

**PROFESSIONAL EDUCATION UNIT QUALITY ASSURANCE COMMITTEE – YEAR FOURTEEN  
TUESDAY, NOVEMBER 1, 2016**

**WARDLAW 274-N  
1:15-3:15**

**MEMBERS PRESENT: REGINA WRAGG, CINDY VAN BUREN, LISA PETERSON, CRAIG WHEATLEY,  
DOUG MEADE, DOYLE STEVICK, KIMBERLY WALKER, JONATHAN OHRT, TOMMY HODGES**

I. Call Meeting to Order – Dr. Doyle Stevick

Dr. Stevick called the meeting to order at 1:20 pm.

II. Welcome and Approval of Minutes

Dr. Meade motioned to approve the October minutes. Dr. Wragg seconded his motion. The minutes were subsequently approved.

III. Review of Dance Education (BA) – Stephanie Milling (1:30)

Susan Anderson (Head of Dance) and Stephanie Milling (Head of Dance Education) presented for the program area. Dr. Milling stated that they have made a lot of progress in Dance Education, especially with the assistance of Dr. Anderson.

Dr. Milling said that the enrollment has been pretty consistent since the program started in 2005. Students audition and interview for admission to the Dance Education program. The interview and auditions take place at the same time, which is prior to admission to the university. This ensures that students are ready for the program and are becoming a teacher for the right reasons.

Dr. Meade asked if the program was highly competitive. Dr. Milling replied both yes and no. Not all students meet the admission criteria for the university and she then has to make decisions for special situations...not a lot of students are turned away. Last year, around 6 students were entered into the program. Dr. Stevick then asked if they felt the program was at its optimum size. Dr. Milling feels that they could gain a few more students especially since they lose about 1 a year, but could not contain much more than that.

Dr. Milling then discussed practicum and student teaching placements. Beth Looney in the Office of Clinical Experiences assists with placements and contacts districts. Columbia Proper and the surrounding area includes approximately 36 Dance Education programs. Richland One and Lexington Five have strong dance programs in which many students are placed. South Carolina is a leader in Dance Education and surpass the national average of Dance Education Programs. Coker College, Winthrop College, and Columbia College also have Dance Education programs. College of Charleston has an MAT for all Arts areas, but not a specific Dance program.

Dr. Wragg asked if Dr. Milling had evidence that students are getting a variety of diverse placements. She replied that she has a running list of students' placements. She tries to make sure that they go to diverse environments and different levels. She has a relationship with most of the Dance programs in the area. By the time candidates are ready for their final internship, they have been at every grade level and in diverse areas.

Dr. Milling then discussed the strengths of the program. One is that students get to hone their artistic skills. They are expected to perform, which is a question that many parents have before students enroll. As Dance educators, not only are students teaching the performance, but they will also perform it as well. Dr. Milling then showed us student examples of Original Choreography & Reconstructed Choreography. Students rehearse 5 days a week, 2 hours a day for performances.

Another strength of the program includes the Integrated Learning Initiative:

- DANC 270: Visiting Arts Advocacy Day: students visit the Statehouse/legislators and are expected to speak.
- DANC 370: Dance Integration Lesson with Garden Club at AC Moore Elementary School and the USC Children's Development Center: these are graded experiences in which candidates familiarize themselves with students and it is their first teaching experience to that age group.
- DANC 470: Choreographic Mentorship Project & Dance Curriculum Project
- DANC 478: Integrated Approaches in Dance Education Course: students learn about working with students with various disabilities. Vocational Rehab Facility- Babcock Center – the students teach lessons to these individuals.

Dr. Stevick then asked if there were any courses that are accessible to students that are not going to become teachers. Dr. Milling replied that "Creative Dance" would be a great course for those, and would involve Arts Integration, and she would welcome others to this course. Physical Education, Art, and Music students would also benefit from this course.

Mr. Wheatley commented that at White Knoll High School, they had a class called "Literary Moves" which students took as an English credit, and was one of the Core English requirements. Dr. Milling added that the new literacy course developed by Lucy Spence (Content Area Literacy) would be similar to this, and has pulled in the Arts.

Dr. Milling added that an additional strength of the program is the professional engagement throughout.

- Attendance at Master Classes and Dance Workshops
  - Dancing with Autism Workshop
  - Masterclass with Clay Taliaferro
- Teaching at District Dance Days and Dance Festivals
  - Richland One Dance Festival
  - Springdale Elementary Celebration of the Arts
  - Lexington Two Day of Dance
- Assistance with Lecture Demonstrations and Dance Education Workshops

- Educational Workshop to Support Paul Taylor Residency
- Educational Workshop to Support Dance Theatre of Harlem Residency
- Lecture Demonstration for Lexington-Richland Five Dance Festival
- Attendance/Presentation at Professional Conferences
  - Participation at the South Carolina Alliance of Health, Physical Education, Recreation, and Dance Annual Conference
  - Presentation at the National Dance Education Organization Annual Conference
- Participation in State/National Dance/Arts Advocacy
  - South Carolina/National Arts Advocacy Day
  - Dance Advocacy Day for ESSA on Capitol Hill
- Securing of Funds to Support Professional Engagement
  - Magellan Voyager Travel Grant
  - Student Government Travel Support

Dr. Stevick added that he loved that the program has students involved with citizenship efforts – area of cooperation/collaboration that we should look at.

Dr. Stevick then asked how they work with the Students in Poverty. Dr. Milling replied that she has a little bit of first hand experience and theoretical knowledge, especially working in New York City. There are not any dance programs in schools that are more rural, such as the I-95 Corridor, so there is an initiative and Stephanie would like to integrate this into a course.

Dr. Milling then discussed future curriculum and administrative changes.

- Addition of grant writing into curriculum
- Grading of advocacy efforts in DANC 270: Introduction to Dance Education
- Addition of arts integration content into DANC 370: Creative Dance
- Addition of content concerning working with students in poverty
- Revision of expectations for curriculum projects and unit work samples created in various courses.
- Develop more opportunities for SOTL projects that are connected to coursework and student engagement
- Develop a program wide entrance exam
- Develop a program-wide exit exam and/or survey
- Develop a reliable tracking system for graduates
- Develop better record keeping of professional activities and photos
- Develop a larger programmatic vision and its connection to the state
- Find ways to connect dance education data collection to wider institutional initiatives and assessment

Dance Education majors stay on track with the Dance Performance majors until the 3<sup>rd</sup> year when they break off and hone in on education courses.

Language of Dance Center – Labanotation – 3 week workshop over the summer. Diversity – courses have requirements for readings throughout the program that include disabilities, diversity, and working with populations

Dr. Meade asked if there were any obstacles with the college. Dr. Milling replied that she does not feel that there are any obstacles...the college is attempting to create more unit-wide assessments which she is in favor of, and she feels very supported by the college. The vision that Dr. Milling wants is accepted. The only obstacles are more access to technology and money of course as all programs deal with. Students have not voiced any obstacles.

Dr. Van Buren added that on behalf of the College of Education, she feels that Stephanie and Peter are important and involved each day in what we do, and have an open line of communication. Dr. Milling has been elected as co-chair of CITEP, and Cindy would like to know if there are any obstacles at any time.

Dr. Wragg then commented that the Beta Video Collaboration Technology tool is an amazing pilot that the Dance Education program is doing that she hopes that other disciplines will also find the means to integrate. Dr. Meade added that a part of the student technology fee does go back to the colleges, so Dance should be a part of this. Dr. Milling did request iPads this year, and there are future requests she will make related to technology.

#### IV. Committee Consensus on Program

##### Strengths:

- Exceptional leadership in Dr. Milling of whom is passionate about the success and growth of the program.
- The program is well connected with the overall Dance program; students are on track with the Dance Performance/Choreography track students until their third year in the program.
- Technology Initiatives: The integration of technology through the Beta Video Collaboration Technology tool and the use of iPads.
- Students are involved with a variety of professional experiences throughout the entire program: Master Classes and Dance Workshops, Teaching at District Dance Days and Dance Festivals, Presenting at Professional Conferences, and Participation in State/National Dance/Arts Advocacy Days.
- Students are placed in quality and diverse clinical experiences throughout the entire program.

##### Recommendations:

- Collaboration with teacher preparation programs throughout the College of Education in integrating a Dance course as an Arts option for candidates.
- Creation of a formal, strategic way of tracking candidates into the field to determine employment rates and other activities since graduation.

#### V. Review of Theatre Education (MAT) – Peter Duffy (2:15)

Dr. Duffy is starting his 9<sup>th</sup> year here at USC. He described the program as “Learning in Action.” The professional skills of education go so far beyond Theatre Skills...how to work in a group, how to be creative, how to collaborate, be on time, etc. He then gave an overview of different aspects of the program.

#### Overview & Accreditation

- Residential graduate program: 2-5 graduates/academic year
- Competing nationally, which has never happened before, because students from out of state are traveling to come to USC...Oregon, New York
- It takes 18-24 months (depending on prerequisites) to complete the program...only one student that has fallen outside of this
- Leads to recommendation for licensure in grades K-12
- Upon their 2008 review, the National Association of Schools of Theatre (NAST) awarded the Department of Theatre and Dance to be in good standing. They are currently undergoing preparations for the next NAST review.
- Faculty & Staff: 20 (technical staff also teach), each is very specific in what they do. He has been very successful in having faculty create new courses. Last semester he was on sabbatical and a faculty member created a course on Voice & Movement that will stay.
- When Dr. Duffy came on board, there was not anyone in charge of the program for 6 years so there was no infrastructure that was in place at all. It was almost the forgotten child of the department, but is now a headlining program.

#### Rubrics & Scoring Guidelines

- GPA, Praxis II/PLT, ADPT all have “external” evaluation criteria
- Key Assessment data that is maintained by MAT program coordinator and Office of Assessment is available within the packet that Dr. Duffy distributed. He is ensuring that with Chalk & Wire in particular, data collection will be easier in the future. With stability in the Office of Assessment, this will allow for a better process.
- NIET Rubrics will be incorporated within current courses to give students opportunities to use them before their internships. This will provide uniformed vocabulary across the degree program and demonstrate how to utilize the rubrics within arts-based environments.
- Dr. Hodges provided a suggestion on how to share NIET best practices. With the Common Core State Standards ELA and Math that were created in 2010, there were several groups that engaged in initiatives to unpack those standards. The Illustrated Mathematics website showed math skills and kinds of practices that are expected. With the adoption of the new rubric, with some of those major indicators, this would be something that you could do for Theatre. University of Texas has several examples of these. Dr. Duffy agreed that to create something similar specifically for NIET would be a great idea. Even if the students are not staying here, that would be a useful tool for them to be able to have and share with their building administrators.

#### Student Assessment

- Because of the program's size, they offer a cohort-like approach – students' background experiences vary, some have more technical experience and others experience in performing.
- All courses are taught by tenure-line faculty.
- End of semester program meetings are held to evaluate graduate student progress – they can have intervention meetings where students are invited to these meetings – they have a very active graduate director who ensures they are meeting and evaluating student progress and assessments individually.
- Students play an active role in their assessments and evaluations – some of the rubrics are open because Dr. Duffy sets specific language on what the benchmarks are and the students determine how they will meet it (for example, with someone that does not have a lot of acting experience, how they approach this will vary over someone who has a lot of acting experience).

### Student Progression

- Praxis score evaluation
- Evaluation of key assessment data
- 3.0 Education GPA
- Renewed program meetings within the department
- Admission into professional program before fall semester after having completed (B or better)
- Dr. Duffy has constant individual meetings with students to discuss progress.

### Data Review & Program Changes

- Because of the program's size, changes are able to be made quickly.
- *Global Issues in Theatre Education* – this is a new course that comes from the NAST review...they must have a course geared towards Contemporary Issues & Problems in Theatre Education and this will be piloted this May – working with 7 universities across the world.
- Dr. Stevick asked if Dr. Duffy felt that they could accommodate more students and if he would like to see more non-specialists participating. Dr. Duffy replied that he is a proponent of Drama-based instruction in all classrooms – embodied learners and making meaning that matters. There is a lot of data that supports why this is important. To get as many students in as possible would be great. 11 students is about the max number of students that he could handle. Classes larger than 20 could be problematic. They need to think about how to promote systematically so that all Education majors are prepared.
- Dr. Duffy then suggested that there should be a place for all program areas to share what they have accomplished. Other programs do class shares before classes sign up...there may be other creative ways to plan.

### Nature of Clinical Experiences

- Field experiences are embedded within each THEA course that the MAT students take
- Offer a variety of placements (urban, sub-urban, well-resourced, under resourced, diversity of student population)
- Most students have a K-12 experience...we can accommodate those that specifically want to teach only Middle or High School.

- Two semesters of internships
  - Internship A – 7.5-10 hours a week
  - Internship B – 5 days a week, full time internship
- Peter has worked in a wide range of context which he feels has influenced his teaching ability, so he feels diverse placements are important for his students as well.

#### Diversity and Quality of Clinical Experiences

- Meet and greets with local teachers and interns – the first time students meet them is not in a classroom setting
- Develop relationships with local teachers and interns
- Create opportunities for students to participate in a variety of schools throughout tenure at USC
- One of the real challenges he thinks with any art form is it is often used a dumping ground from guidance. Theatre is also a really good class for students with special needs
- Spring Valley has a theatre class for students on the autism spectrum which he would love to get his students involved in.
- Regina: Do you do placements yourself and have it broken down by diversity? Yes, but he did not include in the report.

#### Diversity

- This is a rigorous focus of their program and the field of Theatre Education

#### Employment Data

- Stay connected with graduates through social media and phone conversations
- 100% employment rate over past 8 years, and none of the teachers have left the field
- 3 Rookies of the Year from the past 4 years

#### Overall Strengths

- 100% employment rate 8 years running
- Students from across the US choosing to come to USC to study Theatre Education
- Embedded field experiences in all classes
- Cohort model
- Close work with supervisors and internship sites
- 100% candidate success rate in Praxis testing
- Strong commitment to technology both as theatre artists and as teachers (as theatre artists, they have to program lights, etc. but also the classroom technology)
- Strong links to field research and professional practice
- Students presented at AATE – National Conference
- Students work at state drama festivals as adjudicators and helpers
- Students directly involved in research and writing – 2 co-authored pieces with students
- Strong commitment to professional practice – performed research

#### Areas for Growth

- Continue to work on issues of student diversity within the program – over ¼ of students in the program are students of color, have recruited at historically black colleges, have been advertising nationally
- Work on including Chalk & Wire into the fabric of the program
- Closer relationship with Office of Assessment
- Continue to be an active part of CITEP – great way to stay plugged into the College of Education
- Develop a course for Arts Education and Special Education

Mr. Wheatley commented that at a recent job fair at White Knoll High School, one of the students asked the admissions counselor about Theatre and he was told that USC did not have a Theatre program. The Admissions Department will need to know that this program exists for future recruitment.

Cindy commented that she appreciated the focus on diversity. Dr. Meade agreed that it was very beneficial that the two programs presented together and people should be thinking about the two as an option for Arts Integration for all students.

## VI. Committee Consensus on Program

### Strengths:

- Exceptional leadership in Dr. Duffy of whom is passionate about the success and growth of the program.
- The program is competing nationally with other prominent Theatre Education programs; students from across the United States are choosing this program.
- The success and retention of graduates. In the past eight years, there has been a 100% employment rate without any of the students leaving the field.
- Experiential learning and tailored assessments for each student based on background experiences with Theatre.
- Strong relationships with local teachers through meet and greets held each year.
- There are embedded field experiences in all classes and students are placed in quality and diverse clinical experiences throughout the entire program.

### Recommendations:

- Collaboration with teacher preparation programs throughout the College of Education in integrating a Theatre course as an Arts option for all candidates.
- Systematic data collection with the integration of Chalk & Wire and collaboration with the Office of Assessment and Accreditation.

## VII. Office Rubric Discussion

Dr. Stevick suggested that the committee review the rubric and bring any questions or concerns to the next meeting. We will dedicate the first half of this meeting to the rubric discussion. A unique charge for next time – Dr. Van Buren will present with the staff of the Office of Clinical Experiences and this review could provide guidance to the type of leader needed as Director of this office.

Dr. Walker shared that she will no longer be able to be on the committee due to a new position, so Donald Miles will attend in her place at the next meeting, which will be November 29<sup>th</sup> 1:15 – 3:15. Ms. Peterson will invite him to this meeting.

VIII. Schedule for Future Meetings

- Office of Clinical Experiences – December 2016 (2:00 Cindy)
- Foreign Language Education (BA/MAT) – January 2017
- Office of Program Evaluation / Policy Center / School Improvement Council – January 2017
- SC Geographic Alliance / SC Middle School Association / Writing Improvement Network – February 2017
- Grants & Contracts – March 2017
- Conferences – March 2017
- Office of Student Services – April 2017
- Office of Assessment & Accreditation – April 2017
- Instructional Support & Facilities – May 2017

IX. Adjournment

Dr. Stevick adjourned the meeting at 3:30 p.m.