed to be updated.

Also reviewed the <u>June 2, 2009 letter from Flora</u> <u>Jenkins, Director of Office of Professional Preparation</u> <u>Services, MDE</u>. This letter identified specific items that were required for NCATE accreditation when a specialized program does not have a SPA.

We contacted Tom Bell (517-241-0172) at the MDE to clarify our understanding of what needed to be done for VAE in order to obtain NCATE accreditation. Mr. Bell indicated that:

- 1. Our VAE portfolio was still valid and in force.
- 2. We do not have to re-submit the VAE portfolio.
- 3. To meet NCATE requirements for a non-SPA program, we simply have to create a "SPA-like" report.
- 4. The SPA-like report is submitted to the MDE for evaluation
- 5. The MDE's evaluation is what NCATE is looking for.

Therefore, it was determined that this committee would create a SPA-like document for submission to the MDE which contained the information identified in the letter from Flora Jenkins (see reference above).

Visual Arts Education SPA-Like Document

Based on information in the letter from Flora Jenkins, the committee began work on version 001 of the SPA-

Begun (v001)

like document for VAE.

An outline of the information required was created and linked with relevant items from the VAE <u>Curriculum Map</u>.

A request for an appointment with Jeannie Wolfer in TLC was initiated to obtain information about how to get the data required. The appointment was tentatively set for August 14, 2009 at 9am.

Additionally, items were identified that Ron Coffen would compile (i.e., documentation of previous discussions of data needed for the SPA-like document and information related to the development of the Curriculum Map).

Additionally, Ron Coffen will check with Vicki Wiley regarding how to obtain data summaries/reports from LiveText rubrics for VAE classes that generate data for program evaluation.

Request for Resources

It was determined that Ron Coffen would initiate a request for a student worker from the Dean's Office. This student worker would assist in obtaining the necessary data for the SPA-like report from student files and turning it into digital format to be included with the SPA-like report.

Visual Arts Education Program Committee Meeting Minutes

October 9, 2009, 9:00am – 10:50am Jeannie Wolfer's Office in TLC

PRESENT F

Rhonda Root (chair), Ron Coffen (secretary), Jeannie

Wolfer

ABSENT

Locating Data Met with Jeannie Wolfer in TLC to get information

about where to get the data for the items listed in the SPA-like document. Information about where that

data is located is presented in the attached document.

Future Plans 1.

1. Jeannie will contact Liz Luna about permission to include her file in our SPA-like document.

- 2. Rhonda will develop and send us rubrics for this coming year when she will be teaching the courses.
- 3. Rhonda will check with the previous professor of [ART457, ART459, senior art exhibition] to see what is available in terms of rubrics for 08-09.
- 4. Ron will begin work on putting together the SPA-like document.

Visual Arts Education Program Committee Meeting Minutes

December 16, 2009, 9:45am – 11:55am Ron Coffen's Office

PRESENT

Rhonda Root (chair), Ron Coffen (secretary)

ABSENT

Creating the SPA-like Document

The committee members filled in most of the outline of the SPA-like document that had previously been created.

Future Plans

- 1. Jeannie Wolfer will see about finding an Autobiography for Liz Luna to include as an artifact in the SPA-like document.
- 2. Rhonda will provide a sample of a typical courselevel rubric for the following classes to be attached to the SPA-like document as evidence of courselevel key outcome assessments:
 - a. Practicum
 - b. ART457 Art Methods: Elementary
 - c. ART459 Art Methods: Secondary
 - d. ART480 Practicum in Visual Arts Education
- 3. Rhonda will send agendas from faculty meetings of the Department of Art and Design as evidence that the VAE program is regularly reviewed and evaluated by the faculty and these agendas will be attached to the SPA-like document as evidence of faculty discussion of data.
- 4. Ron will attach VAE Program Committee minutes to the SPA-like document as evidence of faculty discussion of data.
- 5. Ron will scan the Exit Interview Packet from Liz Luna to attach to the SPA-like document as an artifact.
- Ron will collect the evidences identified above along with the SPA-like document into a single, complete PDF with hot-links to various evidentiary documents as he receives the needed documents.
- 7. Ron will remove footnotes and references in the Curriculum Map document (aka the Program Assessment Plan) that are only useful for internal

reference.

8. Ron will adjust aspects of the Curriculum Map to properly reflect the SPA-like document and remove references to NASAD at this time.

Visual Arts Education Program Committee Meeting Minutes

February 3, 2010, 11:00am – 12:10pm Geraty Room in Bell Hall

PRESENT Rhonda Root (chair), Ron Coffen (secretary), Pat

Mutch (past Assessment Coordinator), Lynn Merklin

(current Assessment Coordinator)

ABSENT

NOTE This was a joint meeting between the VAE Program

Committee and the NCATE Standard 2 Assessment

Coordinator.

Discussion of Dispositions

The committee discussed how to measure dispositions for VAE candidates:

- It was noted that TLC had already created a checklist to evaluate dispositions at Gateway 1 (when the candidate is admitted to the VAE program).
- It was agreed that dispositions (using the TLC checklist) would be evaluated systematically by the candidate's advisor in the VAE program at Gateway 2 (admission to student teaching) and Gateway 3 (at the end of student teaching).

Rubrics

- 1. Rhonda has provided rubrics for the following courses:
 - a. ART457 Art Methods: Elementary
 - b. ART459 Art Methods: Secondary
 - c. ART480 Practicum in Visual Arts Education
- 2. The rubrics do not yet have anchors to the SED Conceptual Framework (CF) items. Ron made some suggestions which have been emailed to Rhonda and Rhonda will review those and make any necessary corrections/adjustments and return those to Ron. Ron will then submit the rubrics with CF anchors to the Dean's Office to update the LiveText rubric.
- 3. At the recommendation of the Assessment Coordinator(s), it was agreed that Rhonda would create a rubric for ART497 Senior Exhibition that will be used in LiveText in the future.

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- 4. Lynn will update information on the Program Assessment Plan / Curriculum Map and send Ron the updated document that he will then combine with the current Program Assessment Plan / Curriculum Map
- 5. It was noted that NASAD was not the current SPA and that at this time the VAE program would be submitting a SPA-like document to meet NCATE requirements.

Assessment Annual Cycle

6. The NCATE Assessment Annual Cycle was reviewed. It was noted that in June, the Dean's office will send out data from LiveText related to the VAE program assessments and during August (typically the first faculty meeting before the new school year begins), the data would be reviewed, discussed and used to make program changes.

Submission of the SPAlike Document

7. The Assessment Coordinators indicated that they believed that the SPA-like document would be submitted to the MDE for review. The VAE committee indicated that a document indicating that requirement had not been found. It was concluded that the SPA-like document would be submitted to Jim Jeffrey (SED Dean) who would then distribute it as needed.

VISUAL ARTS EDUCATION K-12 MAJOR

53 Semester credits

Degr	ee Requirements						Student Credits
Acro/Num	Title	Credits	Credit Earned	Term taken	Grade	Quality Points	Transfer -Course Number & Title Name of the School
			1		1		
Art History -	12 cr.						
ARTH325 Pr	rehistoric to Medieval Art	3					
ARTH326 Ro	enaissance to Medieval Art	3					
ARTH440 A	rt Since 1945	3					
Choose one co	ourse from:						
ARCH485 Is	lamic Art & Architecture	3					
ARCH485 A	ncient Americas' Art & Architecture	3					
ARCH485 Fa	ar Eastern Art & Architecture	3					
Art Methods -	- 12 cr.						
ART 457 A	rt Methods: Elementary	4					
ART 459 A	rt Methods: Secondary	4					
ART480 VA	AE Practicum	4					
		ı					
Visual Art Fo	oundation - 18 cr.						
ART 104 In	ntroduction to Drawing	3					
ART105 In	ntroduction to Painting	3					
ART 106 In	ntroduction to Printmaking	3					
ART 107 In	ntroduction to Ceramics	3					
ART 207 Ba	asic Design	3					
ART 209 3-	-D Design	3					
Senior Exhibi	ition - 3 cr.						
Art 497 B	FA Exhibition	3					
Advanced Vis	sual Art Requirements - 8 cr.						
In consultation	with the academic advisor, 8 elective	credit	s in one	studio	area fro	m the fol	lowing:
ART 304 D	rawing	2-6					
ART 305 Pa	ainting	2-6					
ART 306 Pr	rintmaking	2-6					
ART 307 C	eramics	2-6					
ART 414 D	esign for Visual Communications	4					

GPA must be 2.50 in subject major, and minor with no grades below a C

Subject Content Exams must be taken and passed before a recommendation for certification can be made to the State of Michigan. These exams are State of Michigan required.

through the School of Education. The BS in Visual Arts Education requirement includes the successful completion of a senior exhibition and a portfolio of the student's work given to the Department of Art & Design.

Art History-12

ARTH325, 326, 440

Choose one course from:

ARCH485 Islamic Art & Architecture (3)

ARCH485 Ancient Americas' Art & Architecture (3)

ARCH485 Far Eastern Art & Architecture (3)

Art Methods-12

ART457 Art Methods: Elementary (4)

ART459 Art Methods: Secondary (4)

ART480 Visual Art Education Practicum (4)

Visual Art Foundation-18

ART104, 105, 106, 107, 207, 209

Senior Exhibition—3

ART497 (BFA Exhibition)

Advanced Visual Art Requirements-8

In consultation with the advisor, choose 8 elective credits in **one studio area** from the following: ART304, 305, 306, 307, 414.

BS: Visual Arts Education Secondary (K–12)

(No minor required)

This degree, offered in cooperation with the Department of Teaching and Learning, prepares students to teach art on both the elementary and secondary levels. The Visual Arts Education degree is a K-12 endorsement for secondary certificates. This degree should only be taken by those seeking teacher certification. Majors must complete the requirements for denominational and/or Michigan state teacher certification

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(53)

\$ (3)

ARTH328

Artists of the Renaissance

A chronology and analysis of Italian masters from Giotto to Raphael, and northern masters from VanEyck to Rembrandt. A study of the importance of social and cultural influences impacting these artists and the contributions made through their

ARTH329 \$ (3)

Nineteenth Century and Impressionism

A chronological study of the major artists influencing culture, primarily in France, from David to Cezanne in the movements of Neo-classicism, romanticism, realism, impressionism, and postimpressionism.

ARTH440

♦ \$ (3)

Art Since 1945

A study of selected artists associated with post-WWII Western culture, the critical schools they are associated with, and the major influences upon their work.

ARTH450 **♦** \$ (0-6)

Study Tour:

Travel to selected areas of cultural, artistic and/or historic interest combined with lectures, directed reading, and individual research. A maximum of 6 credits may be applied to a degree in art.

Visual Art

The department reserves the right to hold some student work until the termination of the spring student show. Students leaving the campus at the end of the semester must take their work with them. Because of minimal storage space, work and supplies remaining in the department after the close of the spring semester are removed and discarded.

Courses (Credits)

See inside front cover for symbol code.

Art History, Theory, and Issues

ARTH220 \$ (3)

Language of Art

Presents the elements of visual language and studies them in relationship to images of famous paintings, sculptures, and contemporary advertisements. Does not duplicate an art history course.

ARTH245 \$ (3)

History of Graphic Design

This course surveys the pivotal events and achievements that led to the current state of graphic communication. The unceasing quest to give form to ideas is traced from the pictographs painted on cave walls to the latest imaginative designs. Through lectures, videotapes, discussions, presentations and research, students are introduced to the creative thinkers, important innovations and breakthrough technologies that have shaped the evolution of visual communication.

ARTH325 \$ (3) Prehistoric to Medieval Art

Examines the ancient images of non-Western and Western cultures as they are manifested in famous works of art and architecture.

ARTH326 \$ (3)

Renaissance to Modern Art

A survey of selected Western and non-Western artists, techniques,

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and cultural eras from 1300 to 1945.

ART104 **Introduction to Drawing** \$ (3)

A foundational course where basic drawing principles are introduced and ob servational abilities are developed. Standards of drawing, such as line, value, composition and perspective are explored using a variety of approaches, tools and media.

ART105 (3)

Introduction to Painting

An introduction to various painting techniques, principles of color, composition and materials. Objective subject matter is emphasized and the development of a basic visual vocabulary.

ART106 \$ (3)

Introduction to Printmaking

Explores printmaking methods such as monoprint, wood cut, linoleum cut, etching and engraving, lithography, and screen printing. emphasis on technical-skills development and personal images.

ART107 **Introduction to Ceramics**

An introduction to working with clay and glazes for the creation of hand-built ceramic objects.

ART207 \$ (3) Basic Design

A study of the elements and organizational principles of

2-dimensional design.

\$ (3)

(4)

(4)

ART209 3-D Design \$ (3)

Editorial Design

ART431 \$ (3)

An introduction to the principles of three dimensional design and

sculpture media. Introduces students to a variety of tools and materials which help to develop 3-D expression.

This course is concerned with the design of the page and the page sequence of books, periodicals and magazines through editorial concept, content, format, image and audience. Prerequisites: ART207, 214.

ART214 \$ (3)

ART432 **Brand Design**

Introduction to Graphic Design

A transition from design theory to design application as it relates to visual communication. A series of projects develops basic skills and familiarity with design process and the graphic design profession. Prerequisite: ART207.

This course is concerned with creating a brand and provides a basis for deciding the procedures and practices for corporate communication goals. Prerequisites: ART207, 214.

ART304 \$ (2-6) **Drawing**

Students use many media and concentrate on individual methods of expression through drawing. Repeatable. Prerequisite: ART104.

\$ (3) ART433

Advertising and Package Design

This course explores the many facets of print advertising and package design. Prerequisites: ART207, 214.

ART305 \$ (2-6) **Painting**

Repeatable, advanced level painting course, with an in-depth study in the art and craft of painting, designed to expand one's visual vocabulary. Exploration in an area of painting practice; illustration, portrait, figurative, still life, landscape or conceptual. Prerequisite: ART105.

ART457 Art Methods: Elementary

Covers the process of teaching creativity and artistic expression to students at the elementary level. The focus is on understanding the developmental levels of creativity in children. Art is also integrated in the rest of the curriculum. Art projects are part of this course.

ART306 \$(2-6)**Printmaking**

One of the major methods (relief, planographic, intaglio, stencil) may be selected for semester-long exploration. Anything over 3 credits in one semester needs permission of instructor. Repeatable. Prerequisite: ART106.

ART459 ♦ (4) **Art Methods: Secondary**

Deals with teaching creativity and artistic expression to students at the secondary level. It covers the developmental levels of students and gives practical ideas for developing individual creativity. Project ideas are part of the course.

ART307 \$ (2-6)

Ceramics

A systematic exploration of a particular area of ceramic practice. Subjects may include: wheel throwing, glaze formulation, various firing practices, raku, ceramic sculpture, exploring a form, or other assignments chosen by the professor. Repeatable. Prerequisite: ART107.

Practicum in Visual Art Education

Application of principles of art in education, and integrating various subjects into the art curriculum. An introduction to the curriculum of K-12 schools, including unique SDA curricular materials and Michigan Content Standards and Benchmarks. Field experience included in class meeting time. Prerequisites: ART457, 459.

ART308 \$ (2-6) Sculpture

The expressive use of a range of materials through the skills of modeling, carving, and construction. Usually one medium is studied during the semester. Repeatable.

(3) **ART485**

BFA Thesis Project

ART480

This capstone course allows for the synthesis of the students' academic and studio work, developing an individual project proposal and culminating in a thoughtful presentation that demonstrates knowledge of specific issues, methods, and materials. Prerequisites: minimum of 24 credits in a portfolio track and permission of the instructor.

\$ (3) **ART 310 Typography**

An exploration of typographic structures terminology, methods, and visual problem solving. This studio course addresses typographic design as a practical form of visual communication. Prerequisites: ART207, 214.

ART487 (1-3)Internship

Supervised work experience with a design firm. 120 hours of work is required for each credit. Students must be a junior and have at least a 3.00 GPA in all BFA coursework. May be repeated up to 3 credits. Prerequisites: ART207, 214, 414

ART380 (1-3)

Topics in Art

Courses cover specific topic areas in Art and Art History such as: African Arts, Asian Arts, Design, Egyptian Arts, Mesopotamian Art. Studio courses are also eligible.

ART495 ♦ (1-4)

Independent Reading/Project

Independent study or senior exhibition and portfolio creation. Repeatable. Requirements vary.

ART430 \$ (3)

Corporate Identity

This course focuses on the creation of effective corporate trademarks and logotypes. Prerequisites: ART207, 214.

ART496/MDIA496

(1-3)

Portfolio Development

This course focuses on students' job-seeking portfolios through lectures, demonstrations and studio work. Existing projects are refined and gaps are filled in new projects. All projects must meet the most professional standards, with emphasis on quality and job-related subject matter. Prerequisites: minimum of 24 credits in a portfolio track and permission of the instructor. Repeatable to 4 credits.

ART497

(1-3)

BFA Exhibition

Presentation of the capstone BFA thesis project in a gallery exhibition. May also include preparation for graduate school.

Digital Media and Photography

DGME130 Introduction to Digital Media

\$ (3)

An introductory survey of the discipline of digital media. Students are introduced to electronic publishing, basic printing principles, sound digitizing, vector and raster graphics, interactive multimedia, image acquisition and output, web publishing and e-mail. Understanding the Macintosh computer is also covered. Lab required. *Fall, Spring*

DGME150 \$ (3)

Introduction to Web Design

This introductory course is designed to familiarize students with the design and creation of web pages and web sites. Students will learn basic HTML and XHTML structure along with basic styling with CSS (Cascading Style Sheets). Prerequisite: DGME130. *Spring*

DGME165 \$ (4)

Principles of Print Production

A study of print production that includes prepress concepts, digital printing, digital image capture, color management, and page imposition. *Fall*

DGME175 (4)

Digital Imaging

In this foundation course the student will begin to learn how to apply their creative vision within the boundaries of Adobe Photoshop. Emphasis is on creative and technical issues as they relate to the creation of visual work. Layers, adjustment layers, compositing methods, and restoration are explored. Technical proficiency, creative expression, and attention to detail are stressed. Prerequisites: ART 207, DGME 130, PHTO 115 recommended.

DGME185 \$ (3)

Desktop Publishing I

Students learn to produce publications on desktop computers, including: brochures, magazine covers, corporate stationery, book covers, etc. Course topics incorporate: effective page layout, basic color theory, monitor calibration, gray balance, tone compression, GCR and UCR, digital proofing, image acquisition, and final output. Applications of color theories and color separation are stressed. Lab required. Prerequisite: DGME175. *Fall*

DGME215 \$ (2)

Digital Sound

An introduction to digital sound acquisition, manipulation and storage techniques. Students learn fundamentals of sound

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terminology, audio digitizing and nonlinear editing. Students will then apply this knowledge to various video, interactive and web applications. Lab required. Prerequisite: DGME130. *Fall, Spring*

DGME225 \$ (4)

Digital Vector Graphics

A study of digital vector graphic imaging emphasizing graphic production for print, digital multimedia, and web publishing. Lab required. Prerequisite: DGME130 or equivalent. *Fall*

DGME250 \$ (3)

Intermediate Web Design

This intermediate course expands a knowledge of XHTML and CSS to include basic DOM, Javascript and PHP. Students learn through a series of projects designed to advance not only their technical knowledge, but also their design skills. Prerequisite: DGME150. *Fall*

DGME335 \$ (4)

Flash & Action Scripting

Flash is a proprietary, robust graphics animation/application development program used to create and deliver dynamic content, media (such as sound and video), and interactive applications over the web via the browser. Actionscript programming incorporates usability features, such as respecting the browser's font size and allowing blind users to use screen readers. Actionscript 2.0 is an Object-Oriented language, allowing the use of CSS, XML, and the design of class-based web applications. Prerequisite: ART104; DMGE130 or equivalent. *Spring*

DGME350 \$ (3)

Advanced Web Design

Students in Advanced Web Design will use their knowledge in CSS, XHTML, Javascript, and PHP to set up an Open Source Content Management System for a client and will begin working with databases, XML, and web servers. Emphasis is placed on using technology to design visually stunning and highly effective web sites. Prerequisites: DGME 250 (DGME335 is also encouraged). *Spring*

GRPH345 \$ (4)

Advanced Screen Graphics

An in-depth study on making process, simulated process, index and spot separations for screen printing. Other decorating methods will be explored such as transfers, foil, athletic numbering, glow-in-the-dark, puff and UV. Non- textile applications will also be explored such as decorating substrates like plastics (binders, CDs, etc.) and glass (simulated etch, etc.) and many other substrates. Prerequisite: DGME165. *Spring*

MDIA194/494 (1-4)

Project Course/Independent Study

Development of a skill or independent study in a given area by working independently under the supervision of an instructor. Repeatable to 12 credits. Prerequisite: Permission of instructor. *Fall, Spring*

MDIA390 (1-4) Internship

On-the-job internship experience for students seeking industrial experience which cannot be simulated in a classroom setting. A range of 120–150 clock hours of work are required for each credit. Selected in consultation with the advisor. May be repeated.

\$ (1-4)

Introduction to the structural design process. Prerequisites: MATH168 & PHYS141. *Fall*

ARCH215 (3)

Introduction to Design Studio

Introduction to formal composition, architectural typology and principles of building context in the design of buildings and artifacts with simple program elements. Minimum cumulative GPA of 2.5. Prerequisite: ARCH126. *Fall*

ARCH247 (5)

Architecture as Craft Studio

Design projects focusing on the materiality of architecture and the logic of construction. Prerequisites: ARCH215. *Spring*

ARCH299 (1-4)

Independent Study

Study of special topics not currently offered by the School of Architecture. In consultation with a professor, the student researches a selected area, filing a copy of the completed project report in the School of Architecture office. A minimum of 30 hours of work required for each credit. May be repeated for a total of 6 credits.

ARCH305 (3) Structures II

Structural problems in steel analysis and principles of concrete and masonry, lateral loads due to wind and seismic forces. Prerequisite: ARCH205. *Spring*

ARCH315 (3)

History of Architecture I

Chronological overview of the history of architecture from prehistory through the 14th century (Gothic). Emphasis is on the vocabulary and design of buildings, their symbolic relationships, and their meaning in a cultural and human context. Prerequisites: HIST117, 118 & ENGL115. *Fall*

ARCH316 (3)

History of Architecture II

Chronological overview of the history of architecture from the 15th century (Renaissance) to today. Emphasis is on the vocabulary and design of buildings, their symbolic relationships, and their meaning in a cultural and human context. Prerequisites: HIST117, 118 & ENGL115. *Spring*

ARCH318

Background Building Studio

Design of a commercial and/or residential building(s) of increased programmatic complexity, in the physical and cultural setting of a traditional small town or urban neighborhood. Prerequisite: ARCH320. *Spring*

ARCH320 (5)

Placemaking Studio

The design of buildings as it relates to landscape and to human experience with increased complexity of program and form. Prerequisites: ARCH247, admission to the Professional Degree Track. *Fall*

ARCH330 (6)

Analytical Summer Abroad

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A course focusing upon study, analysis, and documentation of buildings, spaces, and/or gardens in another country. Venues may change from year to year. Prerequisite: ARCH318. *Summer*

ARCH335 (3)

Environmental Technology I

Introduction to environmentally, energy-conscious design concepts with the primary focus on climate and site analysis. An overview of standard evaluation methods for thermal performance in both design development and qualitative building evaluations covers heat loss/gain, thermal and solar envelope, HVAC system selection and layout. Principles of water conservation, collection and supply, and the treatment and disposal of liquid and solid wastes. *Fall*

ARCH336 (3)

Environmental Technology II

Principles of design for fire safety and code compliance. Principles of electricity and a brief survey of electrical systems and wiring design. The design and location requirements of elevators and moving stairways and walks. A qualitative overview of lighting and acoustics and their integration into the design of buildings with introductory quantitative methods. Prerequisite: PHYS141. *Spring*

ARCH370 \$ (3)

Person-Environment Theory

Studies in the relationship between people and the environment, including a consideration of towns, cities, gardens, buildings, and artifacts, as well as the cultural and natural landscape. Prerequisite: ARCH320.

ARCH390/485

Special Topics in _____

Based on selected topics of current interest in architecture offered by the School of Architecture. May be repeated in different topic areas. Topics include, but are not limited to, Architecture of the Ancient Americas, Islamic Architecture, Furniture Design, Surveying.

ARCH395/595 S (2-6)

Community Project in Architecture

"Hands-on" involvement in humanitarian and/ or service oriented projects in an on-site work environment. Work initiated by students requires prior approval of faculty. Graded on S/U basis. May be repeated for up to 6 credits.

ARCH396 (1-6)

Cooperative Work Experience

Supervised work with an architecture or construction firm. 120 hours of work is required for each credit. May be repeated up to 6 credits. Prerequisites: 3rd year standing and application one semester in advance of the planned work. Graded on S/U basis.

ARCH434 \$ (4)

Urban Studies

(5)

A broad survey, both typological and historical, of the physical characteristics of cities and their development, with an emphasis upon urban form as a cooperative human artifact embodying particular cultural values and ideas. Prerequisites: ENGL115; HIST117, 118. *Spring*

ARCH441 (6)

Foreground Building Studio

Design of a public and/or civic building in the physical and cultural setting of a traditional small town or urban neighborhood. Prerequisite: ARCH205, 318, 330; Corequisite: ARCH449. *Fall*

Faculty Involved in the VAE Program click the row to view the associated faculty's CV

Prefix	Course Title	Faculty Member Who Last Taught Course	CV attached?
ARTH325	Prehistoric to Medieval Art	Stefanie Elkins	Yes
ARTH326	Renaissance to Medieval Art	Stefanie Elkins	Yes
ARTH440	Art Since 1945	Steve Hansen	Yes
ARCH485	Islamic Art & Architecture	Rhonda Root	Yes
ARCH485	Ancient Americas' Art & Architecture	Rhonda Root	Yes
ARCH485	Far Eastern Art & Architecture Rhonda	Root	Yes
ART457	Art Methods: Elementary	Rhonda Root	Yes
ART459	Art Methods: Secondary Stefanie	Elkins	Yes
ART480	VAE Practicum	Stefanie Elkins	Yes
ART104	Introduction to Drawing	Brian Manley	Yes
ART105	Introduction to Painting	Brian Manley	Yes
ART106	Introduction to Printmaking	Stefanie Elkins	Yes
ART107	Introduction to Ceramics	Steve Hansen	Yes
ART207	Basic Design	Doug Taylor	Yes
ART209	3-D Design	Steve Hansen	Yes
ART497	BFA Exhibition	Steve Hansen	Yes
ART304 Dra	wing	Brain Manley	Yes
ART305 Pair	n <mark>ting</mark>	Brian Manley	Yes
ART306 Prin	tm aking	Stefanie Elkins	Yes
ART307 Cer	am ics	Steve Hansen	Yes
ART414	Design for Visual Communications Doug	Taylor Taylor	Yes

CURRICULUM VITA

Stefanie P. Elkins Art & Design ID# 59016

EDUCATION:

2003 Masters of Art Education

Georgia State University, Atlanta, Georgia

1992 Bachelor of Arts

Andrews University, Berrien Springs, Michigan Major: Art History, Minor: Anthropology/Archaeology

EXPERIENCE:

2005 – present	The Department of Art & Design, Andrews University	Assistant Professor
2003 - 2005	Georgia-Cumberland Academy, Calhoun, Georgia	Teacher: Art, English, World History
2002, Fall	Harris Art Center, Calhoun, Georgia	Art Instructor
2001 - 2002	Carmen SDA Elementary, Marietta, Georgia	Art Teacher K – 8
1997 – 2001	John L. Coble Elementary, Calhoun, Georgia	Teacher: K-8 art, 7 th & 8 th grade homeroom, 5 th & 6 th Social Studies
1993 – 1996	Beaulieu of America, Inc., Chatsworth, Georgia	Credit & Claims Department
1993 - 1994	Chattanooga Nature Center, Chattanooga, TN	Wildlife Rehabilitation Intern
1989 - 1992	Horn Archaeological Museum, Andrews University	Publications Illustrator / Resident Artist
1987,88,91	Cohutta Springs Youth Camp – summers	Nature Director, Art Instructor

PROFESSIONAL ACTIVITIES:

Teaching:

Continue teaching load assigned by the Department of Art & Design:

ARTH325: Prehistory to Medieval Art

A study of the art from Neolithic / Prehistoric period up through the Christian Medieval period.

ARTH326: Renaissance to Modern Art

A study of the art of the Northern and Italian Renaissance up to art of the WWII era.

ARTH220: The Language of Art

A study of the principles and elements of artistic design as well as the different mediums used in art production.

ART380: Special Topics

A class reserved for various specific topics that range from art historical periods to advanced studio classes.

ART104: Introduction to Drawing

An overview of the basics of drawing including contour line, perspective, and an introduction to light and shadow.

ART304: Drawing

An advanced drawing class that may focus on a particular style or drawing technique like figure drawing or pen and k drawing.

ART357: Elementary Art Methods

An introduction to the various methods of teaching art to kindergarteners up through 8th graders.

ART359: Secondary Art Methods

An introduction to the various methods of teaching art to high school students.

ART480: Practicum in Visual Art Education

A course designed to give art education students supervised practical application in teaching art. This includes observation and teaching art classes under the supervision of a master teacher.

ART495: Independent Readings

An independent study class for advanced students seeking to undertake deeper study of a specific topic appropriate to the eir major.

ART106: Introduction to Printmaking

This class introduces the student to the basics of relief and intaglio printmaking techniques.

ART306: Advanced Printmaking

Intense and increased study in a particular type or method of printmaking including advanced techniques ART450: Art Study Tour

Offered during summer BFA study tours. Each course is tailored to the art history of the country/countries being visited and studied.

Course Development:

Continued development in all above courses. Creation of new courses for the Art History program and for BFA Tours: ART380: Special Topics in Art

- Introduction to Watercolor: The various techniques of watercolor painting are studied along with the study of color mixing and paper preparation.
- Mixed Media: the study of various mixed media techniques including painting tricks, transfer processes, and the application of non-traditional art materials to various surfaces.
- Art & History of Jordan: The study of the history of art pertaining to the country of Jordan.
- Ancient Art of Egypt: The study of the predynastic period up through the Copitic period of Egyptian art.
- Art of Italy: Focus is given on the Roman era of art history as well as the Italian Renaissance.
- Plein Air Painting in Italy: Painting and drawing sketches that are produced out of doors in the villages and cities of Italy.

ART304: Drawing; Archaeological Illustration: The specific techniques of archaeological drawing and reconstruction through pen and ink are explored in order to prepare the student to have their work publication appropriate.

Art Tours:

2008	Organized and led a two week art study tour to Egypt for Andrews University BFA students. Students earned undergraduate credits in the areas of art history, on-site drawing, and photography.
2008	Organized Andrews University student participation in the Madaba Plains Project sponsored dig to Tall al-Umayri. Students earned 12 undergraduate credits in five weeks in the areas of art history, cultural arts of Jordan, archaeological drawing, photography, anthropology, behavioral science, architecture, and /or religion.
2007	Organized and led a three week art study tour to Italy for Andrews University BFA students. Students earned 6 undergraduate credits in the areas of art history, on-site drawing and painting, and photography.
2006	Co-directed and organized two week art study tour to Egypt for Andrews University students in cooperation with LaSierra University. Students earned up to 6 undergraduate credits in the areas of religion, anthropology, and/or Egyptian art history.
2005	Directed, planned, and led a 12 day tour to Italy for Georgia-Cumberland Academy students to study the art and culture. Created original curriculum where high school students earned .5 credits in the fine arts.
2004	Co-directed, planned, and led a 12 day tour to Spain for Georgia-Cumberland Academy students to study the art, culture and Spanish language.

Service:

2007 – pr.	Active involvement with PMC Small Groups.
2007	Spring Semester; Assisted with sermon at Pioneer Memorial Church under the direction of Esther Knott
2007	Summer; Children's Story at Pioneer Memorial Church
2006	Make-up Director for annual Passion Play on the campus of Andrews University
2005 – pr.	Involvement in Pioneer Memorial Church services and small groups

While a member of the Calhoun Seventh-Day Adventist Church in Calhoun, Georgia I served in the following areas:

2004	Interviewee and sponsor for youth led evangelistic series.
1990 - 2003	Children's Story team member
1996 - 2001	Young Adult Leadership Team Member
2000	Costa Rica Young Adult Mission Trip Participant

Research/Scholarship:

- National Endowment for the Humanities (NEH), Resident scholar and presenter for a summer institute for teachers, "Daily Life in Ancient Times: Archaeology in Israel and Jordan, July 2009" (4 weeks). Gave several academic presentations to 30 teachers from across the US who participated in the institute. Provided ethnical experiences which involved a Middle Eastern meal in a Bedouin tent. Also created artwork for the institute. Hosted on the campus of Andrews University.
- 2009 Celebration of Research and Creative Scholarship. Presentation poster of artwork as a result of joint Faculty Enrichment Grant.
- 2008 09 Supervised one URA in affiliation with a joint Faculty grant with Rhonda Root and Brian Manley.
- 2007 08 Supervised two Undergraduate Research Assistants in affiliation with a joint grant with the Madaba Plains Project.
- 2007 pr. Faculty Research Grant; "Tracing Great and Little Traditions in the Art and Architecture of Jordan. Joint grant with Rhonda Root and Brian Manley.
- Supervised archaeology and anthropology students at Tall al-Umayri; an archeological dig sponsored by the Madaba Plains Project and Andrews University.
- 2006 Madaba Plains Project, Jordan Tall al-Umayri, staff project artist.
 - *Worked on drawing objects and artifacts discovered during the 2006 season at Umayri.
 - *Collaborated with MPP dig directors in reconstructing drawings of Bronze Age temple and shrine complex at Umayri.
- Co-directed a two week tour to Egypt where students earned up to 6 undergraduate credits in the area of Egyptian art. This tour also served as research for new course; ART380: Special Topics; the Art of Ancient Egypt, which was taught Spring Semester 2007, Summer Semester 2008, and will be taught Spring Semester 2010.
- 2002 Chosen to co-direct 25 teachers in an National Endowment for Humanities sponsored grant to take elementary and secondary teachers to Jordan in order for them to learn archaeological techniques and experience life on dig. Sponsored by the Madaba Plains Project and Andrews University.
- 1996 Madaba Plains Project, Jordan Tall Jalul, Associate Field Director and project artist.
- 1994 Madaba Plains Project, Jordan Tall Jalul, Square Supervisor and project artist.
- 1992 Madaba Plains Project, Jordan Tall Jalul, Square Supervisor and project artist.
- 1990 Tell Gezer, Israel Square Supervisor assistant and project artist.
- 1989 Madaba Plains Project, Jordan Tall al-Umayri, Square Supervisor assistant and assistant Photographer

Academic Professional Books Published:

- The Madaba Plains Project: Forty Years of Archaeology Research into Jordan's Past, (MPP 40th Anniversary Volume). London: Equinox Publishing Ltd.

 14 Artifact Drawings
- Hesban 12: Small Finds; Studies of Bone, Iron, Glass, Figurines, and Stone Objects from Tell Hesban and Vicinity.

Andrews University Press & The Institute of Archaeology *Figurine Drawings*

1992 Hesban 7: Hellenistic & Roman Strata Andrews University Press & The Institute of Archaeology Technical Assistant, Book Cover Artist 1991 Madaba Plains Project 2: The 1987 Season at Tell el-Umeiri & Vicinity & Subsequent Studies Andrews University Press & The Institute of Archaeology Publications Illustrator, Book Cover Artist **Professional Journal Periodical Articles (not refereed):** 2008 The Journal of Adventist Education, Oct/Nov. 2008, pgs. 33-38 Integrating the Arts Into the Classroom 2007 AnthroNotes: The Museum of Natural History Publications for Educators, vol. 27, no. 2, Fall 2006 Smithsonian Institution; Museum of Natural History Teacher's Corner: Introduction to Archaeology & Art Artifacts 2002 Biblical Archaeology Review, January / February, vol. 28, no. 1, pgs. 14-15 Getting Archaeology Into the Classroom: Middle Schoolers Excavate Their Own Tell 1991 Newsletter heading and layout for the Horn Archaeological Museum / The Institute of Archaeology at Andrews University **Other Publications:** 1997 Designed logo and illustrations for Children's Ministries Department at Georgia-Cumberland Conference in Calhoun, Georgia. 1992 Designed a series of four note cards (to be sold at the Horn Archaeological Museum) with illustrations of archaeological objects for the Institute of Archaeology at Andrews University. **Poster / Artwork Presentations:** Original published archaeological artwork used to illustrate the following lectures: 2008 Jan. 14; "The Bible in the Late Bronze Age", lecture by Robert Bates, PhD La Sierra University, Riverside, CA 2007 Nov. 15; "The Late Bronze and Early Iron Ages at Tall al-'Umayri.", Lecture for the American Schools of Oriental Research Annual Meeting; Douglas Clark, PhD, San Diego, CA 2007 Nov. 14;- "Standing Stones in the Late Bronze Age Shrine at Umayri: A Response to Uzi Avner", Lecture by Robert Bates, PhD, La Sierra University, Riverside, CA 2007 Oct. 15; - "Religion in the Late Bronze Age: A View from Umayri", Lecture by Robert Bates, PhD La Sierra University, Riverside, CA 2007 Oct. 4; - "Ancient Treasure from the Middle East", Lecture by Robert Bates, PhD Western Center for Archaeology and Paleontology, Hemet, CA 2007 Jan. 12; "Religious and Domestic Life at Late Bronze and Early Iron Age Tall al-'Umayri, Jordan.", Lecture for the Los Angeles Biblical Archaeology Society; Douglas Clark, PhD, Los Angeles, CA.

Nov. 16; "Tall al-`Umayri 2006.", Lecture at the ASOR Annual Meeting; Douglas Clark, PhD & Larry Herr, PhD,

Submitted on: 05.10.2010

Washington, D.C.

2006

Professional Consultations:

2000 - present

Member of the Outreach Education Committee for ASOR (American Schools of Oriental Research) where I serve as consultant for the development of educational programming for K-12 students in the areas of archaeology and art history.

Dramatic Productions:

2006 Served as the Make-Up Director for annual Passion Play at Andrews University

While a member of the Calhoun Seventh-Day Adventist Church, I served as one of three directors for the annual Passion Play. Responsibilities included director of all set props, special effects, biblically accurate costuming, and make-up.

2 004 Bow the Knee 2 003 Bow the Knee 2 002 Passion Play

While teaching at John L. Coble Elementary in Calhoun, Georgia I co-directed all musical and theatrical productions. Responsibilities included director of all set props, special effects, biblically or historically accurate costuming, and make-up.

2	003	The Music Man
2	000	It's Cool In the Furnace Portrait of America
1	999	Oh Me, Oh My! Oh, Nehemiah! A Night on Broadway
1	998	Giddy-Up, Get Along, Gideon

Art/Photo Exhibits:

2009-10	Archaeology in the Land of the Bible, an exhibition of artifacts from the La Sierra University Archaeological Collection and Tall al-Umayri, sponsored by the School of Religion, La Sierra University, CA
2009	Art & Design Gallery, Smith Hall, Andrews University BFA Faculty Exhibit, group exhibit
2008	Art & Design Gallery, Smith Hall, Andrews University BFA Egypt Tour Exhibit, group exhibit
2008	Art & Design Gallery, Smith Hall, Andrews University BFA Faculty Exhibit, group exhibit
2007 – 08	Oct. 19, 2007 – Jan. 27, 2008; <i>Ancient Treasure from the Middle East</i> , an exhibition of artifacts from the La Sierra University Archaeological Collection at the Western Center for Archaeology and Paleontology Hemet, CA
2007	Art & Design Gallery, Smith Hall, Andrews University BFA Faculty Exhibit, group exhibit
2006	Art & Design Gallery, Smith Hall, Andrews University BFA Faculty Exhibit, group exhibit
2005	Art & Design Gallery, Smith Hall, Andrews University BFA Faculty Exhibit, group exhibit

Professional Organizations:

American Schools of Oriental Research

1989 – present Member 2000 – present Outreach Outreach Education Committee Consultant / Member

2010 Jan. Outreach Education Committee Chair

Madaba Plains Project

1989 – present Staff Artist

2005 – present Field School Coordinator

Submitted on: 05.10.2010

6

Faculty Curriculum Vita

Steve Hansen

6287 Long Lake Road Berrien Springs, MI 49103 slhansen@andrews.edu H: 269 471 9108

Cell: 269 845 0762

EDUCATION:

B.F.A. Andrews University, 1987 M.F.A. The University of Notre Dame, 1992

EMPLOYMENT:

2006 – Current	Professor, Department of Art & Design, Andrews University
2002 - 2006	Chair: Department of Art & Design, Andrews University
2003	Professor
1999 – 2002	Associate Professor, Tenured, Andrews University
1996 – 1999	Chair: Department of Art, Art History and Design
1993 – 1996	Assistant Professor, Andrews University
1987 – 1993	Instructor, Andrews University

PROFESSIONAL ACTIVITIES

Teaching Load: Regular full-time teaching load consisting of 6 or 7 courses per academic year.

Academic Advising: Serve as the Freshman Advisor for the Department of Art and Design as well as Advising majors in 3D areas.

PROFESSIONAL JOURNAL/PERIODICAL ARTICLES

"Up Front", Ceramics Monthly, Oct. 2006
"SOFA Chicago, 2006", Exhibition Catalogue
"Wood-Fired: An American Iconography", Ceramics Monthly, Oct. 2001, pg. 16,17

- 2002 "Portfolio", American Craft Magazine, April/May, 2002
- 2000 "The Clay Up There", Ceramics Monthly, Nov. 2000
- 1999 "Wood-Fired Realism", Ceramics Monthly, Dec. 1999
- 1998 "Women Who Fire With Wood", Ceramics Monthly, Sept. 1998

BOOKS INCLUDING PHOTOGRAPHS OF CERAMIC WORKS

"SOFA Chicago, 2008", Exhibition Catalogue

"Trompe l' Oeil", Exhibition Catalogue, John Natsoulas Center for the Arts

"SOFA Chicago, 2007", Exhibition Catalgue

"SOFA Chicago, 2006", Exhibition Catalogue

The Teapot Book by Steve Woodhead. A & C Black, 2005

Extruded Ceramics by Diana Pancioli. Lark Books, 2000. pg. 25 (two works)

MAGAZINE ARTICLES INCLUDING PHOTOGRAPHS OF CERAMIC WORKS

*"Mythologies: Propaganda and Commerce", Ceramics Monthly, January 2009. Pgs. 6, 17.

"Featured Exhibitions from Galleries Across the Country", compiled by Jill Ryeth. American Contemporary Art. Sept. Oct. 2008. pg. 49

Steve Hansen's Ceramic Sculpture, by Craig Adcock. Ceramics Art and Perception, Issue 73, Sept-Nov. 2008. pg. 27-32

"'Tis Better to Give" by L'Oreal Thompson. American Style Magazine. Pg. 96

"Up Front" Ceramics by Steve Hansen at Function + Art Chicago. Ceramics Monthly Magazine, October, 2006

"Teapots: Seven Artists Pour Forth New Creations", by Christine Kloostra. Niche Magazine, Spring, 2005. pg 38, 39.

REVIEWS

Artist Spotlight: Steve Hansen, by Misha Davenport. Chicago Sun-Times, September 8, 2006, pg. 23 (Weekend Section).

SCHOLARLY/PROFESSIONAL PAPERS READ

- 2005 "Radiator Cans and Rusted License Plates: Memories of Childhood Brought to Life in Clay". Michigan Mud Ceramics Conference. Albion College. October 7 8, 2005.
- 2003 Lakeland Conference for the Fine Arts. Festival Keynote Speaker. Edwardsburg Public School, Edwardsburg, MI. April 15, 2003
- 2002 "Wood-Fired: An American Iconography", Panel Moderator, National Conference for Educators in the Ceramic Arts, Kansas City, MO. March, 2002
- 2000 "Wood-Fired Realism in 20 Hours or Less". International Conference of Wood Fire Artists, Iowa City, Iowa. Sept. 2000

ART EXHIBITIONS - ONE PERSON EXHIBITIONS:

- *2009 Mythologies & Commerce. Gallery 303, Brigham Young University
- 2008 Mythologies: Propaganda & Commerce, Function + Art Gallery, Chicago, Ill. Sept. 2008
- 2007 Akar Gallery, Iowa City, IA
- 2006 Function + Art Gallery, Chicago, IL
- 2004 Lakeside Gallery, Lakeside, MI
- 2004 Southwestern Michigan College, Dawagiac, MI
- 2004 The Box Factory for the Arts, St. Joseph, MI
- 2002 Steve Hansen Ceramics: AKAR Gallery, Iowa City, IA
- 2002 "American Kitsch Refigured", Carnegie Center for the Arts, Three Rivers, Michigan (Invitational)
- 1999 Lakeside Studios, Lakeside Michigan
- 1998 Carnegie Center for the Arts, Three Rivers, Michigan
- 1997 Southwestern Michigan College, Dowagiac, Michigan
- 1992 Oscar Friedl Gallery, Chicago, Illinois
- 1987 O.K. Harris Gallery, New York, New York

ART EXHIBITIONS – SELECTED GROUP EXHIBITIONS

- *2009 "The Infinite Teapot", Ohio Craft Museum. February 1 March 29, 2009.
- *2009 *The Ohio Michigan Game: Teaching Ceramics*. Pewabic Pottery, Detroit, MI. July 17 August 30, 2009
- *2009 Teapots: Interpretations. Ferrin Gallery, Pittsfield, Mass. July 11 Sept. 5, 2009
- 2008 SOFA Chicago. Navy Pier, Chicago, Ill. Nov. 2008
- 2008 Fantasy Teapots from the Arthur Goldberg Collection. Fuller Craft Museum, Brockton, Mass. Oct. 4 Feb. 8, 2008
- 2008 Group Show New Works from Gallery Artists, Pacini Lubel Gallery, Seattle, WA August 7 August 30, 2008
- 2008 Trompe l' Oeil Ceramics. John Natsoulas Gallery, Davis CA
- 2007 Hot Tea: 2007. Del Mano Gallery. Los Angeles, CA
- 2007 Teapots, Function + Art Gallery, Chicago, IL
- 2007 Textures, Pacini Lubel Gallery, Seattle, WA
- 2006 SOFA Chicago. Function + Art Gallery, Chicago, IL.
- 2005 Michiana Annual Art Competition. Box Factory for the Arts, St. Joseph, MI. May 13 June 12, 2005. Juried Art Competition. Juror: Anne M. Knoll, Associate Director, Snite Museum of Art, University of Notre Dame. Winner: Best Ceramic.
- 2005 *Earthly Treasures: Annual Holiday Invitational*. Pewabic Pottery, Detroit, MI. November 11-December 31, 2005.
- 2005 *Hot Tea!* 2005. Del Mano Gallery, Los Angeles, CA. April 16 May 20, 2005.
- 2005 SOFA Chicago. Function + Art Gallery, Chicago, IL. October 28 30, 2005.
- 2004 5x30, Akar Gallery, Iowa City, Iowa
- 2004 Steeped in Tradition, Ariana Gallery, Royal Oak, MI
- 2004 Regional Juried Art Exhibition, Midwestern Museum of American Art, Elkhart, In. Best of Ceramics.
- 2004 Post-Industrial Romanticism, Gallery W.D.O. Charlotte, N.C. February, 2004

(Invitational)

- 2003 Hot Tea, Del Mano Gallery, Los Angeles, CA. May 2003 (Invitational)
- 2003 Steeped In Tradition, Ariana Gallery, Royal Oak, MI. November, 2003 (Invitational)
- 2003 2 a Tea, Function + Art Gallery, Chicago, IL. Ocotber 2003 (Invitational)
- 2003 Regional Juried Art Competition, Midwestern Museum of American Art, Elkhart, IN. Award winner. Work purchased for the museum's permanent collection. (Juried)
- 2003 MAAC, Juried Regional Art Exhibition. Box Factory for the Arts, St. Joeseph, MI. Best Ceramics Award winner (Juried)
- 2002 Hot Tea, Del Mano Gallery, Los Angeles, CA. May 2002. (Invitational)
- 2002 Goshen Clay Artists' Guild Woodfire Invitational, Goshen, Indiana. March 2002. (Invitational)
- 2001 Clay & Glass, Atruim Gallery, Corning Community College, Corning, New York. December 2001, January 2002. (Invitational)
- 2001 Tromp l'Oeil Ceramics, Peck Gallery, Providence, RI. Sept. 14 Oct. 13, 2001. (Invitational)
- 2001 Juried Regional Fine Arts Competition, Fourth Place Winner, Carnegie Center for the Arts, Three Rivers, MI (Juried)
- 2001 Hot Tea, Del Mano Gallery, Los Angeles California (Invitational)
- 2001 The Fifth Element, Peck Gallery, Providence, R.I. (Invitational)
- 2001 Simple Commodities for an Increasingly Hectic World, Gallery WDO, Charlotte, N.C. (Invitational)
- 2000 Fantasy Tea Pots, Alianza Gallery, Boston, Mass. (Invitational)
- 2000 Hot Tea, Del Mano Gallery, Los Angeles, CA (Invitational)
- 2000 Viewpoint: Ceramics 2000, A National Ceramics Competition, Hyde Gallery, El Cajon, CA (Juried)
- 1999 Raku and Wood-Fired Works. Krasl Art Center, St. Joseph, MI (Invitational)
- 1999 Regional Juried Art Exhibition. Midwest Museum of American Art, Elkhart, IN (Juried)

1999	Sydney Myer Fund International Ceramics Award, Shepparton, Australia (Juried)
1999	Scorched Earth, Bannister Gallery, Rhode Island College, Providence, RI (Invitational)
1998	Vessels That Pour, Lill St. Gallery, Chicago, IL (Invitational)
1998	Juried Regional Art Competition, Carnegie Center for the Arts, Three Rivers, MI
1997	Colorforms:Teapots and Teacups, Ferrin Gallery, Northampton, MA
1997	Annual Juried Art Exhibit, John G. Blank Center for the Arts, Michigan City, IN
1997	Strictly Functional Pottery National, Market House Craft Center, Ephrata, PA
1997	7 th Annual All Michigan All Media Juried Art Competition, Krasl Art Center, St. Joseph, MI
1997	Regional Juried Art Competition. Carnegie Center for the Arts, Three Rivers, MI

Selected Collections

Sonny Kamm Collection American Museum of Ceramic Art University of Iowa Hospital Chris Rifkin Gretchen Keyworth *Fuller Craft Museum Midwest Museum of American Art



Faculty Curriculum Vitae

Rhonda G. Root The School of Architecture ID# 13567

EDUCATION:

1982 Master of Fine Art, University of Notre Dame, South Bend, Indiana.

1979 Master of Arts in Teaching, Andrews University, Berrien Springs, Michigan, Art Education (K-12 Certification, State of Michigan).

1977 Bachelor of Arts, Andrews University, Berrien Springs, Michigan, Majors: Art, History.

EXPERIENCE:

	Little Little	•	
*2009 - present The Department of Art & Design, College of Arts & Sciences and			
		The Department of Ditigal Mediat & Photography	Chairperson
	2005 - present	The Department of Art & Design, College of Arts & Science	ces and
		The School of Architecture, Andrews University	Professor of Art
	2005 - present	The Department of Art & Design, College of Arts & Science	es
		and The School of Architecture, Andrews University	Joint Faculty Appointment
	2004 - present	The School of Architecture, Andrews University	Graduate Faculty appointment
	2003 - present	The School of Architecture, Andrews University	Continuous Appointment
	1999 - 2005	The School of Architecture, Andrews University	Associate Professor
	1996 - 1997	The School of Architecture, Andrews University	Assistant Director
	1995 - 1999	The School of Architecture, Andrews University	Assistant Professor
	1979 - 2006	The Department of Art & Design, Andrews University	Adjunct Professor of Art
	1984 - 2000	School of Education, Andrews University	Adjunct Faculty
	1989 - 1995	Eau Claire High School, 8-12 grades, all art media	Art Instructor
	1982 - 1990	Andrews Academy, Andrews University	Supervising Instructor of Art
	1979 - 1989	Ruth Murdoch Elementary School	Supervising Instructor of Art

Additional experiences:

*2009	Co-director, Summer Abroad Studio Trip (Europe) (Andrews University)
2008	Co-director, Art & Architecture Tour (Egypt) (Andrews University)
2008	Co-director, Art & Architecture Tour (Jordan) (Andrews University)
2007	Co-director, Art & Architecture European Tour (Italy) (Andrews University)
2003 - present	Member of Board of Directors, Consortium Representative for the School of Architecture,
_	Madaba Plains Project (Tal al-'Umayri) (archaeological dig), Jordan
2001 - present	Director of Art and Architecture, Madaba Plains Project (archaeological dig),
_	Tal al-'Umayri, Jordan
2004 - 2005	Member of the ASOR (American Schools of Oriental Research) Outreach Committee.
2001	Co-director, Art & Architecture European Tour (Andrews University)
1999	Co-director, Art & Architecture European Tour (Andrews University)
1997	Co-director, Art & Architecture European Tour (Andrews University)
1992 - 2001	Core Staff Artist, Madaba Plains Project (archaeological dig), Tal al-' Umayri, Jordan
1985	Director, Art & Architecture European Tour (Andrews University)
1980 - 2009	Teach ART457 Art Methods: Elementary, ART459 Art Methods: Secondary, ART480 Practicum,
	and ART104 Introduction to Drawing courses as needed for the Department of Art & Design,
	Andrews Unviersity.

PROFESSIONAL ACTIVITIES:

Teaching:

Continue teaching load assigned by the School of Architecture:

ARCH126 Drawing and Graphics Studio, ARCH299 Independent Study, ARCH 315 History of Architecture I, ARCH316 History of Architecture II, ARCH485 Islamic Architecture, ARCH485 Architecture of Ancient Americas, ARCH485 Far Eastern Architecture, ARCH485 Architectural Scholarship, ARCH499 Independent Research, ARCH515 Studio Practicum, ARCH599 Independent Research Continue teaching courses as requested by the Department of Art & Design:

ART104 Introduction to Drawing, ART457 Art Methods: Elementary, ART459 Art Methods: Secondary, ART380 Practicum (Art Methods), ARTH 235 Pre-History to Medieval, ARTH 236 Renaissance to Modern. Co-director, Art & Architecture European Tour, teaching architecture courses during tour.

<u>Course development</u>: Creating and continuing to develop the following courses: ARCH485 Islamic Architecture; ARCH485 Architecture of Ancient Americas; ARCH485 Far Eastern Architecture ARCH485 African Architecture, ARCH485 Vernacular Architecture.

<u>Use of technologies in the class room</u>: Powerpoint class lectures and presentations, using digital projection, and creating CDs of images and other course support materials for all the Architecture history courses. Using Andrews University's online course interface D2L (Desire to Learn) for Architecture history courses.

Administrative responsibilities:

<u>School of Architecture Admissions Committee</u>: Chair of the Committee. Involved in the organizing and overseeing the applications and portfolios of applicants into the professional program.

<u>School of Architecture Archive Director</u>. 2004-2009 Supervise archiving of student work for accreditation, includes maintaining of database and labeling of all projects, maintaining display of student work. Supervise one student worker.

<u>School of Architecture Slide Collection Director</u>. 1995-present Supervise the continued development of Architecture Slide Collection, entering slide images into database. Supervise one student worker.

University Committees:

,		
2008-present	Faculty Policy Development Committee	member
2007-present	Rank & Continuous Appointment Committee	member
2004-present	Committee on Academic Integrity	member
2000-present	Teacher Education Council	member
1999-present	James White Library Council	member
1996-present	Architecture Admissions Committee	Chair
1995-present	Architecture Academic Policies and Curricula Committee	member
1995-present	Architecture Building Steering Committee	member
2005-2006	Undergraduate Council	Chair
2004-2005	Undergraduate Council	Vice-Chair
2003-2005	SED Assessment Committee	member
2003-2006	Undergraduate Council	member
2003-2006	Undergraduate Council - Academic Policies Subcommittee	member
2003-2006	Andrews University Senate	member
1999-2007	Creative Arts Festival Committee	member

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RESEARCH/SCHOLARSHIP:

Faculty Research Grants, Andrews University: I have received grants for the following academic years: 2009-2010, 2008-2009, 2007-2008, 2006-2007, 2004- 2005, 2003-2004, 2002-2003, 2001-2002, 2000-2001, 1999-2000, 1998-1999, 1997-1998, 1996-1997, 1995-1996, 1994-1995, 1993-1994, 1992-1993, 1991-1992, 1989-1990, 1988-1989, 1987-1988, 1986-1987, 1985-1986. (**A detailed list including project titles and funding can be provided.)

Selected grants:

- Tracing Great and Little Traditions in the Art, Artisanry and Architecture of Jordan. A joint research project with Stefanie Elkins and Brian Manley. We continue researching the aesthic traditions and creating illustrations that show the different periods of art and architecture.
- 2008 Tracing Great and Little Traditions in the Art, Artisanry and Architecture of Jordan. A joint research project with Stefanie Elkins and Brian Manley. We continue researching the aesthic traditions and creating illustrations that show the different periods of art and architecture.
- 2007 Tracing Great and Little Traditions in the Art, Artisanry and Architecture of Jordan. A joint research project with Stefanie Elkins and Brian Manley. We have been researching the aesthic traditions and creating illustrations to show the different periods of art and architecture.
- 2006 Madaba Plains Project Tall al-'Umayri, Director of Art & Architecture for the archaeological dig in Jordan responsible for drawing all objects excavated, and preparing drawings and paintings for publication in various venues, also supervising other artists on the dig. I produced 100 drawings during the dig season.
- Madaba Plains Project Tall al-'Umayri, Director of Art & Architecture for the archaeological dig in Jordan responsible for drawing all objects excavated, and preparing drawings and paintings for publication in various venues, also supervising other artists on the dig. (Did not go to the dig because of violence in the Near East, but did continue working on drawings of objects presently in the US for study. Since 2001 I have traveled to locations in the US and Canada, drawing objects from the excavation.)

 From 1992 to the present I have produced 250 drawings and 10 paintings for the Madaba Plains Project.
- 2000 Madaba Plains Project Tall al-'Umayri, Core Staff Artist for the archaeological dig in Jordan during June-August, responsible for drawing all objects excavated, and preparing drawings and paintings for publication in various venues.
- 1998 Madaba Plains Project Tall al-'Umayri, Core Staff Artist for the archaeological dig in Jordan during June-August, responsible for drawing all objects excavated, and preparing drawings and paintings for publication in various venues.
- 1996 Madaba Plains Project Tall al-'Umayri, Core Staff Artist for the archaeological dig in Jordan during June-August, responsible for drawing all objects excavated, and preparing drawings and paintings for publication in various venues.
- 1994 Madaba Plains Project Tall al-'Umayri, Core Staff Artist for the archaeological dig in Jordan during June-August, responsible for drawing all objects excavated, and preparing drawings and paintings for publication in various venues.
- 1992 Madaba Plains Project Tall al-'Umayri, Core Staff Artist for the archaeological dig in Jordan during June-August, responsible for drawing all objects excavated, and preparing drawings and paintings for publication in various venues.

Academic Professional Books: (Collegial peer reviewed)

- 2008 Root, Rhonda, author of chapter "The Artist's Role in Archaeology: Artists and Archaeologists, How They Work Together" **The Madaba Plains Project: Forty Years of Archaeology Research into Jordan's Past,** (MPP 40th Anniversary Volume) London: Equinox Publishing Ltd,, pp.
- 2008 One Illustration, Richter, Sandra, The Epic of Eden, InterVarsity Press, October 2008.
- One Illustration, **Unmasking Identity and Power: An Introduction to the Hebrew Bible** (authors: Karla Bohmbach, Sandra Gravett, F. Volker Greifenhagen and Donald Polaski) Westminster John Knox Press, 2007.
- 2006 100+ Illustrations, **Madaba Plains Project Tall al-'Umayri, Volume 6**, Chapter on Objects from Excavation Seasons 1996-1998" (Root, Herr) Andrews University Press, Berrien Springs, MI, (includes over 100 drawings of seals and objects).
- One Illustration, **A History of Ancient Israel and Judah**, (authors: J. Maxwell Miller & John H. Hayes), revised, 2nd edition, Westminster John Knox Press, 2006, page 51.

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- 2002 200+ Illustrations, **Madaba Plains Project Tall al-'Umayri, Volume 5**, Chapter 13 "Seals and Seal Impressions from Excavation Seasons 1984-2000" (Root, Eggler, Herr) Andrews University Press, Berrien Springs, MI, 2002, pp 234-304. (includes over 200 drawings of seals).
- Book cover Illustration, **Madaba Plains Project Tall al-'Umayri, Volume 5**, Andrews University Press, Berrien Springs, MI, 2002.
- One Illustration, **Madaba Plains Project Tall al-'Umayri, Volume 5**, Andrews University Press, Berrien Springs, MI, 2002, Chapter 7, figure 75, p 162.
- 2001 One Illustration, The Archaeology of Jordan, by Burton MacDonald, Sheffield Academic Press, p 328

In Press:

Professional Journal/Periodical Articles: (Collegial peer reviewed) International: (Collegial peer reviewed)

- 2008 One Illustration, Peet, John, "Inn" United Kingdom, Evangelicals Now Ltd, 2008.
- One Illustration, and Clark, Douglas, "Laboring to Build a House: The Human Investment in Iron Age Construction in the Madaba Plains," **Studies in the History of Archaeology of Jordan**, Volume VII, Amman, Jordan: Department of Antiquities, pp. 285-294.
- 2002 One Illustration, Le Monde de la Bible, Paris, France, Nr. 146, September 2002, p 33.
- 1999 One Illustration, Jordan Times, Amman, Jordan, Rami G. Khouri article, page 7, November 15, 1999.
- 1997 Two Illustrations, Annual Report of the Department of Antiquities of Jordan, 1997, p 150 (#8), p 158 (#16).
- One Illustration, Annual Report of the Department of Antiquities of Jordan, 1996, p 84 (#6).
- 1994 Two Illustrations, Annual Report of the Department of Antiquities of Jordan, 1994, p 75 (#12), p 77 (#13).

National: (Collegial peer reviewed)

- 2008 One Illustrations Biblical Archaeology Review, Vol 34, No. 6, November/December 2008.
- One Illustration, Near Eastern Archaeology, Vol 66, No 4, page 186, December 2003 (printed 2004).
- One Illustration, **Spectrum**, Fall 2004, Vol. No. 32, Issue No. 4, p 15.
- 2004 One Illustration, Ironage house, Tell el-'Umayri on the WWW, at URL www.hesban.org/umayri
- 2003 Two Illustrations, Near Eastern Archaeology, Vol 66, No 1-2, pages 3 & 37, March-June 2003 (printed 2004).
- 2003 One Illustration, American Schools of Oriental Research Newsletter, Winter 2002, Vol 52, No 4, p 13.
- 2002 Two Illustrations, Biblical Archaeology Review, Vol 28, No. 4, pp 3, 32.
- Three Illustrations, Biblical Archaeology Review, Vol 27, No. 2, pp 3, 36, 40.
- Two Illustrations, Spectrum, Winter 2001, Vol. No. 29, Issue No. 1, pp 2, 11.
- 2000 One Illustration, **Journal of Adventist Education**, April/May 2000, p11.
- Three Illustration, **Madaba Plains Project 4**, Andrews University Press, Berrien Springs MI. Chapter 7 (Objects) Fig 7.5.16, 7.5.17 and (Field D Report) Fig 7.6.5.
- 1999 Two Illustrations, Near Eastern Archaeology, Vol 62, No 2, page 106 and page 113, June 1999.
- 1999 Eight Illustration, **Hesban, Tombs, Vol 10**, Andrews Univeristy Press, January 1999, illus. num. 1.3 1.9.
- One Illustration, **The Journal of Adventist Education**, Article title: "The Unlikely Heroes of Judges," General Conference of SDA: Silver Springs MD, p 11.
- 1998 Two Illustrations, Near East Archaeological Society Bulletin, vol 43, pp 52-53, 1998.
- Root, Rhonda, Illustration of Iron I building on Tell el-'Umayri (included in the Madaba Plains Project Report), on the WWW, at URL http://www.asor.org/asordigs/asordigs.html.
- Root, Rhonda, and Christopherson, Gary, The 1994 Random Square Survey of the Tall Jalul Region, includes 50 Illustrations (computer generated images) (Madaba Plains Project Report), on the WWW, at URL http://casa.arizona.edu/MPP/jalul_rs/jrs.html.
- One Illustration, **Biblical Archaeologist**, Vol 58, No 3, September 1995, p 162.
- One Illustration, Life on the Edge: Human Adaptation and Resilience in the Semi-Arid Highlands of Central Jordan During the Early Bronze Age, a dissertation by Tim Harrison, Department of Near Eastern Languages and Civilizations, the University of Chicago, Chicago, IL August 1995, fig 8, p110.
- One Illustration, Biblical Archaeologist, Vol 56, No 4, December 1993, p 201.
- 1993 Cover Illustration and four illustrations, Biblical Archaeologist, Vol 56, No 2, June 1993, p 72 and cover.
- 1993 One Illustration, Biblical Archaeologist, Vol. 56, No 1, March 1993, p 20-21.

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Rhonda Root Faculty Curriculum Vitae

Regional:

- 1997 One Illustration, Andrews University Seminary Studies, Vol. 35.2, Summer '97, p 239 (Plate 8).
- Three Illustrations, **Andrews University Seminary Studies**, Vol. 34.1, Spring '96, p 80 (Plate 1), p 83 (Plate 4a, 4b).
- 1993 One Illustration, Andrews University Seminary Studies, Vol. 31.3, Autumn '93, p 223, (Plate 2).
- 1993 One Illustration, Andrews University Seminary Studies, Vol. 31.1, Spring '93, p 52.

Popular Journal:

One Illustration, **Adventist World**, "Why Adventists Dig Up Ancient Cities?" Vol 2, No 11, November 2006, page 32.

Popular Books:

2008 Seven Illustrations, Fivash, Terry, **Dahveed I**, Hagerstown, Maryland: Review and Herald Publishing Association, 2008.

Peer-Reviewer:

2008 Peer-Reviewer, Journal of Adventist Education, Hagerstown, Maryland.

Conference Presentations and Chairpersonships:

- 2007 Chairperson, New Technologies and their uses in Archaeology (Poster Session), American Schools of Oriental Research (ASOR) Conference, San Diego, California, November.
- 2006 Chairperson, New Technologies and their uses in Archaeology (Poster Session), American Schools of Oriental Research (ASOR) Conference, Washington DC, November.
- 2005 Chairperson, New Technologies and their uses in Archaeology (Poster Session), American Schools of Oriental Research (ASOR) Conference, Philadelphia, Pennsylvania, November.
- 2004 Chairperson, New Technologies and their uses in Archaeology (Poster Session), American Schools of Oriental Research (ASOR) Conference, San Antonio, Texas, November.
- 2004 Presentation, Root, Rhonda G, "The Woman Next to Me Is an Artist", 22nd Annual Conference of the International Association of Adventist Women, Anderws Unversity, Berrien Springs, Michigan, 15 October.
- 2003 Chairperson, New Technologies and their uses in Archaeology (Poster Session), American Schools of Oriental Research (ASOR) Conference, Atlanta, Georgia, November.
- 2002 Chairperson, New Technologies and their uses in Archaeology (Poster Session), American Schools of Oriental Research (ASOR) Conference, Toronto, Canada, November.
- 2001 Chairperson, Poster Session, American Schools of Oriental Research (ASOR) Conference, Boulder, Colorado, November.
- 2001 Root, Rhonda G. "Artist's Drawings from the Madaba Plains Project 2000 dig season," American Schools of Oriental Research (ASOR) Conference, Boulder, Colorado, November.
- 2000 Root, Rhonda G., "The Results of the 2000 Madaba Plains Project Dig Season," American Schools of Oriental Research (ASOR) Conference, Nashville, Tennessee, November.
- 2000 Chairperson, Poster Session, American Schools of Oriental Research (ASOR) Conference, Nashville, Tenn., November.
- 1999 Root, Rhonda G., "Artist's Drawings from the Madaba Plains Project 1998 dig season," Poster Session, American Schools of Oriental Research (ASOR) Conference, Boston, Massachusetts, November.

Presentations by other scholars using my artwork:

- 2007 Illustration, "Life in the Old Testament", by Robert Bates, PhD, Westpoint Evangelism Seminar, Biblical Archaeology Lecture, Simi Valley, California. 4 December.
- 2007 Illustrations, and Clark, Douglas and Larry Herr, "Reports on Tell el'Umayri Excavations" American Schools of Oriental Research (ASOR) Conference, San Diego, California, 14-17 November.
- 2007 Illustrations, "The Archaeology of Jordan" luncheon, lecture by Douglas Clark, PhD, San Diego, California, 12 November.
- 2007 Illustration, "Life in the Iron Age: A View from Umayri, by Robert Bates, PhD, La Sierra University, Riverside, California, 17 October.
- 2007 Illustration, "Ancient Treasure from the Middle East", by Robert Bates, PhD, Western Center for Archaeology and Paleontology, Hemet, California. 4 October.

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- 2007 Drawings/paintings in lectures by Larry Herr, PhD, ICHAJ conference, Washington, D.C., May.
- 2007 Illustration, "The Bible in the Iron Age: A View from Umayri", by Douglas Clark, PhD, "Living in the Iron Age: A Response to Doug Clark", by Robert Bates, La Sierra University, Biblical Archaeology Lecture. Riverside, California, 9 May.
- 2007 Illustration, "The Four Room House and its Excavation at Umayri", Robert Bates, PhD, La Sierra University, Archaeology Method and Theory Lecture, Riverside, California, 19 April.
- 2007 Illustration, "Introduction to Biblical Archaeology", Robert Bates, PhD, La Sierra University, Biblical Archaeology Lecture, Riverside, California, 11 April.
- 2007 Illustration, "Excavating with LSU", Robert Bates, Doug Clark and Lawrence Geraty, La Sierra University, Alumni Archaeology Lecture, Riverside, California, 10 March.
- 2007 Illustration, "House in Egypt and the Ancient Near East, by Robert Bates, PhD, La Sierra University, Ancient Egypt Lecture, Riverside, California, 12 Feburary.
- 2007 Illustration, "Archaeology and the Bible in the Iron Age", by Robert Bates, PhD, Loma Linda University Church Winter Lecture Series, Loma Linda, California, 31 January.
- 2003 Illustration, and Clark, Douglas, "The Dimensions of Daily Life in Domestic Housing (Especially the 'Four-room House')." Presentation at the Annual Meeting of the Society of Biblical Literature in Atlanta, Georgia, 23 November.
- 2003 Illustration, and Clark, Douglas. Used in a panel response to presentations by Lawrence Stager and Oded Borowski on Daily Life in Ancient Israel. Presentation at the Annual Meeting of the Society of Biblical Literature in Atlanta, Georgia, November.

Professional/Scholarly Consultation:

Long term project with Dr. Douglas Clark, Professor of Biblical Studies and Archaeology, La Sierra University. (recently Executive Director of the American Schools of Oriental Research, Boston, Mass.). We are working on creating reconstruction drawings of various building types discovered at Tal al-'Umayri in Jordan.

- 2003-2009 *In process:* Clark, Douglas, and Rhonda Root, consultation on the reconstructions of a Bronze Age house on the site of Tal al-'Umayri, Jordan (archaeological dig). Resulting in the creation of several publishable drawings and a painting by Rhonda Root.
- 2001 Clark, Douglas, and Rhonda Root, consultation on the reconstructions of a four room Iron Age house on the site of Tal al-'Umayri, Jordan (archaeological dig). Resulted in the creation of publishable drawings and a painting by Rhonda Root that has been published in several venues.

Art Exhibitions:

Permanent Display:

2004 One Illustration (Iron Age House from the time of Bibilical David), Lynn H Wood Archaeological Museum, Collegdale, Tennessee.

Solo Exhibitions: National venue (major venue**)(minor venue*)

- 1997 Joy Horwich Gallery, Chicago, Illinois **
- 1993 The Dadian Gallery, Wesley Theological Seminary, Washington, DC **
- 1991 LaSalle Bank Corporation, Chicago, Illinois **
- 1991 Joy Horwich Gallery, Chicago, Illinois **
- 1984 Joy Horwich Gallery, Chicago, Illinois **
- 1982 Westbroadway Gallery, New York, New York **

Solo Exhibitions: Regional venues (major venue**) (minor venue*)

- 2006 James White Library Gallery, Andrews University, Berrien Springs, Mich *
- 2004 Architecture Resource Center, School of Architecture, Andrews University *
- 1996 William J Bachman Gallery, Munster, Indiana *
- 1993 John G. Blank Center for the Arts, Michigan City, Indiana **
- 1993 AU Art Center Gallery, Andrews University, Berrien Springs, Michigan *
- 1992 Sturgis Art Center, Sturgis, Michigan *

Andrews University, VAE SPA-like document p. 323 Rhonda Root Faculty Curriculum Vitae page 7 1990 "Warner Prize Exhibition," South Bend Art Center, South Bend, Indiana ** 1990 AU Art Center Gallery, Andrews University, Berrien Springs, Michigan * 1990 Waterstreet Gallery, Sawgatuck, Michigan ** 1990 John G. Blank Center for the Arts, Michigan City, Indiana ** Southwestern Michigan College Art Gallery, Dowagiac, Michigan * 1990 1978 AU Art Center Gallery, Andrews University, Berrien Springs, Michigan * (major venue**) (minor venue*) *Group Exhibitions:* National venues "Ancient Treasure from the Middle East", an exhibition of artifacts from the La Sierra University 2007 Archaeological Collection, Western Center for Archaeology & Paleontology, Hemet, California, Oct 2007 - Jan 2008. ** 1997 Joy Horwich Gallery, Chicago, Illinois ** 1997 Joy Horwich Gallery, Chicago, Illinois ** Joy Horwich Gallery, Chicago, Illinois ** 1995 1995 Michael Ingbar Gallery, New York, New York ** 1994 Joy Horwich Gallery, Chicago, Illinois ** 1993 Joy Horwich Gallery, Chicago, Illinois ** 1993 Michael Ingbar Gallery, New York, New York ** 1992 Joy Horwich Gallery, Chicago, Illinois ** 1991 Joy Horwich Gallery, Chicago, Illinois ** 1983 72nd Annual Exhibition, Randolph-Macon Woman's College, Lynchburg, Virginia ** *Group Exhibitions:* Regional venues (major venue**) (minor venue*) "Art Faculty Show", Art & Design Center Gallery, Andrews University, Berrien Springs, Mich * *2009 2008 "Art Faculty Show", Art & Design Center Gallery, Andrews University, Berrien Springs, Mich * 2008 "Experience Italia", Art & Design Center Gallery, Andrews University, Berrien Springs, Mich * "Art Faculty Show", Art & Design Center Gallery, Andrews University, Berrien Springs, Mich * 2007 "Art Faculty Show", Art & Design Center Gallery, Andrews University, Berrien Springs, Mich * 2006 2004 "Art Faculty Show", Art & Design Center Gallery, Andrews University, Berrien Springs, Mich * "Near Eastern Exhibition," Architectural Recourse Center, The School of Architecture, Andrews 2004 Unversity, Berrien Springs, Michigan * "Art Faculty Show", Art & Design Center Gallery, Andrews University, Berrien Springs, Mich * 2003 2002 "Art Faculty Show", Art Center Gallery, Andrews University, Berrien Springs, Michigan * 2001 "Art Faculty Show", Art Center Gallery, Andrews University, Berrien Springs, Michigan * 2000 "Archaeological Images from Jordan", Box Factory for the Arts Gallery, St Joseph, Michigan * 2000 "Art Faculty Show", Art Center Gallery, Andrews University, Berrien Springs, Michigan * 2000 Paachi International Gallery of Art, Berrien Springs, Michigan * 1996 Alumni Exhibition "Artworks," Andrews University, Berrien Springs, Michigan * 1993 1993 Kalamazoo Area Show, Kalamazoo Institute of Art, Kalamazoo, Michigan, Juror: Tony Hepburn, Cranbrook Academy, Bloomfield Hills, Michigan ** 1991 1991 Kalamazoo Area Show, Kalamazoo Institute of Art, Kalamazoo, Michigan, Juror: Ed Paschke, Artist, Chicago, Illinois ** 1991 All Michigan, All Media, Krasl Art Center, St. Joseph, Michigan. Juror: Dennis Barrie, Cincinnati Contemporary Arts Center **

- 1990 All Michigan, All Media, Krasl Art Center, St. Joseph, Michigan, Juror: Linda Downs, National Gallery of Art, Washington, D.C. **
- 1989 Kalamazoo Area Show, Kalamazoo Institute of Art, Kalamazoo, Michigan, Juror: Miriam Shapiro, Artist, New York **
- 1989 16th Biennial Michiana Local Art Competition, South Bend Art Center, South Bend Indiana, Juror: Dennis L. Komac, Director, Grand Rapids Art Museum **

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- 1989 11th Elkhart Juried Regional, Midwest Museum of American Art, Elkhart, Indiana, Juror: Christina Ramberg, School of the Art Institute of Chicago, and Helen Sheridan, Kalamazoo Institute of Art **
- 1988 15th Biennial Michiana Regional Art Competition, South Bend, Indiana, Juror: Connie Weinzapfel **
- 1988 Southwestern Michigan Regional Art Competition, Krasl Art Center, St. Joseph, Michigan **
- 1986 Southwestern Michigan Regional Art Competition, Krasl Art Center, St. Joseph, Michigan **
- 1985 14th Biennial Michiana Local Art Competition, South Bend Art Center, South Bend, Indiana **
- 1983 13th Biennial Michiana Local Art Competition, South Bend Art Center, South Bend, Indiana **
- 1983 St. Joseph's Annual Art Competition, Krasl Art Center, St. Joseph, Michigan **
- 1982 12th Biennial Michiana Regional Art Competition, South Bend Art Center, South Bend, Indiana**
- 1982 MFA Thesis Exhibition, Snite Museum of Art, University of Notre Dame, South Bend, Indiana *
- 1981 12th Biennial Michiana Local Art Competition. South Bend Art Center, South Bend, Indiana **
- 1981 Notre Dame Graduate Student Exhibition, AU Art Center Gallery, Andrews University. Berrien Springs, Michigan *
- 1979 11th Biennial Michiana Local Art Competition, South Bend Art Center, South Bend, Indiana **
- 1978 10th Biennial Michiana Regional Art Competition, South Bend Art Center, South Bend, Indiana**

Invitational Exhibitions:

(major venue**) (minor venue*)

- 1993 "Santos and Angeles" John G. Blank Center for the Art, Michigan City, Indiana, Curator: Barbara Stodola **
- 1991 "West Michigan Point of View: Water's Edge," Krasl Art Center, St. Joseph, Michigan, Juror: Dar Davis **
- 1991 "West Michigan Point of View: Water's Edge," Holland Area Arts Council, Holland, Michigan **
- 1991 "West Michigan Point of View: Water's Edge," South Haven Center for the Arts, South Haven, Michigan **
- 1988 "A Shrine for Artist's" Krasl Art Center, St. Joseph, Michigan **
- 1987 "Collaborations" South Bend Art Center, South Bend, Indiana, Curator: Judy Oberhausen **
- 1985 "Alterations: A Show of Art About Art" South Bend Art Center, South Bend, Indiana, Curator: Susan Hood **
- 1982 "Summer: The lighter Side" South Bend Art Center, South Bend, Indiana, Curator: John Brice **

Awards:

- 2007 Augsburger Excellence in Teaching Award, Division of Architecture, Andrews University, Berrien Springs, Michigan.
- 1999 Teacher of the Year, Andrews University Student Association, Andrews University, Berrien Springs, Michigan.
- 1989 First Prize Award, 1989 Kalamazoo Area Show, Kalamazoo Institute of Art, Kalamazoo, Michigan, Juror: Miriam Shapiro, Artist, New York.
- 1982 Merit Award, 12th Biennial Michiana Regional Art Competition, South Bend Art Center, South Bend, Indiana.
- 1982 Distinguished Achievement Award from the Indianapolis Museum of Art, MFA Thesis Exhibition, Snite Museum of Art, University of Notre Dame, South Bend, Indiana.

Artworks in these Collections:

Andrews University, Berrien Springs, Michigan

Blackmann Kallick & Co, Chicago, Illinois

Mr. John Buck, Chicago, Illinois

Chase Manhattan Bank Collection, New York and Chicago

Mr. Greg Constantine, Berrien Center, Michigan

Mr. and Mrs. William Farabaugh, South Bend, Indiana

Mr. Ruben Gorewitz, New York, New York

Dr. and Mrs. Jan Green, South Bend, Indiana

Mrs. Fern Green, South Bend, Indiana

Harter Corporation, Chicago, Illinois

Dr. David Hopkins, Falls Church, Virginia

Mr & Mrs Horwich, Chicago, Illinois

Dr. Ruth Kent, Arlington, Virginia

La Sierra University Archaeological Collection

Mr. and Mrs. Ray Malinowski, Niles, Michigan

Mr. and Mrs. Paul Novak, South Bend, Indiana

Mr. and Mrs. James M. Root, Tucson, Arizona

Schwartz, Cooper, Kolb & Geynor, Chicago, Illinois

Dr. William Short, Seattle, Washington

Mr. Roger Simon, Baltimore, Maryland

Mr. Paul E. Ter Beek II, Holland, Michigan

Lynn H Wood Archaeological Museum, Collegdale, Tennessee

Service:

- *2009 Berrien Springs Parent Partnership, guest lecture "Were Artists Work, Studios and Other Places", Berrien Springs Middle School, Berrien Springs, Michigan, October 19, 2009.
- *2009 Andrews Honors Program, guest lecture "Baroque Architecture" in HONS106 Western Heritage, course of Professors Marcovic, February 12, 2009.
- *2009 Stevensville SDA Church, regularly teach adult Sabbath School class.
- 2008 Andrews Honors Program, guest lecture "Classical Art & Architecture: The Greeks and Romans" in HONS105 Western Heritage, course of Professors Marcovic, September 25, 2008.
- 2008 Andrews Honors Program, guest lecture "Baroque Architecture" in HONS106 Western Heritage, course of Professors Marcovic and Holland, January 31, 2008.
- 2008 present Stevensville SDA Church, member of the Church Decor Committee.
- 2008 Stevensville SDA Church, regularly teach adult Sabbath School class.
- 2007 Andrews University Sinfonietta, pre-concert talk "Great Masters of French Music" Impressionism in Painting, Howard Performing Arts Center, November 27, 2007.
- 2007 Andrews Honors Program, guest lecture "Medieval & Renaissance Art" in HONS105 Western Heritage, course of Professor J. Marcovic, November 8, 2007.
- 2007 Andrews Honors Program, guest lecture "Old St Peter's to New St Peter's" in HONS105 Western Heritage, course of Professor J. Marcovic, November 1, 2007.
- 2007 Stevensville SDA Church, member of an Open House Committee for Church Anniversery.
- 2007 Stevensville SDA Church, regularly teach adult Sabbath School class.
- 2007 Andrews Honors Program, guest lecture "Classical Art & Architecture: The Greeks and Romans" in HONS105 Western Heritage, course of Professors Marcovic, September 27, 2007.
- 2007 Andrews Honors Program, guest lecture "Baroque Architecture" in HONS106 Western Heritage, course of Professors Marcovic and Holland, February 1, 2007.
- 2006 Andrews Honors Program, guest lecture "Medieval & Renaissance Art" in HONS105 Western Heritage, course of Professor J. Marcovic, November 9, 2006.

Submitted on: 05.10.2010

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- 2006 Stevensville SDA Church, regularly teach adult Sabbath School class.
- 2006 Andrews Honors Program, guest lecture "Old St Peter's to New St Peter's" in HONS105 Western Heritage, course of Professor J. Marcovic, November 2, 2006.
- Andrews Honors Program, guest lecture "Classical Art & Architecture: The Greeks and Romans" in HONS105 Western Heritage, course of Professors Marcovic and Holland, September 28, 2006.
- 2006 Andrews Honors Program, guest lecture "Baroque Architecture" in HONS106 Western Heritage, course of Professors Marcovic and Mattlingly, February 2, 2006.
- 2006 WINGS (Women in Nuture and Growth in the Spirit), Presentation of My Artwork, PMC Commons, Andrews Unversity, January 22, 2006.
- 2005 School of Education, Andrews University, Student Teacher Professional Conference, served on the "Review of Portfolio Panel Art" Session, November 15, 2005.
- 2005 Andrews Honors Program, guest lecture "Old St Peter's to New St Peter's" in HONS105 Western Heritage, course of Professors Marcovic and Mattlingly, November 3, 2005.
- 2005 Andrews Honors Program, guest lecture "Classical Art & Architecture: The Greeks and Romans" in HONS105 Western Heritage, course of Professors Marcovic and Mattlingly, September 29, 2005.
- 2005 Andrews Honors Program, guest lecture "Baroque Architecture" in HONS106 Western Heritage, course of Professors Marcovic and Mattlingly, January 27, 2005.
- Andrews Honors Program, guest lecture "Old St Peter's to New St Peter's" in HONS105 Western Heritage, course of Professors Marcovic and Mattlingly, November 4, 2004.
- 2004 Andrews Honors Program, guest lecture "Baroque Architecture" in HONS106 Western Heritage, course of Professors Marcovic and Mattlingly, February 3, 2004.
- 2004 Featured professor in Andrews University advertisement, Lake Union Herald, Lake Union Conference, Berrien Springs, Michigan, January 2004, p 17.
- 2003 2004 School of Education, Andrews University, NCATE Assessment Committee member, representative for the School of Architecture and the College of Arts and Sciences (Department of Art & Design), November 2003 to November 2004 (NCATE visit November 2004).
- School of Education, Andrews University, Student Teacher Professional Conference, served on the "Review of Portfolio Panel Art" Session, November 18, 2003.
- 2003 Andrews Honors Program, guest lecture "Old St Peter's to New St Peter's" in HONS105 Western Heritage, course of Professors Marcovic and Mattlingly, November 13, 2003.
- 2003 2004 School of Education and the Department of Art & Design, Andrews University, completed the NCATE Accreditation Folio for the Bachelor of Science in Visual Arts Education Degree for the State of Michigan.
- 1998 2004 Member of the Committee on Arts Education, Berrien County Intermediate School District, Berrien Springs, Michigan.

Brian D. Manley

206 Art + Design Center Andrews University Berrien Springs, MI 49104 269.471.6041

EDUCATION:

Western Michigan University, Kalamazoo, Michigan MFA painting, 2004

Andrews University, Berrien Springs, Michigan BFA, painting, 1999

TEACHING EXPERIENCE:

Assistant Professor: Andrews University, Berrien Springs, Michigan 2006-present

Instructor: TAPA, Andrews University, 2008

Instructor: Goshen College, 2005

Instructor: Kellogg Community College, Upward Bound Program, 2002

PROFESSIONAL ACTIVITY

Conference: American Society of Oriental Research (ASOR) conference in

Boston, 2008

Commissions: Portrait of Lawrence T. Geraty-Institute of Archaeology, Andrews Univ. 2009

Editions Limited Gallery Indianapolis, Indiana: Painting for Lakeland Hospital. 2008 War Memorial Mural, Veterans of Foreign Wars Post, Watervliet, Michigan, 2000

Grants: Faculty Enrichment: Collaborative Research Grant tracing the Great and

Little Traditions in Art, Artisanry and Architecture of Jordan. One week in Jordan and 3 weeks in Yemen sketching and photographing historical

and cultural reference material for future illustrations. 2009

National Endowment for Humanities (NEH) grant participant, 2008-2009

Faculty Enrichment: Collaborative research grant, tracing the Great and Little Traditions in Art, Artisanry and Architecture of Jordan. Work with two Undergraduate Research Assistants and two faculty members to research

and create drawings and paintings that illustrate and document

preliminary discoveries. 2006-2008

Spent two weeks in Madaba and Hesban, Jordan- Grant related cultural

studies. 2008

Member of a multi-media team planning a traveling exhibit and publications documenting "Crossing Jordan: 40 years of Adventist Archaeology in the Middle East" 2007

Thenaeology in the Middle East 2007

Academic Field School Coordinator: Hesban Archaeological Project,

Jordan, Summer 2007

Illustrator: Horn Archaeological Museum. Tri-partite building reconstruction,

Tell Jalul Project, 2009

Horn Archaeological Museum. logo design illustration, 2008 Rabbit Run Inn, logo design illustration, Bridgeman, MI 2007

Entered United States Mint Competition, Coin/Medal Design, 2007 Horn Archaeological Museum, Andrews University, 1993-94, 1996-2000

Lectures: NEH Summer Institute for Teachers. Joint lecture with Professor Rhonda Root,

"The Artist and their Role in Archaeology." 2009

The Art of Peacemaking: Building bridges of understanding in Yemen.

Andrews Academy Assembly, December 2009

Made in Michiana: Best of Show Awards, Artist Lecture.
Midwestern Museum of Art, September 2009

Student Success Weekend (invitation), Broadview Adventist Academy 2006

Best of Show recipient lecture, Midwestern Museum of Art, Elkhart, Indiana.

November 2006

Staff Artist: Hesban Archaeological Project, Jordan, Summer 2007

Archaeological Excavation: Madaba Plains Project, Jordan, 2001

- o Conceptual design for proposed Tell Hesban visitor center
- o Reconstructive architectural drawings
- o Artifact drawings

Archaeological Excavation: Madaba Plains Project, Jordan, 1994

o Artifact drawings

Mural: Veterans of Foreign Wars Post, Watervliet, Michigan, 2000

Participant: Archaeological Excavation: Madaba Plains Project—Tell Jalul, Jordan,

artifact drawings. 1994

CURRICULUM VITA

Doug Taylor Art & Design ID 73839

Education

Andrews University) - Berrien Springs, MI (1998-2003)

BFA Graphic Design (4 Year Selective Program)

• Member of National Honor Society, Graduating Cum Laude

Experience

2008-Present - 'corePHP' Web Development and Graphic Design - Battle Creek, MI

- · Hired as head designer in charge of the visual look of all web and print design.
- · Designed a large number of high-end websites for clients all over the world.

2008 - SCHAWK! (Ad Agency embedded directly in Kelloggs Corp.) - Battle Creek, MI

- · Hired as freelance designer, working on design concepts for internationally recognized Kelloggs brands
- In my brief time at Schawk!, several of my designs were chosen over others to go into production, including two Cheeseit boxes.

2004-2008 - RIPPLE EFFECT INC. (formerly LA Images LTD) - Battle Creek, MI

- · Hired as a full time designer after 6 month internship.
- Promoted to Head Designer, in charge of hiring interns and art directing their work. Worked closely with clients and marketing personnel to create effective design solutions.
- Designed everything from annual reports to packaging and trade show displays for numerous multi-million dollar companies including Eaton,
 Fan-Tastic Vent and Peterson Farms

2003-2004 - LA IMAGES LTD & JOHN CHARLES FINE PORTRAITURE (Duel Internship) - Battle Creek, MI

• Earned competitive 6 month internship at LA Images LTD and was given the opportunity to participate in a duel internship as a photo retoucher at John Charles Fine Portraiture.

2002-2003 - LITHOTECH - Berrien Springs, MI

· Worked as pre-press technician and troubleshooter. Gained invaluable knowledge of the printing process and color management.

2001-2002 - GREAT LAKES ADVENTIST ACADEMY - Edmore, MI

- · Worked as task force dean in the boy's dorm.
- · Assisted other deans in supervising and mentoring the male half of the student population.

1998-2001 - CAMP AU SABLE - Grayling, MI

- · Worked as camp counselor for 4 summers.
- In charge of 8 to 12 boys for one week periods through out the summer. Gained a reputation for being able to work with "trouble" campers.

EXHIBITIONS

Solo: James White Library, Berrien Springs, Michigan, Feb 2005

Andrews University, Department of Art Gallery. Michigan, 2004 Carnegie Center for the Arts, Three Rivers, Michigan, 2003

Group: Made in Michiana: The Best of Show Awards from 30 years of Elkhart

Juried Regional, Midwest Museum of Art, 2009

Celebration of Creative Research & Scholarship, Andrews University, 2009

Andrews University, Art and Design, Annual Faculty Exhibition, 2009 30th Elkhart Juried Regional Exhibit, Midwestern Museum of Art, 2008 Creating for the Creator, Exhibit, Lansing SDA Church, MI, 2008 Andrews University, Art and Design, Annual Faculty Exhibition, 2008

Creating for the Creator, Exhibit, Lansing SDA Church, 2008

Andrews University, Art and Design, Annual Faculty Exhibition, 2007 28th Elkhart Juried Regional Exhibit, Midwestern Museum of Art, 2006 Andrews University, Art and Design, Annual Faculty Exhibition, 2006

Andrews University Faculty Exhibition, Berrien Springs, MI 2004

Western Michigan University MFA Candidate Show, Kalamazoo, MI 2004

Muskegon Museum of Art Regional Exhibition Muskegon, MI, 2004

Western Michigan University MFA Candidate Show, Kalamazoo, MI 2003

Box Factory for the Arts, Saint Joseph, MI, September 2003 Western Michigan University Annual Student Show, 2003

Kellogg Community College, Battle Creek, MI, 2002

Western Michigan University Annual Student Show, Kalamazoo, MI 2002 Western Michigan University MFA Candidate Show, Kalamazoo, MI 2002

Cook Nuclear Visitors Center, Bridgeman, MI, 2000

JURIED AWARDS

Best of Show, 28th Elkhart Juried Regional Exhibit, Midwestern Museum of Art, 2006 Enrichment Grant, Western Michigan University Department of Art, 2002 and 2004 College of Fine Arts Dean's Award, Western Michigan University, 2003 Angie Gayman Carmer Art Scholarship, Western Michigan University, 2003

PUBLICATIONS

Hesban: Small Finds, Geraty and Labianca. 2009

Figures 2.5-9, 3.1-3; 4.8 and 5.1, 7, 12-13, and 16.

<u>Foods for Thought</u>, by Vicki Griffin, etc. al., Spring 2003 Nine Illustrations

Hesban after 25 Years, Merling and Gerraty, 1995 pp. 62, 82, 85, 89.