The School of the Art Institute of Chicago

Critical Citizenship in Visual Culture
Conceptual Framework for Teacher Preparation Programs

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The School of the Art Institute of Chicago, Institution
Department of Art Education, Unit
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PREAMBLE

The School of the Art Institute of Chicago’s Department of Art Education’s teacher preparation program is designed to qualify teacher candidates to obtain Special, Type 10, K-12 teaching certificates in Visual Art. Candidates may do this through either the Bachelor of Fine Arts with Emphasis in Art Education or the Master of Arts in Teaching degrees, but the certificate obtained is the same in either program. The philosophical underpinning of these programs is the idea of critical citizenship in visual culture. Our program goal is that our teacher candidates work to foster active, engaged participants in a democratic society that values diversity, and promotes egalitarianism and social justice through the production and interpretation of visual culture. A shift from “art education” to “visual culture” is embraced by our Unit as recent research in the field recognizes that “the shift from art to visual culture appears to represent as fundamental a change in the orientation of our field as the shift from self-expression to a discipline base in the 1980s” (Duncum, 2001, p. 101). In other words, we support a newer version of art education that moves beyond teaching only the principles and elements of design, understanding the importance of these concepts, but approaching the teaching of art through a different lens that starts with a critical investigation of social issues and contemporary themes. Duncum goes on to explain the elements of visual culture, “the shift to visual culture represents a recognition of a vastly changed cultural environment, which includes a new symbiosis between new technologies, new economic arrangements, and changed social formations” (2001, p. 103). Visual Culture defined by Henderson in Duncum (2001), is “what it is to see and what there is to see” (p. 105). Visual culture, therefore, is the widest breadth of our shared aesthetic culture and it encompasses not only the visual, but also the conceptual and political spheres in which we engage on a daily basis. It is inclusive; it touches the lives of all participants. Teacher candidates of The School recognize the pluralistic society we live in and believe an ability to navigate our increasingly visual world is an essential skill for everyone. To that end, teacher candidates of The School embrace a definition of diversity that welcomes not only all peoples regardless of gender identity, religious affiliation, physical ability or sexual orientation and identity but also all forms of artistic expression, from the earliest and most traditional forms, including fiber arts and ceramics, painting and sculpture, to time-based practices such as photography and video, to the newest digital and web-based technologies, and all else that is visual, aural and performative.

In an effort to codify this ambition into an exemplary teacher preparation program, the Unit faculty and outside stakeholders designed this Conceptual Framework. From its inception in the Summer of 2002, the core theme of the Unit has been clear: critical citizenship in visual culture. We have found through implementation and assessment that our conceptual framework has needed to
be revisited and revised several times, and it will continue to be a living
document. Each alteration has been an endeavor to bring our program into
greater alignment with the standards of our accrediting bodies, more clearly
delineate program expectations to our candidates, build our reputation and
presence within our institution and explain our ideas more fully to all our
stakeholders, including the cooperating teachers and schools with which we
work. This version of *Critical Citizenship in Visual Culture: Conceptual
Framework for Teacher Preparation Programs* represents our efforts to date.
I. VISION AND MISSION OF THE INSTITUTION AND UNIT

A. Development of Conceptual Framework

In beginning to write the conceptual framework, the Unit faculty was clear that we were embracing a newly articulated version of art education, one still being defined and debated, and that the ideas forming our foundation of critical citizenship and visual culture must be clearly defined and evident throughout our program's curricula.

Critical

As a department, we understand that art education is not just about the manufacturing and interpreting of objects within the visual world but that it also includes teaching about power, through a critical examination of the arts. “Critical” implies an awareness of power and also “a commitment to justice,” according to social theorist Patricia Hill Collins (2000, p. 298). For example, education about the arts should include not only discussion of how objects are produced, but of who produces them, benefits from their production, and has access to them after production, and how to make the system of production and access fairer for all involved. A critical approach calls for analysis and action.

Citizenship

A central question in education is, “What kinds of citizens do we need to support an effective democratic society?” There are several forms of citizenship, and the particular vision that we advance in our program is of the “justice oriented” citizen (Westheimer & Kahne, 2004). While this is the least commonly promoted idea of citizenship, for us, it is the most important for teachers of visual culture, because it argues that root causes and issues must be sought, and action must be taken. This form of citizenship does not emphasize particular perspectives or priorities, but rather, works to encourage deep engagement with ideas, analysis and research, and social change based on what is discovered (Westheimer & Kahne, 2004).

Visual Culture

Living in a world where images are omnipresent, such as in the everyday designed objects used at home and in school, in advertising, and in recreational games and music videos, it seems that encounters with what is visual are multiplying. Technologies like the Internet make it easier than ever for images to be broadcast and viewed widely. For these reasons, it was and remains crucial to the Unit faculty that images are examined as important, information rich sources in our curricula. Our contemporary culture of images influences all learners, and a discerning eye is necessary to navigate the sources and meanings of this information.
The Unit and our stakeholders conceived of a teacher preparation program in which candidates and all our students would be encouraged to understand and engage in this complex culture with a philosopher’s skepticism. We met regularly as a Unit to formulate our program’s goals and we solicited our stakeholder’s input, as we collaboratively conceived of a teacher preparation program grounded in critical citizenship in visual culture. Situated at The School, long at the vanguard of professional art education, the Unit found a supportive and apt context for this program.

B. A Brief History of the Institution

The following survey of the history of The School of the Art Institute of Chicago, abridged from Over a Century: A History of The School of the Art Institute of Chicago 1866-1981 edited by Roger Gilmore, characterizes an Institution that has always been a leader in art and design education. It is not surprising, then, that teacher preparation diplomas were the first credentials to be given at The School. As the history of art in the western world moved from its Eurocentric foundations to embracing an increasingly diverse worldview, interdisciplinary pedagogy and technological advances, so did the curriculum at The School and the vision and mission of the Unit.

1866
The School of the Art Institute of Chicago began under the leadership of a group of Chicago artists in 1866 and was modeled after the preeminent European academy of the day – the Dusseldorf School. Students began their studies with drawing, shading, and perspective, then moved on to drawing from antique busts and fragments of sculptures before attaining the advanced level which included drawing from life and landscape and still-life painting.

1900s
In 1901, a Normal Department was established and the first diplomas to teachers were awarded in 1903. The program of training teachers in the visual arts grew rapidly when, in 1907, the Chicago Board of Education offered promotions to teachers who passed examinations upon completion of required courses at the School. In one year there were 1,547 teachers enrolled. Graduates of the School founded and developed art programs in schools throughout the region.

1920s-1930s
Throughout the 1920s and 1930s the School continued to expand. Ensuing developments included the transition from a 3-year to 4-year program, the awarding of diplomas at the conclusion of studies, and the requirement that all applicants take an entrance examination. The School was the first among art schools in the United States to offer degrees, awarded first to teachers in the Normal Department and, soon thereafter, to those studying in the studio areas. In
1936, the School was the first art school to be accredited by a regional accrediting association. The School was a leader in the movement to bring studio programs closer to the mainstream of American higher education. In 1944, the School, along with 22 other charter members, founded the National Association of Schools of Art.

1940s-1950s
Following World War II, the School was dramatically influenced by the rapid changes in contemporary art, which caused a profound departure from the European approach to pedagogy. Studio instructors encouraged students to search within themselves for elemental impulses to inspire their art and placed new emphasis on artistic traditions outside of Western culture.

1960s-70s
In 1969, the School eliminated the requirement that students must declare majors, permitting students to determine their own courses of study after consultation with faculty. The emphasis was on detailed, frequent, in-person critiques as the key to pedagogy. This transformation seemed to be an inevitable effect of the developments in contemporary art.

1980s
By 1983 it was apparent that students needed a structured, thorough grounding in basic skills and media, as well as an overview of the resources that the School offered. The School initiated a required first-year freshman program, still in effect, which provides instruction in the basics of two-dimensional, three-dimensional, and four-dimensional (“time arts”) design. This program provides students with the foundation and information to begin to tailor their own course of study in consultation with faculty and academic advisers.

In the 1980s and 1990s the School evolved from a professional fine art “museum school” to a college of art that embraces the media and time arts (art and technology, film and video, sound and performance) and design (interior architecture, visual communication, and fashion design). Undergraduate academic offerings in liberal arts, art history, and visual and critical studies have expanded enormously. Graduate programs in art history, theory, and criticism; arts administration; historic preservation; art therapy; and art education provide students with the knowledge and skills to present, interpret, and preserve art, architecture, and design; to advance the arts; and to help shape our visual culture.

Today, the School continues its commitment to educating artists who are full and robust contributors to and interpreters of our shared visual culture. The Unit mirrors this mission through our teacher preparation programs.
C. Institution’s Mission and Vision

1. Mission

The School’s Mission statement is taken from the Art Institute of Chicago’s corporate charter (Articles of Incorporation), originally obtained from the State of Illinois in 1879, amended in 1925, and again amended in 1982. Most specifically, the corporate charter charges the school with the mission:

To establish and conduct comprehensive programs of education including preparation of visual artists, teachers of art, and designers; to provide education services in written, spoken, and visual media.

2. Vision

Also excerpted from the Corporate Charter of the School is the School’s vision:

To assemble a diverse body of intelligent and creative students and faculty in an environment designed to facilitate and encourage the discovery and production of significant ideas and images; and to provide for the development of individual excellence in undergraduate and graduate programs in the visual and related arts.

D. Unit’s Mission and Vision

1. Mission

As mandated in The School’s Mission and Vision and found in our corporate charter, the Unit has been committed to providing “comprehensive programs of education including preparation of…teachers of art” who engage with “significant ideas and images,” ever since 1901 when a Normal Department was established. This Normal Department was the precursor to today’s Department of Art Education. The School’s ambitious and broad scope has challenged the Unit to be at the vanguard of art and educational practice throughout its century’s long history. Today, that means that art educators must provide to all their students the skills to make and critically interpret visual culture.
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A visual culture paradigm recognizes that museum objects and the rules that govern their manufacture alone can no longer accurately represent the complex world of images into which all students will grow. Moreover, it is not just the inclusion of popular media such as film, fashion or advertising that constitutes visual, but rather an understanding of how images are distributed, marketed and manipulated within a culture where images are more omnipresent and more technologically malleable. A “critical citizen” engages this new world of images by making and critically interpreting visual culture. The ideal visual culture educator teaches the critical skills, traditional craft and newest technological tools employed in making and understanding our world to all students.

It is the mission of the Unit to provide a teacher preparation program wherein teacher candidates establish classrooms that value diversity, and promote egalitarianism and social justice. Our teacher candidates will be prepared to teach all students and support their full participation in art and design. In short, the mission of the Unit is to encourage critical citizenship in visual culture.

**2. Vision**

The Department of Art Education imagines an egalitarian and socially just world in which all students can fully participate in creative representation and expression. A visual culture approach recognizes that image-making is no longer the province of elite groups of institutionally supported artists. Rather, visual culture today employs a broad understanding of craft and utilizes new technologies so that images can be made by the widest spectrum of artists, designers of graphics and fashion, filmmakers, hobbyists, self-publishers, and amateurs. At its best, a visual culture framework suggests a pluralistic world where everyone can produce images that represent themselves. A major tenet of visual culture education, therefore, is teaching students how to question the images that are available to them. Rather than accepting images available on television or in the museum, all students should be taught the critical skills to interpret visual culture including art, media, propaganda and advertising. It is the vision of the Unit, therefore, that all students should be taught the skills to be engaged members of a democracy, a society that values diversity, egalitarianism and social justice, by producing and interpreting the breadth of visual culture. The Unit envisions itself as a contributor to a society of critical citizens in a visual culture shared by all. To achieve this vision, the Unit intends to prepare teacher candidates who exhibit eight dispositions (II.B.3.i.-viii.) and embody complimentary outcomes (III.C.) built upon a rich knowledge base (III.B.) that aligns with national, state and institutional standards (IV.).
II. THE UNIT’S PHILOSOPHY, PURPOSES AND GOALS

A. Development of Conceptual Framework: Teaching and Learning

Committed to their vision of critical citizenship in visual culture, the Unit constructed a philosophy to match it in scope as well as delineate its particularities. The conceptual framework provides a template for this philosophy. Beyond the general ethos that all learners should be able to participate in visual culture, the conceptual framework spells out the program philosophy’s purposes and goals. It explicates ways in which program candidates are prepared and what expectations the program has of its candidates. Specifically, the philosophy discusses the teaching and learning strategies used in the Unit and lays out eight dispositions candidates should possess. It is this philosophy from which the knowledge base and its sixteen projected outcomes is derived.

B. Philosophy

The creation and critical analysis of visual culture is important for all students, and our teacher candidates will be prepared to use a range of media, including current technologies, to teach all students these skills; this idea constitutes the philosophy of the Unit. The Unit looks upon its philosophical statement as the most valuable way in which to conduct an art education program in a contemporary climate of visual culture. It acknowledges the pressures and the opportunities of an image rich climate. It guides a curriculum to prepare preeminent teachers of visual culture. It stresses the importance, politically and pedagogically, of understanding and valuing the diversity of students, parents and guardians, school and communities. It anticipates the use of technologies as opportunities for educating all learners.

1. Purposes and goals

The philosophy exists to hone the program’s curriculum into a teacher education program preparing candidates to lead classrooms of critical citizenship in visual culture. This requires candidates to realize that the practice of artmaking and the theoretical contexts of an information rich world of cultural production are important for engaged participants in visual culture. It values experiences with art and education that are inquisitive; have meaning for teachers, students and viewers; and that bring all learners to new and reinvigorated understandings of the world. The philosophy codifies expectations the unit has of its candidates while underscoring its commitments to diversity and technology. Finally, the philosophy galvanizes these ideas into eight dispositions our candidates possess. Taken together, all the elements of the philosophy points to the purpose of the program: to make the finest teacher preparation curriculum for critical citizenship in visual culture. The goal, then, of the program is to encourage the
development of classrooms and curricula in which all students can learn how to produce and analyze visual culture.

i. Preparation

For our candidates to truly be critical citizens in visual culture, well-prepared to teach within the public sectors, they need to explore a wide variety of educational areas including: traditional and current trends in art and education, especially in the areas of technology and diversity; art making as it relates to other content areas in the schools; the acquisition of varied art making skills; and curricular and pedagogical history, theory, and practices. They must also have rich observation fieldwork and clinical teaching experiences, gain professional teacher skills, and possess a well-rounded general education. Additionally, we support an atmosphere that fosters self-reflection for both our candidates and faculty; this is built into our program at the start through our small class sizes, dialogic seminars, critique process, and reflective writing assignments.

Rather than discrete areas of study, however, a critical citizen recognizes that these areas overlap. In other words, educational experiences should be interdisciplinary and transdisciplinary. Theory and practice should inform one another. Educational experiences should offer valuable insights that challenge and change both teachers and learners; moreover, classroom communities should acknowledge their coexistence within larger frameworks such as community, family, and state, and be responsive to those, as well.

Throughout the programs, teacher candidates explore the functions and purposes of art education and investigate connections between experiences inside and outside of public schooling within a larger framework of cultural and historical analysis. In this sense, teacher candidates understand art and other forms of visual culture, education, and curricula as both products of history and potential sites for cultural change. Through the curriculum, these social-political, contextual and historical elements of visual culture and education are explored. The teacher preparation curriculum comprises the theoretical, pragmatic and practicum experiences necessary to reach the holistic worldview that characterizes a critical citizen. Two guiding ideas, “theory + practice = praxis” and “critical, meaningful and transformative” which are woven into multiple program experiences and assessment activities, ensure that this worldview is shared among the Unit candidates, faculty and other stakeholders.

1 Praxis, from the Greek, to do, (American Heritage Dictionary, 1982) has gained this more recent connotation of action paired with theory, or thought, or reflection through the work of liberation theologists and marxism-inspired educators, including Paulo Freire (1970/1999).
1. **Theory + practice = praxis.**

In a course of advanced educational study, it is imperative that a balance be met between practical experience and developmental and content area theory and research. This challenge for educators, artists, and academicians is an area that we critically examine in all of our courses. In our teaching and preparation of our candidates, we aim for a balance between the educator who discusses only ungrounded and unpracticed pedagogical and curricular theories without any practical experience or sharing of knowledge about a wide range of learners along with the educator who only promotes hands-on training. It is imperative that both theory and practice become meshed within a candidate’s practice. Only through a thorough examination, critical critique, and practice of praxis-based concepts can this be achieved.

The School’s teacher preparation program, therefore, has both seminar and practice-based classes that support the learning of a range of theoretical and practical knowledge, such as ARTED 3125/5125: Doing Democracy: Pedagogies of Critical Multiculturalism and ARTED 3211/5211: Curriculum and Instruction: Resources and Methods, and expert pre-clinical and clinical experiences. The Unit refers to this “praxis” – the joining of theory and practice – as an essential dimension to exemplary teaching. Although seminars and practice-based courses may appear to separate theory from practice, in fact, they do not. While the emphasis may be more heavily weighted toward theory or practice in an individual course, all courses significantly consider both. Furthermore, it is fundamental tenant of critical citizenship, to require knowledgeable insight and encourage full participation of all students. The concept of praxis is deeply supported in program coursework through additional school observation assignments in theory classes and on-campus seminar session during student teaching.

2. **Critical, meaningful and transformative.**

Our teacher candidates frequently hear faculty say that a lesson should be, “critical, meaningful and transformative.” This list of adjectives is a key achievement goal for their student teaching and it is a tool of self-assessment directly tied to critical citizenship in visual culture. To be critical is to pay attention to power, seek root understandings, and to seek change where needed; teachers help their students think and act critically. A critical citizen interrogates the surrounding world and seeks what is meaningful; teachers seek what is meaningful for their students. Finally, an educational experience should be transformative; successful lessons help our candidates, and by extension, their students, see the world differently, or to be changed within it. These ideas guide the lesson planning process.
ii. Expectations

These purposes and goals help to prepare a teacher who knows, can perform and embodies critical citizenship in visual culture. These qualities can be thought of as certain understandings, abilities and personifications.

a. Understandings.

Prepare teacher candidates to demonstrate an understanding of:
• Psychological, social, political, and cultural influences on the construction of communities and professional practice
• Content knowledge of art and visual culture to promote the value, complexity and diversity of all of the visual arts as expressions of social and cultural issues, past and present
• Professional knowledge of arts and sciences to respond to the needs of contemporary learners in a society dominated by visual images and designed objects
• Pedagogical knowledge for effective teaching to educate citizens who participate in democracy through reflective interactions with art and other forms of visual culture

b. Abilities.

Prepare teacher candidates to demonstrate the ability to:
• Collaborate with colleagues and community to develop, support and improve learning opportunities for all students
• Plan and implement instruction that makes content meaningful to all students and has positive effects on student learning
• Implement a balanced integration of presentation, discussion, inquiry, production and reflection of art and other forms of visual culture in a variety of contexts within various communities
• Use multiple frames of reference to make critical assessments and reflective judgments

c. Personifications.

Prepare teacher candidates who personify:
• Respect for a diversity of developmental levels, learning styles, values, languages, gender and sexual identities and orientations, and beliefs
• The integration of research, technology and reflection through the interpretation, production, and critique of art and other forms of visual culture
• A synthesis of pedagogical and professional content knowledge to help students learn about art and other forms of visual culture
• A proficiency for the synthesis of resources, processes and assessments through effective teaching of art and other forms of visual culture

2. Commitments

These purposes and goals of our program philosophy underscore a commitment to diversity and technology that is integral to the ethos of critical citizenship in visual culture.

i. Diversity

Embracing diversity is implicit within a framework of critical citizenship in visual culture. As visual culture presupposes a diversity of artistic practice, so it also suggests a diversity of artmakers and viewers, i.e. all students. As critical citizenship accepts a pluralistic, socially just society, so the Unit strives to prepare our teacher candidates to appreciate the diversity of students and families they will meet and work with at their placement sites in Chicago Public Schools (all students must have at least one, and we encourage both placements in CPS). Additionally, our candidates are prepared to teach all students, including students with exceptionalities, and to understand ways that they can adapt lessons to suit the needs of students with learning differences, socioeconomic differences, in differing geographical regions, and of diverse sexual orientation and gender identity. Candidates work with a faculty that includes people of color, women and men, and individuals who are gay and straight, from different geographical regions, and diverse religious and spiritual perspectives. They also read about and learn to prepare, and conduct lessons for students representing many facets of our broadly diverse society. For example, candidates create lessons that are “multicultural”; these are then shared at an annual Teaching for Social Justice Curriculum Fair. They have experiences with students with disabilities and programs for gifted students; have experiences in the museums and galleries to introduce candidates to different modalities of learning, and they learn to adapt lessons for the full range of exceptionalities. Candidates are asked to write reflections about gender identity and cultural differences in the classroom, and watch videotapes about diverse families, including It’s Elementary: Talking about Gay Issues in School (Chasnoff & Cohen, 1999). Finally, our faculty are fully committed to diversity: three of our full-time faculty sit on the institution-wide Diversity Committee which has undertaken initiatives to broaden the diversity of candidates in the faculty and staff.

ii. Technology

As our commitment to diversity is inherent in our vision and philosophy, so is a commitment to technology. Visual culture recognizes an aesthetic world that is
made by the keyboard and computer screen as well as by the stick of charcoal or pencil. Moreover, critical citizenship in visual culture recognizes that the computer and digital technology represents new ways and places to engage with visual culture, and that these opportunities need to be made available to all. Consequently, all teacher candidates have courses in 4-dimensional, or time arts, design or Cyberpedagogy (ARTED 5200). They also use computers and the internet in many of their education courses through online bulletin boards, lessons prepared using digital technologies, placement reflections posted via email, and the culminating events of their teaching portfolio and public presentation. This commitment to technology is institution-wide as the School over the past five years has retrofitted most of its classrooms to be flexible, web-linked, teach savvy “smart rooms.” Last, beginning in 2005 all incoming students are required to participate in the school-wide lap-top program; our Program supports this requirement by teaching our students skills and software needed to use School resources.

3. Dispositions

The culminating challenge of the philosophy is crystallized for the teacher candidate in the following eight dispositions. Each disposition is designed to enable and support the possibilities of candidates through a process of critically considering their emerging perspectives relative to all students in the contexts where they work. This philosophy directly extends from the institutional mission of The School of the Art Institute through the complementary lenses of the mission and vision of the Unit, critical citizenship in visual culture. The summation of the philosophy’s elements (teaching, learning, purposes, goals, understandings, abilities and personifications) identify and articulate to teacher candidates the values, commitments, and professional ethics they are responsible for knowing. These dispositions have been constructed to meet the needs of teacher candidates while also addressing the Unit’s standards as well as that of our accrediting bodies. The following descriptions describe the best, or target, embodiment of each disposition. These descriptions are included, verbatim, on our clinical teaching assessment forms.

i. Prepared

• Teacher candidate uses classroom facilities, prepares materials, and manages time so that students are able to meet the goal of the intended lesson.
• Teacher candidate has previewed all lessons and teacher exemplars with cooperating instructors before teaching any lessons.
• Teacher candidate demonstrates a thorough understanding of professional and pedagogical knowledge and skills relevant to student needs.
• Teacher candidate demonstrates a thorough understanding of preparation by maintaining a clean and effective learning environment.

ii. Critically Engaged

• Teacher candidate uses examples of/from contemporary visual culture (visual material produced, interpreted, or created and which has, or is given, functional, communicative and/or aesthetic intent including architecture, artwork, personal, public, corporate and popular images, computer environments, and other images) that are responsive to the needs of students and relevant to their lives.
• Teacher candidate engages students in the study, interpretation, critique, and production of visual culture in a symbiotic relationship informed by contemporary social and cultural issues.
• Teacher candidate focuses on content and form, social and personal issues, historical and contemporary images and ideas, and allows students to construct meaning for themselves.
• Teacher candidate uses school, family, and community contexts to connect concepts and production to students’ prior experience and apply the learning to real-world problems.

iii. Motivating

• Teacher candidate is enthusiastic, interested, and exhibits intellectual vitality and sensitivity to teaching.
• Teacher candidate has developed various ways of motivating and maintaining student interest such as changing presentation style for given content material, gathering and introducing new visuals, providing relevant research, and integrating outside resources and expertise from the school community to enhance students’ learning.
• Teacher candidate has developed problems that challenge students’ wide-range of intellect and abilities and effectively guides students to think and work independently.

iv. Communicative

• Teacher candidate facilitates student learning through clear presentation of content, ideas, and instruction.
• Teacher candidate engages students in effective inquiry through relevant and critical questioning and response.
• Teacher candidate demonstrates and models effective production activities, making sure each student can see, hear, and respond to instruction and techniques that help facilitate the learning process.
Teacher candidate engages students from different age, ethnic, gender identity, socio-economic, language, sexual identity and orientation, and religious groups appropriately.

Teacher candidate reflects on their communication skills and makes necessary adjustments to enhance student learning.

**v. Professional**

- Teacher candidate exhibits an outstanding attitude towards, and commitment to teaching.
- Teacher candidate exhibits appropriate professional qualities in appearance, demeanor, promptness, and dependability.
- Teacher candidate has developed positive and professional working relationships with faculty, staff, students and parents in their school environment.
- Teacher candidate is open to suggestion and has the ability to self-assess and makes corrections when necessary.
- The teacher candidate is reliable and consistent in their teaching practices.

**vi. Reflective**

- Teacher candidate considers exceptionalities when developing their lessons and uses multiple forms of assessments, such as group critique, student self-evaluation and rubrics.
- Teacher candidate demonstrates the ability to reflect on all aspects of teaching and learning; puts issues in context, articulates multiple meanings, understands implications for practice.
- Teacher candidate uses self-evaluation to determine her effectiveness in achieving the goals and objectives of the lesson/unit. She restructures and adapts lesson plans based on self-assessment and student feedback.

**vii. Fair**

- Teacher candidate recognizes the multiple ways in which student learns and she treats all students fairly, promoting social justice and a democratized learning environment.
- Teacher candidate promotes fairness by encouraging students to dialogue with classmates and offer opportunities for input into content of projects.

**viii. Responsible**

- Teacher candidate exhibits a responsible attitude in dealing with peers, colleagues, faculty, students, school personnel, parents, and cooperating
teachers. This includes timely and appropriate communications, actions, and attitudes and participation in a wide range of activities related to teaching.

• Teacher candidate’s involvement in the Cooperating Teachers’ classroom increases throughout clinical experiences. By Week 6 and Week 7, the teacher candidate should exhibit full latitude and ownership of the content of the lessons and handle 100% of the cooperating teacher’s load and accompanying duties including assessment and attendance at faculty, committee and parent meetings.
III. KNOWLEDGE BASES, INCLUDING THEORIES, RESEARCH, THE WISDOM OF PRACTICE AND EDUCATION POLICIES

A. Development of Conceptual Framework: Theory, Research, the Wisdom of Practice and Educational Policies

The initial draft of the Conceptual Framework was written collectively, by full and part-time faculty in the Department of Art Education, over a period of two years, with intermittent support from our cooperating teachers and outside stakeholders. During this time, core faculty and part-time faculty in the department carefully articulated the Program knowledge base that is grounded in the mission and vision of the Unit. Through this knowledge base, the Unit has continued to directly script the theories, research, and wisdom of practice that underscore the Unit’s curriculum and further reflect the Unit’s educational policies. The knowledge base is carefully aligned with the program philosophy and has been generated in tandem with articulating each of the following dispositions. In this way, the knowledge base clearly explicates outcomes our candidates embody.

The knowledge base draws upon a transdisciplinary range of scholarship in education, pedagogy, curricular theory as well as art and design practice as its foundation. The theoreticians and researchers, cited below and listed in the bibliography, are embraced for their fraternity to this program’s philosophy and due to their relevance to the field experiences of our Unit: faculty, candidates and other stakeholders. The knowledge base mirrors the mission, vision and philosophy of the Unit to promote critical citizenship in visual culture. The knowledge base also embodies the dispositions and projected outcomes for program candidates. Both the knowledge base and Unit recognize a constructed, postmodern world that flourishes with the inclusion of a diversity of voices. Both concede that images carry content and information that should be able to be read by all students. Both work toward the social and empowerment of all learners through a familiarity with art and other forms of visual culture. Both the knowledge base and the Unit also evidence a commitment to multiple forms of assessment including various aggregated and narrative data and a rigorous reflexive self-evaluation. The Unit faculty designed the conceptual framework to explicate these ideas.

B. Knowledge Bases

As teacher candidates advance through the program at The School, they focus on a core set of elements which comprise the domains of the programs knowledge base: (1) context and community, (2) knowledge and experience, (3) critical thought and reflection, and (4) practice and evaluation. These four knowledge bases proceed from the core philosophy and structuring logic of our art education teacher preparation programs. They are integrated throughout the
curriculum including studio, art history, liberal arts, and professional education classes and seminars, pre-clinical and clinical teaching experiences. Throughout the programs, teacher candidates explore the functions and purposes of art education and investigate connections between experiences inside and outside of public schooling within a larger framework of cultural and historical analysis. In this sense, teacher candidates understand art and other forms of visual culture, education, and curricula as both products of history and potential sites for cultural change. The four knowledge base domains are detailed below:

1. Context and Community

We are committed to meaningful learning and teaching in a culturally diverse and ever changing society. Therefore, teacher candidates understand that communities are constructed and realize the benefit of partnering with faculty, staff, student, families and local representatives to develop, expand and sustain ethical teaching and learning communities (Blandy & Hoffman, 1993; Mesa-Bains, 1995; Neperud, 1995; Popkewitz, 1992).

2. Knowledge and Experience

We are committed to preparing teacher candidates through connecting individual experiences with, pedagogical and professional knowledge and skills necessary to ensure that all students are learning. Therefore, teacher candidates learn discourses and performative practices to interpret, teach and produce art and other forms of visual culture while fostering social and political empowerment for all students (Cahan & Kocur, 1995; Effland, Freedman, & Stuhr, 1996; Gaudelius & Speirs, 2002; Pinar, Reynolds, Slattery, & Taubman, 1996; Rosaldo, 1989).

3. Critical Thought and Reflection

We are committed to developing critical thought resulting in inquiring and reflective teachers. Therefore, teacher candidates set themselves and their world in question and problematize tacit assumptions, ensuring necessary adjustments to enhance student learning (Ayers, 1993; hooks, 1996; Kincheloe & Steinberg, 1997; Schubert and Ayers, 1992; Shor, 1992).

4. Practice and Evaluation

We are committed to multiple forms of teaching and assessment practices that actively engage and have positive effects on student learning. Therefore, teacher candidates facilitate student learning of art and other forms of visual culture through clear presentation of content, ideas, and instruction and assess student performance using established rubrics and multiple indicators.
C. Outcomes

These four domains (noted below as A. – D.) lead directly into sixteen outcomes expected of our candidates, four outcomes for each domain. The outcomes reflect the mission and philosophy of the program. They underscore our commitment to diversity and technology that is part and parcel of our contemporary culture of images. These outcomes point to a critical citizen of visual culture. These outcomes communicate how the Unit’s candidates understand:

A. Context and Community:
   1. The context of social, cultural, economic and political realities as related to self, community and world.
   2. The relationship between cultural diversity and student learning, including how cultural diversity can afford particular opportunities for the exploration of multiple perspectives.
   3. Teaching and learning are affected by access to the development and exchange of new media and electronic information.
   4. Teaching and learning is multi-modal, a life long process, and occurs both inside and outside the context of schools.

B. Knowledge and Experience:
   1. Theoretical and practical knowledge related to communications, literature, mathematics, science, history, philosophy, and social sciences from transcultural perspectives.
   2. Content knowledge, including perspectives on social theory, new media and information technology, art theory, art history, visual culture, art production, and art education that support democratic learning and critical practices.
   3. Methods, resources, technology and materials for designing and implementing instruction based on pedagogical content knowledge, student needs and curricular goals.
   4. Multiple forms of assessment, such as group critique, student self-evaluation and rubrics, and teacher candidate self-evaluation to support active learning.

C. Critical Thought and Reflection:
   1. Has a strong foundation in theoretical and conceptual frameworks that integrate research, reflection, technology and practice.
   2. Is a “teacher as researcher” who questions the nature of his/her own thinking.
   3. Uses multiple frames of reference to help conceptualize his/her own positionality in relationship to students, schools, communities, and the professional field.

D. Practice and Evaluation:
1. Uses a variety of instructional strategies including new media and information technology to encourage students’ development of critical thinking, problem solving, and performance skills.
2. Applies effective communication skills with parents, students, colleagues, and the public in general.
3. Makes adjustments to instruction when appropriate.
4. Collects and analyzes data to improve teaching and learning.
IV. CANDIDATE PROFICIENCIES ALIGNED WITH THE EXPECTATIONS IN PROFESSIONAL, STATE AND INSTITUTIONAL STANDARDS

A. Development of Conceptual Framework: Context and Assurance

The Art Institute of Chicago is a private, nonprofit corporation. The School is a professional college of the visual and related arts, accredited since 1936 by the North Central Association of Colleges and Schools, and since 1944 (charter member) by the National Association of Schools of Art and Design (NASAD). The School's art education program is accredited by the Illinois State Board of Education (ISBE) and the art therapy program is accredited by the American Art Therapy Association. The School is also a member of the American Association for Higher Education, the American Association of University Women, the National Association of College Admissions Counselors, the American Association of Collegiate Registrars and Admissions Officers, the College Art Association of America, the College Entrance Examination Board, the College Scholarship Service, the Council for Advancement and Support of Education, the Federation of Independent Illinois Colleges and Universities, the Illinois Art Education Association, the Institute of International Education, the National Art Education Association, the National Association for Foreign Student Affairs, the National Association of Student Personnel Administrators, and the National Conference of Artists.

The School of the Art Institute of Chicago's Department of Art Education and its teacher education programs embrace the rigorous professional standards that have been developed at the state and national levels for purposes of teacher licensure and program accreditation. Adherence to these standards is supported by our Unit’s mission to educate self-reflective candidates cognizant of their important role as critical citizens in visual culture through the teaching of art. Our conceptual framework is aligned with the National Council for Teacher Accreditation, whose standards we follow through the Illinois State Board of Education (ISBE), although our program is not directly accredited by NCATE. Since 1944, The School of the Art Institute of Chicago has been also accredited by NASAD (National Association of Schools of Art and Design) and we recently completed a successful Self-Study in 2001. As a Unit we also adhere to the state-designed standards and include: Illinois Content Area Standards; Illinois Professional Teaching Standards; Illinois Language Arts Standards; and Illinois Technology Standards.

Candidate performance outcomes and unit objectives stated throughout this document are all aligned with state and national standards. This is assured through multiple contexts including adherence to test completion as mandated by the state, successful completion of all four gates in our program, and continual reviews, discussions, and revisions to the Unit’s curriculum and accompanying
sylabi. All courses in our teacher preparation program have gone through standards alignment scrutiny and curriculum mapping to assure smooth articulation as candidates move through the program in accordance to our mission and state and national standards. Matrices covering how each course meets these standards, along with course descriptions, are located in our Unit’s Institutional Report.
V. THE SYSTEM BY WHICH CANDIDATE PERFORMANCE IS REGULARLY ASSESSED

A. Description of Assessment System

The Unit has established and maintains evolving systems for assessing a comprehensive and integrated set of evaluation measures that reflect the Unit’s conceptual framework in accordance with professional and state standards. The Unit’s assessment systems rest on the assumption that assessment should be developmental and continuous. The systems for gauging candidate gate clearance, assessing candidates in their student teaching placements, collecting data on school placement sites, and tracking alumni and graduates, are continually evaluated in conjunction with candidates, cooperating teachers, faculty, and other stakeholders. This review is done systematically throughout the year and involves the professional community. For example, clinical faculty regularly meet with cooperating teachers, teacher candidates, part-time faculty and staff, to review and evaluate assessment forms utilized in the classroom, through the Teacher Education Network (TEN). Additionally, faculty meet to review candidate progress, discuss and evaluate procedures and revise, if necessary. In these meetings support staff also participate. The Unit’s office staff also continually updates information in the Teacher Data Warehouse database to track graduates and alumni.

The Unit’s assessment systems are evolving and continually assessed to make way for a better and comprehensive program. When issues in the program arise and are identified by an outside stakeholder, candidate, staff or faculty member, they are brought to the Program head or Unit Chair for inclusion into an agenda item at a monthly Unit meeting or discussed via email. At this time, all faculty and staff have input into the decision to alter or revise a plan. Once the plan is revised, office staff help to recreate forms and they are put into place for immediate use, and the revision cycle continues to evolve as new needs are brought up for discussion. This collective of assessment system evaluators, contributors, and decision makers and our continued strategizing and evaluation and revision of our data collection measures assures the effective monitoring of candidate performance and Unit effectiveness in the program’s preparation of professional educators, cognizant of their role as critical citizens in visual culture.
B. Gates for Assessment System

The assessment system of the teacher preparation program of The School is designed to have four clear gates that teacher candidates must successfully enter into, remain in, and exit from the program.

The four gates are:

1. Admission into either the Bachelor of Fine Arts with Emphasis in Art Education (BFA/AE) or the Master of Arts in Teaching (MAT) program.
2. Admission into clinical experiences (ARTED 4490/6290 Apprentice Teaching).
3. Exit from clinical experiences (ARTED 4490/6290 Apprentice Teaching).
4. Exit from either the Bachelor of Fine Arts with Emphasis in Art Education (BFA/AE) or the Master of Arts in Teaching (MAT) program, prior to recommendation for Entitlement Notification.

FOUR GATES

1. ENTER Program (BFA/AE or MAT)
2. ENTER Apprentice Teaching (ARTED 4490/6290)
3. EXIT Apprentice Teaching (ARTED 4490/6290)
4. EXIT Program (BFA/AE or MAT)
At each gate, teacher candidate information is assessed to make sure that s/he has achieved an acceptable level of accomplishment at these certain points in the program.

**GATE 1:**
**To ENTER Program (BFA/AE or MAT)**

- Prospective candidates to both the undergraduate and graduate art education programs are assessed using multiple indicators including: 1) prior academic performance; 2) knowledge and skills in art; 3) visual culture; 4) art history and related disciplines; 5) motivation, commitment, and ability to learn.
- Each prospective candidate is assessed via an application process using a Unit assessment form to rate the depth and breadth of the applicant’s experience. This application rating process considers these elements: academic background, visual portfolio, writing samples, letter(s) of reference, and a formal interview with the director of the appropriate teacher preparation program (either BFA/AE or MAT).
- BFA/AE applicants are required to be at least a junior standing or equivalent and complete the Pre-Admission Credit Check Evaluation.
- MAT applicants are required to have a Bachelor’s degree in Fine Art or equivalent from an accredited institution.
- A rigorous transcript analysis is also conducted at an initial interview, separate from an applicant’s interview. Additionally, all prospective candidates must meet institutional requirements for admission to undergraduate and graduate programs.
- Complete all pre-requisites before entering the program.

**GATE 2:**
**To ENTER Apprentice Teaching (ARTED 4490/6290)**

- Matriculated candidates are assessed in a variety of forms in pre-clinical practice, during the course ARTED 4390/6190 Fieldwork: Elementary and Secondary Experiences, using established rubrics including essays, papers, art projects, personal artwork, journals, self-reflective digital process-portfolios, faculty observations and lesson and unit plans.
- Each candidate must have successfully completed the Illinois Certification Testing System’s Basic Skills Test and the Content Area Test for Visual Art before the conferring of candidacy, that is, within his or her first semester in the program. If a candidate was to fail either of these tests, he or she would be put on academic probation and would be required to leave if they were to not earn a passing score upon a second testing.
- Candidates must pass all classes and exhibit competence and desired dispositions during pre-clinical sessions prior to clinical teaching.
### GATE 2: To ENTER Apprentice Teaching (ARTED 4490/6290)

- Cooperating Teachers, the Chicagoland area schoolteachers the Unit’s teacher candidates are placed with, complete timesheets to assure their attendance and satisfactory observation.
- Candidates are evaluated in pre-clinical experiences by their Supervising Instructor, a faculty member from The School. Each pre-service student teacher is visited on-site by unit faculty during the pre-clinical semester.
- All pre-clinical teacher candidates culminate their semester with a portfolio review conducted in their Fieldwork course.

### GATE 3: To EXIT Apprentice Teaching (ARTED 4490/6290)

- Teacher candidates are evaluated in clinical experiences, during the course ARTED 4490/6290 Apprentice Teaching, by their cooperating instructor, and The School’s supervising instructor.
- Specifically, each teacher candidate’s cooperating teacher files two, bi-weekly evaluations and one final evaluation concerning their performance. The evaluations, supplied by the Unit, ask each cooperating teacher to rate the teacher candidate on a scale from 1 to 5 (1 = Unacceptable; 2 = Needs Improvement; 3 = Satisfactory; 4 = Highly Proficient; 5 = Exceptional) in eight disposition assessment areas (Prepared, Critically Engaged, Motivating, Communicative, Professional, Reflective, Fair, and Responsible) that correspond to the dispositions described in the Unit’s conceptual framework (II.B.3.i.-viii.).
- The bi-weekly evaluations are shared with candidates and archived in the candidates file at The School. The final evaluations are mailed directly to the supervising instructor to be shared with the candidate in conference, used as reference for the supervising instructor’s final evaluation and for archiving by the Unit.
- The supervising teacher’s final evaluation is a synthesis of assessments completed in the weekly classroom meetings of ARTED 4490/6290 Apprentice Teaching, site visits done twice in the elementary and twice in the secondary placement and dialogue with the cooperating teacher. The supervising teacher’s final evaluation is in a form identical to the cooperating teacher’s evaluations and is also archived by the unit.
- The final tier of assessment requires all teacher candidates to participate in a multi-media, public presentation of their clinical teaching experience. At this time, MAT students must additionally present and defend their thesis, a scholarly paper on a topic of the candidates design dealing with P-12 education.
C. Continued Development of Conceptual Framework

We are cognizant that the Conceptual Framework of our Unit is a guiding document that is constantly evolving based on data and feedback obtained through systematic assessment measures. At SAIC, we are committed to this ongoing evaluation and assessment of our conceptual framework and we continue to refine this guiding document throughout the years. To accomplish this, we have ongoing dialogues with all members of our professional community including SAIC administrators, faculty, candidates, and alumni, as well as other stakeholders such as cooperating school teachers, administrators, and staff. We meet with our Teacher Education Network (TEN) regularly to review the student teaching process and to collaboratively assess the tools used for candidate evaluation. This feedback, along with candidate input, is invaluable in helping us to redefine what is needed in our program as we prepare candidates to teach in the Chicago Public Schools and beyond. Additionally, we have Unit faculty meetings with certification and non-certification faculty and staff where concerns and issues are tabled, discussed and resolved. This information is used, then, to rewrite applicable sections of our Conceptual Framework, reflecting the most up-to-date philosophies, procedures and guiding principles of our Unit. The directors of the certification programs along with the Unit Chair and Unit administrative staff, all have a hand in updating and crafting the evolving document, based on the feedback received both formally and informally throughout the year from all parties involved with the education of our candidates. These collectively informed processes ensure that feedback from our educational community continually influences and shapes our conceptual framework.
VI. KNOWLEDGE BASE BIBLIOGRAPHY

The following bibliography includes the sources cited in conceptual framework as well as additional works essential to our knowledge base:


