

**PROFESSIONAL EDUCATION UNIT QUALITY ASSURANCE COMMITTEE – YEAR TWELVE  
WEDNESDAY, OCTOBER 22, 2014**

**Members Present:**

Laura Aboyan, Office of Assessment  
Katie Barber, Richland School District 2  
Mary Ann Byrnes, Assistant Dean for Administration, College of Arts and Sciences  
Dennis Dotterer, SC Department of Education  
Wendee Evering, Richland School District 2  
Fred Greer, EDST representative and Chair  
Tommy Hodges, ITE representative  
Allison Jacques, Assistant Dean for External Partnerships and Accreditation  
Zach Kelehear, Associate Dean for Academic Affairs  
Lisa McAlpine, Richland School District 2  
Jim Mensch, PEAT representative  
Nicole Spensley, Director of Institutional Effectiveness

**Program Representatives:**

Minuette Floyd, Program Coordinator Art Education  
Olga Ivashkevich, Art Education  
Wendy Valerio, Program Coordinator Music Education & Director of Student Teaching  
Andy Gowan, Associate Dean School of Music

**I. Call Meeting to order**

Dr. Greer called the meeting to order at 1:59 p.m.

**II. Introductions, Overview of Meeting, and Approval of Minutes**

Dr. Greer moved that the minutes be approved. Ms. McAlpine seconded the motion. The minutes from the September 24, 2014 meeting were subsequently approved.

**III. Review of the BFA/MAT Art Education**

Dr. Floyd provided an overview of the programs in Art Education. There are four degree programs: the BFA, MAT, MA, and IMA. While Dr. Floyd briefly discussed the MA and IMA, the focus of her presentation was on the BFA and MAT degrees.

The BFA is the primary degree program, and the one preferred by the program for those pursuing a career in art education. The MAT degree is designed for those who do not have a background in art education, but want to pursue a teaching career in the field. For successful degree completion, the MAT requires students to complete a comprehensive exam usually taken during the student teaching semester and scored by multiple faculty, the state's EEDA assessment, and the Praxis II. The IMA degree is for those who have an undergraduate degree in art and want to pursue a master's degree. Students enrolled in the IMA are typically already teachers. The MA degree is designed for students who plan to pursue a PhD in art education in the future. Very few students are enrolled in the MA program. Only one new student enrolled in the MA in 2014.

There are two key education courses in the BFA and MAT programs: elementary and secondary methods. The secondary methods course is a relatively new addition to the curriculum, and covers middle and high school grads. These two courses are where candidates learn how to adapt art instruction for different grade levels. A one-hour practicum is taken concurrently. During the practicum experience, candidates spend 30 hours in a classroom with one teacher, giving them an opportunity to see theory in practice. The art education faculty work with the College of Education to arrange placements. In the past, candidates completed their practicum hours at multiple schools. Now, however, they are with the same teacher in the same school for all 30 hours. Candidates complete 100 total hours of practicum experience across the program.

Because the licensure in art education is PK-12, all candidates spend six weeks of student teaching in an elementary setting and six weeks of student teaching in either a middle or high school setting. Candidates also enroll in a seminar course during their student teaching semester. At the conclusion of the seminar, candidates are required to submit an electronic portfolio, which includes: a statement of teaching philosophy, an overview of student teaching experiences, samples of student work, personal artwork to show activity in the field, and letters of recommendation that can be used during the job search. Candidates are encouraged to begin compiling their portfolios early in the program so that they have complete documentation of their experiences at the time of the graduation.

The programs have several key assessments, which are outlined on the assessment plan submitted to the College of Arts and Sciences annually. Learning objectives are based on the suggested standards for teaching preparation. Program faculty choose one key assessment for each course. Faculty constantly revise the criteria and assessments used. They examine student results to see what changes need to be made in order to increase student success. Dr. Jacques asked for a specific example of how the program uses data to make decisions. Dr. Floyd explained how the unit plan used in her multiculturalism class works. She said that many students tend to focus only on European artists, rather than on the diversity reflected in classroom. She didn't feel like enough of an emphasis was placed on non-European artists, so she adjusted the class to focus more on contemporary artists that focus on current issues in the field and in teaching.

Program faculty survey their candidates prior to the student teaching term by administering a questionnaire to gauge feelings about their upcoming student teaching experience. Usually the response is that candidates don't feel prepared for classroom management. The program conducts an orientation to discuss reservations with candidates. During student teaching, candidates use the weekly seminar course to meet with their supervisors. Using data from periodic ADEPT-style observations, needed action plans are developed during meetings between the candidate, cooperating teacher, and university supervisor.

Candidates typically take the Praxis II and PLT exams during the student teaching semester. The program has very high pass rates. They attribute this to specific Praxis workshops and study sessions that they conduct for their candidates.

All candidates participate in the Young Artist's Workshop the semester prior to student teaching. Children from the community come to USC and are in classes taught by candidates for six Fridays during the semester. Candidates are paired by the faculty and do partner teaching. Each candidate designs and teaches two lessons during the workshop. Teaching responsibilities alternate between co-teachers, so that each candidate has adequate time to prepare. The workshop is based on a central theme that is then sequentially delivered during the six-week term. Candidates must use at least two artists to show how the theme has been addressed, and each individual lesson must relate to the theme. Lessons must be personally relevant and develop a personal connection to the lesson for the children. The workshop has several age groupings, and features classes for 5-18 year old students. A small fee is charged for the workshop. Collected fees are put back into the program, paying for a program administrator (currently a

teacher in Lexington School District One), and supplies for the workshop. Candidates are evaluated on their performance through use of the ADEPT format. At the conclusion of the six week course, candidates prepare the students' artwork for display in an exhibition.

Candidates are strongly encouraged to join the student chapter of NAEA early in the program, and are required to be members during their student teaching semester. The student chapter has roughly ten students as a core group, and then other students who periodically join in various activities. NAEA members conduct workshops, fundraisers, and community service. Fundraisers are generally designed to raise the money needed for students to attend professional conferences. Usually five students attend the national conference, and ten attend the state conference.

Program graduates have 99% job placement rate. Graduates become leaders in the state and within South Carolina organizations, and become members of SCAEA and NAEA. Graduates also become practicum supervisors and cooperating teachers, leading to continuity within the program from student to supervisor.

Dr. Floyd presented the program's perceived strengths. The program features a strong, embedded studio art component. There is also a focus on curriculum development and lesson planning. The program has used national visual and performing and media arts standards for five years, where other programs nationally are just beginning to adopt these standards. Candidates received hands-on experiences in observing and working with PK-12 students. Candidates are trained to determine age and grade appropriate lessons. Candidates and graduates have a strong sense of belonging, and often return to USC to pursue a master's degree.

The largest challenge the program faces is with enrollments. Enrollments have dramatically decreased in recent years. There are currently 56 undergraduate majors and only 13 graduate majors.

In the future, the program plans to increase their recruitment efforts, using their professional organization as a platform. Faculty also plan to travel to schools to present information about program, participate in the national art honors conference at the Columbia Museum of Art, which they have been doing for three years, and to invite alumni to bring their students to the art department for tours and information about the program.

Dr. Hodges asked about quality rubrics and how the program specifies exactly what quality responses look like. Dr. Floyd said that for most classes, quality examples are provided for student reference. Faculty try to provide feedback on each lesson plan draft to develop quality. Dr. Ivashkevich said that each criteria on a general rubric has very specific criteria that delineates quality.

Dr. Hodges asked whether or not the electronic portfolio is used as a programmatic assessment. Dr. Floyd said that it currently is not, but faculty are planning to use it as such in the future. The rubrics for student teaching and the portfolio have just been revised.

Dr. Kelehear asked how the program has been able to get feedback on the impact and quality of the Young Artists Workshop. Dr. Floyd said that they have a comments box that they use, but she also talks informally with parents about what children seem to be getting out of the workshop as opposed to what they get in the schools. Candidates also provide feedback and reflection. Feedback is also gathered through the practicum associated with the methods courses. There are several checkpoints throughout the semester to measure impact and quality.

Dr. Mensch asked how the program tracks retention rates. Dr. Floyd said roughly 5% of students decide not to continue with the program for various reasons, often because they decide they don't want to teach

art. The job placement statistics are based on anecdotal data. Graduates contact the program for recommendation letters and to inform them if they've taken a position.

Dr. Jacques asked how program changes were made. Dr. Floyd said that the program found that students were taking several very basic drawing courses. These courses were combined into one so student could get the preparation they needed for both the profession and the Praxis exam. New classes are developed as new advances are made in the field so that candidates are fully prepared. The secondary methods course, the course about technology in art, and a community-based course were all created as a result of changes in the profession. Ms. Evering asked whether or not the change from students choosing placements has been beneficial. Dr. Floyd said that candidates are now in one school, rather than bouncing around to various placements. This helps teachers and candidates decide where they want to be or if they want to be a cooperating teacher in the future.

Dr. Mensch asked about the outlook for high school art teachers. Dr. Floyd said that there are always budget cuts, and that the issue arises annually, but those in the field do a lot of lobbying to keep the arts strong within the state.

#### **IV. Review of the BM/MAT Music Education**

Dr. Valerio gave a brief overview of the programs and faculty in music education. Within the undergraduate program, there are four degree tracks: Choral, strings, winds, and percussion. Each track has its own requirements laid out by NASM. The program was last reviewed by NASM in 2010, and were fully accredited through 2019. As a result of the 2010 review, improvements to courses in musical arranging and improvisation were made. As of 2012, all students must take either an early childhood or elementary music methods course. Students are required to work with children on a weekly basis and submit weekly teaching reflections. Dr. Varlerio has started using a 5-point rubric to evaluate the reflections. A score of 5 means that the student is demonstrating original thought and reflection. She is currently trying to get her colleagues to use the same style of rubric for continuity. She also uses sequential rubrics for skills candidates must demonstrate in an elementary music classroom.

Music education students are also heavily involved in community outreach, through the New Horizons Band, USC String Project, middle and high school marching bands, and by teaching private lessons.

In the sophomore year, all undergraduates take MUED 200, a practicum course. This course is designed to give candidates the opportunity to begin thinking about what it means to be a professional in the field. They are encouraged to join the National Association for Music Education (NAfME). Candidates complete the practicum in public schools. As of 2014, all candidates must observe at all levels and across disciplines (i.e. choral and instrumental). E-portfolios have just been introduced in this course. The final project will be to summarize reflections and explain a personal music education philosophy.

Most candidates complete student teaching in the spring semester. Most are instrumentalists, interested in band. In 2007, the program began to offer a diversified student teaching opportunity that allows candidates to student teach in both choral and instrumental. This path requires a few extra course credits, but, as Dr. Gowan pointed out, there are some jobs where teachers must be proficient in both areas.

Dr. Hodges asked about the feedback received for the EDTE 201 course. Dr. Valerio said whether or not the course is beneficial seems to be instructor specific, but students have enjoyed being able to go out into the schools and get more practicum hours. It would be helpful if the technology component in the course was a little more music-centric.

Dr. Barber asked about the survey used to make changes. Dr. Valerio said that she didn't think that it was anything formal, but rather just anecdotal and accumulated during advisement sessions. Dr. Mensch asked about the total undergraduate enrollment. Dr. Gowan said there are usually about 150 music education majors, which is roughly 60% of the School of Music's total undergraduate enrollment. Dr. Kelehear asked about graduate enrollment. Dr. Gowan said the enrollments have increased, but more in the performance track than in the education track.

The MAT in Music Education began in 2010. There were three students initially, all of whom graduated in 2012. There were five students who entered the program in 2013, and 6 are on track to graduate in 2015. Dr. Gowan said that these numbers are very similar to what they projected when the program was introduced. MAT students tend to be better than average candidates. Dr. Gowan said the School of Music is a national leader in advocacy and entrepreneurship. All students complete a freshman experience and have the opportunity to do a specific entrepreneurship minor. They also focus on community outreach.

MAT students must meet graduate school requirements for admission, and meet separate requirements for the School of Music, including a writing sample and an audition on their primary instrument. Both the audition and writing sample are reviewed by full-time music education faculty. Three of four faculty must agree on the final decision. Applicants must also participate in an in-person interview, where they are again rated by the program faculty. Dr. Gowan makes the final decision for admission. MATs also complete oral comprehensive exams at the conclusion of their program. Faculty use a pass/fail rubric and qualitative remarks. Dr. Valerio plans to adjust the comprehensive exam this year to ask students about what they've learned from their College of Education courses and what they've learned from their School of Music. She is hoping that this question will give students an opportunity to judge and reflect on the connections between theory and practice.

Dr. Jacques mentioned the Music Play program and asked about intern involvement and community involvement. Dr. Valerio said it is part of the Children's Music Center that she created in 1996, and is open to children from birth through age 5. Music Play gives students the opportunity to work with both early childhood and elementary aged children. The program uses a lab school at St. Peter's Catholic School. They are also heavily involved in the music program at the USC Children's Center. Graduate students and undergraduate students completing an independent study run the Children's Center programs. There is a class for College of Education early childhood and elementary majors that incorporates theory and practice and what types of things to use in the classroom. Dr. Gowan said the String Project currently has 250 participants, and has recently developed new classes designed for adults. New Horizons is "band for old people." Community engagement is a long-standing tradition in the School of Music. In addition to the work with the USC community, there are also partnership programs with the VA hospital and nursing homes.

There are two students in the program leading to leadership distinction at graduation. Dr. Valerio hopes that this kind of demonstrated leadership will strengthen the bonds of the School of Music community.

#### **V. Committee Consensus on Program – Art Education**

The committee discussed the assessment materials for the Art Education program and came to the consensus that the program is performing at the "**Meets Expectations**" level. The committee noted the program's commitment to improving their assessment practices and looks forward to reviewing their revised material during the program's next scheduled QCom date.

#### **Strengths of the program were noted and include:**

- NASAD accreditation

- Practicum experiences
- National organization experience
- Differentiated field experiences
- Young Artists Workshop
- Addition of the secondary methods course
- Fundraising to send students to conferences
- Meetings before student teaching to address concerns
- Praxis pass rates and the preparation offered to students

**Areas for Improvement were noted and include:**

- Recruiting measures to increase enrollments
- Development of quality rubrics

**The Committee Further Encourages:**

- Formal tracking of graduates and employment rates
- More intentional gathering of information to evaluate parts of the program, specifically the Young Artists Workshop
- Understanding of growth as professionals over time through aggregation of hard data in relation to NASAD requirements, rather than anecdotal evidence, for continuity once teachers are in the field
- Support to address concerns
- Continuing to develop e-portfolio

**VI. Committee Consensus on Program – Music Education**

The committee discussed the assessment materials for the Music Education program and came to the consensus that the program is performing at the “**Meets Expectations**” level. The committee noted the program’s commitment to improving their assessment practices and looks forward to reviewing their revised material during the program’s next scheduled QCom date.

**Strengths of the program were noted and include:**

- Diversity of the program tracks and opportunity to engage in multiple tracks
- Advocacy and entrepreneurship
- Community engagement through Music Play, String Project, New Horizons and the VA partnership
- Enrollments and graduation rates
- Continuity of practice during a transition period, despite challenges and changes to program personnel
- Culture of shared responsibility
- Increase in enrollments across the MAT
- Integration of education students with performance students to develop mastery of discipline

**Areas for Improvement were noted and include:**

- More intentional gathering of data

**The Committee Further Encourages:**

- Continue to pursue final evaluation with interns at conclusion of the program to merge theory and practice
- Continue to develop the e-portfolio

**VII. Schedule for Future Meetings**

*Programs to Review 2014-15*

- School Media (MLIS) and Teaching (MEd) – November 19, 2014 (no MAB)
- School Psychology (PhD) and Curriculum & Instruction (EdD) – January 2015
- Museum of Education & Educational Foundations of Inquiry (PhD) – February 2015
- Athletic Training (BS/MS) and Physical Education (BS/MAT/PhD) – March 2015
- Educational Administration (MEd/EdS/PhD) – April 2015
- Special Education (MAT/MEd/PhD) – May 2015

**VIII. Other Business**

Dr. Greer adjourned the meeting at 4:00 p.m.