



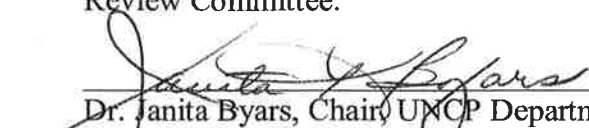
UNIVERSITY OF NORTH CAROLINA
AT PEMBROKE

**Masters of Arts in Teaching (MAT)
Specializing in Music**

Lynn H. Blake

**Mid-Point Review
October 5, 2006**

Review Committee:

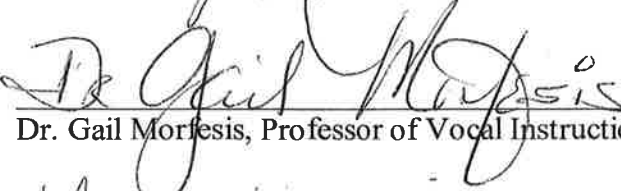


Dr. Janita Byars, Chair, UNCP Department of Music

10/05/06



Dr. Valjeaner Ford, Professor, UNCP Department of Education



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Linda Nicholson, Director of Federal Programs, Richmond County Public Schools





INTRODUCTION
PORTFOLIO PROJECT
MAT in Music

Music is a language common to all people, in all cultures, at all times throughout history. It is a medium with the ability to unite and inspire; a form of expression that undergoes changes that reflect culture, history, and belief; and an instrument by which people can learn and grow. Music perpetuates great thought and generates profound results that connect us to who we are as a creation. The study of music connects one to a great body of knowledge that produces cultural literacy and a passageway to human understanding.

Many educators and philosophers have attempted to categorize and understand the relevance of music in our society today. For example, Bennett Reimer, in his paper, "Why Do Humans Value Music?" (2002), assigns "dimensions of musical values" to understand the needs of humans for understanding and honing of musical skills, an extension of the aesthetic approach to music education that has dominated music classrooms for over forty years. Music educators have developed curriculum around the aesthetic philosophy, stressing the beauty and essence of music and how it affects feelings, emotions, and desire. While this philosophy has dominated music education for several decades, the demands of educational reform over the past two decades have brought the aesthetic philosophy of music under scrutiny.

David Elliott presents a more practical approach to music curricula, emphasizing the importance for music educators, “to engage learners in musical actions, transactions, and interactions that closely parallel real music cultures” and making, in consequence, “the music classroom . . . a reflective musical practicum, a close representation of viable music-practice situations, or music cultures.” (1995, p. 206). It is the praxial philosophy of music that Elliott introduced, along with the demands of educational reform that is moving music education beyond the tenants of aesthetics. Music educators are recognizing the value in making greater connections to larger bodies of knowledge through engaged learning and real music making. Multicultural music has taken on a multidimensional role in the curricula and brings with it interdisciplinary ties to other areas of learning.

Aristotle is quoted as saying, “It is not easy to determine the nature of music, or why anyone should have a knowledge of it.” The implication of his statement still bears credence today. As music educators attempt to classify, categorize, and understand the “nature” of music, uncovering a viable explanation for music and the teaching of music has remained an enigma. Moving away from the pervasive aesthetic philosophies towards experiential music making is a challenge to music educators in the twenty-first century. The face of society is one that changes constantly and unpredictably. In spite of this, teaching diverse students through meaningful musical experiences that infuses the learning process with depth and breadth remains the greatest challenge to music educators today.

By engaging students in meaningful music making and by creating opportunities for them to connect to larger bodies of knowledge through music, educators create an

immeasurable impact on the society in which we live. Music and music making are unique reflections of culture constantly changing society. Because of its unique impact, the work of music educators brings greater meaning, not only to the music, but also to life, itself.

The core of this portfolio is reflective of the writer's desire to educate others through a variety of means, with music as the hub of knowledge and all other knowledge branching from it. Projects, writings, and reflections document the strong impact music has had on this teacher, this learner, this musician. -

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References

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Reimer, B. (2000). "Why do humans value music?" Vision 2020. MENC. Referenced on

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Philosophy of Music Education, New Jersey: Prentice Hall.



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Lynn H. Blake

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Department of Music

GRADUATE PORTFOLIO PROGRAM

Student Name: Lynn H. Blake

Program of Study: Masters of Arts in Teaching with Music Specialization

Learning Domain	Areas of Focus	Music Content Indicators	Related Courses	Artifact Numbers	Self-Reflection Links
Specialty Area	Music Performance, Music History and Literature, Music Theory, Music Technology	IA1c, IA1d, IA1e, IA1j, IA3d, IA3e, IA1k	MUS 539	1	1
		IA1g, IA1i, IA3c	MUS 530	<u>2a</u> <u>2b</u>	2
		IA2a, IA2b, IA2c, IA3a, IA4b, IIIA1b	MUS 534	3	3
		IA2a, IA2c, IA3a, IA4b	MUS 595	<u>4</u>	<u>4</u>
		IA2a, IIA3a, IIA1b, IIA1h, IIA1i, IIA1j	MUS 595	<u>5</u>	<u>5</u>

		IA2a, IA4e, IIA1b	MUS 595	<u>6a</u> <u>6b</u>	<u>6</u>
		IA1a, IA1f, IA4d, VA3a	MUS 564 MUS 550	<u>7</u>	<u>7</u>
Education al Theory and Research	Self- reflection, Philosophy, Mission, Vision, Methodology	IIA1a, VB1a	MUS 565	<u>8a</u> <u>8b</u>	<u>8</u>
		IIIA1c, IIIA1d, IIIA3f, IVA1c, VA1a	EDN 566 MUS 564	<u>9</u>	<u>9</u>
Content Pedagogy	Teaching, Assessment	IA4c, IIA1a, IIIA3a, IIIA3b	MUS 564	<u>10a</u> <u>10b</u> <u>10c</u> <u>10d</u>	<u>10</u>
		IIIA1a, IIIA1b	MUS 564	<u>11</u>	<u>11</u>
		IA4c, IIA1h	MUS 564	<u>12</u>	<u>12</u>

The Learning and Well-Being of Diverse Students	Diverse Learners, Respect for Students	IA5f, IIIA1a, IIIA2a, IVA1a, IVA1g	MUS 564	<u>13</u>	<u>13</u>
		IIIA1b, IIIA2a, IIIA3c, IVA1g	MUS 564	<u>14a</u> <u>14b</u>	<u>14</u>
		IIA1j, IIA1k	EDN 582	<u>15</u>	15
		IIIA3a, IIIA3c, IVA1a, IVA1j	EDN 582	<u>16</u>	16
Leadership	Leadership and Self-reflection	IIA1a, IIA1e	MUS 564	<u>17</u>	<u>17</u>
		IIA1i, IIIA1d, IVA1e, VB1b	EDN 566	<u>18</u>	<u>18</u>
		VA2d, VA3a, VB1b	MUS 564	<u>19</u>	<u>19</u>
		IA4b, IIA1h	MUS 564	<u>20</u>	<u>20</u>

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Standard I: The professional educator commands advanced knowledge and understandings in the specialty area and uses that knowledge to strengthen practice and to develop a more complex conceptual framework for school subject matter through critical self-reflection.

The Rubric for Assessment of Vocal Performance, a collaborative project with another graduate student, was a very good example of a comprehensive assessment tool for judging a vocal presentation. Dr. Byars, the professor of the class this project was required for, requested our permission to include this project in a presentation she did on effective assessments through the use of rubrics.

Rubric for Assessment of Vocal Performances

Component	4	3	2	1	Emergent/ Comments
MUSICIANSHIP: - Intonation	Pitch is uniformly accurate, centered and secure. There are no instances of singing too sharp or too flat.	Pitch is mostly accurate, centered and secure. There are occasional instances of pitches that are not in tune. Any evidence of intonation problems is attributed to inconsistencies in vocal coordination.	Pitch is frequently inaccurate, uncentered or insecure. Inaccuracy is attributed to a poorly coordinated instrument and/or to musicianship that needs improvement.	There are an unacceptable number of pitches that are inaccurate or uncentered, demonstrating a lack of basic vocal coordination and/or a lack of musicianship.	
- Rhythm	Knowledge of rhythmic elements is demonstrated with accuracy and ease. Pulse is steady. Changes in rhythm, meter and/or tempo are executed with a high degree of mastery.	Rhythm is well executed with few inaccuracies. Pulse is mostly steady. Execution of changes in rhythm, meter, and/or tempo is well rehearsed.	Rhythm is often inaccurate. Pulse is erratic. Changes in rhythm, meter and/or tempo are awkward and sometimes inaccurate.	Rhythm shows many duration errors. No perceived pulse. Little or no attention to changes in rhythm, meter and/or tempo is noted.	
- Articulation	All onsets and releases are cleanly executed. Articulation markings are consistently observed. Sensitivity to phrasing is always demonstrated.	Onsets and releases are often cleanly executed. Articulation markings are usually observed. There is frequent sensitivity to phrasing.	Many onsets are either glottal or aspirate. Releases often show inappropriate movement of larynx, jaw or soft palate. Articulation markings are mostly ignored. Little awareness of musical phrasing is shown.	Onsets and releases demonstrate a lack of understanding of required technique. No distinction in articulations is evident. No effort is given to phrasing.	
TECHNIQUE: - Tone Quality	Pharyngeal opening is unobstructed, allowing freedom to resonate. Tone is focused and clear. There is no evidence of breathiness or of gripping in the tone. Vibrato is even and of a moderate speed.	Tone is largely free of pharyngeal obstruction. Tone is sometimes breathy or nasal, yet still has a generally pleasing quality. Vibrato shows isolated instances of disturbance.	Tone is somewhat constricted, nasal, overly covered and/or breathy. There is evidence of tension in tongue, jaw and/or neck. Laryngeal position is often unstable. Vibrato displays some tremolo or wobble, or is too straight.	Tone quality is unfocused and unpleasant. Excessive tension is evident throughout the instrument. No ability to create laryngeal stability is demonstrated. Vibrato is clearly out of balance or nonexistent.	

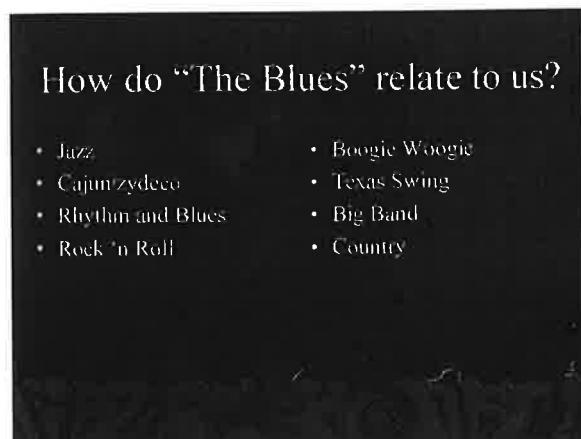
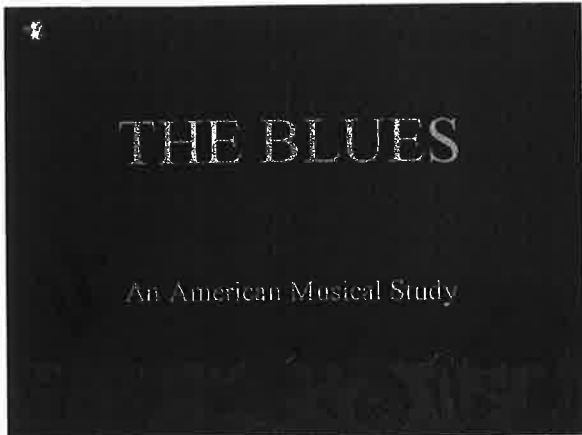
Component	4	3	2	1	Emergent/ Comments
- Breath Control	Breathing is very efficient, with both elements of control and ease present. Full capacity of the breathing apparatus is being utilized.	Breath usually allows full expansion of body, which is often maintained through the phrase.	Breath is generally not taken low enough. Torso is frequently allowed to collapse during the course of the phrase. Extra breaths are required because of inefficient control of air flow.	Shallow breathing patterns are apparent. No control of breath flow by abdominal, intercostal or lumbar muscles is evident..	
- Diction	Language is clear, with excellent articulation. Accurate and effective use of foreign language is evident, with no obvious mispronunciations.	Most text may be understood. Most phonemes particular to foreign languages are produced correctly. Vowels are for the most part pure and appropriately modified through passaggio.	Some text is difficult to understand. There are obvious errors in phonemes. Vowels are indistinct, and are seldom modified and usually spread in passaggio.	Language is poorly articulated and cannot be understood. Foreign language usage has obvious mispronunciations. No understanding of necessary vowel modification is demonstrated.	
- Dynamic Control	Singer shows ability to execute the full range of dynamic levels with complete control. Dynamic choices are appropriate to the sung material.	Singer can execute most forte passages. Some difficulty is heard with piano passages in higher range. Many dynamic nuances are heard.	Singer has a limited range of available dynamic levels. Only forte singing is possible in higher range. Few dynamic nuances are heard.	Singer has little or no control of dynamics throughout the vocal range. No dynamic expressiveness can be discerned.	
- Evenness of Registers	There is no perceptible change in registers from top to bottom. The voice sounds like a unified, organic whole.	Some unevenness is heard in the transitions between chest/head/falsetto/passaggio. The mix between registers is not entirely aligned.	Obvious breaks between registers are apparent. There is difficulty negotiating passages which span the breaks. In upper passaggio, sound is thin and pinched.	The voice sounds like multiple unrelated voices. Transitions between registers are clumsy and labored. The singer sounds choked in upper passaggio and may not be able to sing above it.	
ARTISTRY: - Preparation	Musical material is well prepared. Attention is given to all appropriate musical elements. Memorization is solid and dependable. Choice of repertoire is appropriate for the singer's abilities.	Most musical elements are well-executed. Musical selections are prepared well with few memory slips. Choice of repertoire is appropriate for the singer's abilities.	Singer displays evidence of being unprepared with frequent memory slips. Many of the musical elements are ignored. Repertoire may be too challenging for the abilities of the singer.	Music is not well prepared or memorized. The choice of repertoire is too challenging for the ability of the singer. Many musical elements are eliminated or poorly executed.	

Component	4	3	2	1	Emergent/ Comments
- Stage Deportment	Posture is comfortably erect and elegant. Bearing is dignified and shows composure and confidence. No physical mannerisms are discernable.	Singer usually displays good deportment with little evidence of lack of confidence. Mannerisms are usually relevant to the performance.	Singer fluctuates between moments of good deportment to poor posture. Inconsistency in posture points to lack of composure and confidence. Sometimes singer uses gestures at ineffective times.	Singer uses poor posture and often has distracting mannerisms. Use of gesturing is ineffective and bears no relevance to the performance.	
- Style	Interpretation shows an understanding of the subtleties of style of the period, composer, genre, and language, and an awareness of traditional conventions.	Singer demonstrates some of the subtleties of the period, composer, genre, and language and is often aware of traditional conventions.	Singer is inconsistent in demonstrating an understanding of the period, composer, genre, and language, and is unaware of traditional conventions.	Interpretation indicates a general lack understanding of style of the period, composer, genre, and language.	

Standard II: The professional educator commands advanced knowledge and understandings of educational theory and research and uses that knowledge to strengthen practice and to develop a more complex conceptual framework for teaching and learning through critical self-reflection.

I chose the blues unit that was written for students in music classes at Marlboro Academy. By using the fifth grade history curriculum as the framework for this unit, students traced the development of blues along the "Blues Trail," which started in the Mississippi Delta and moved north, to Chicago and New York. This PowerPoint presentation is the culmination of their understanding of blues music. Learners demonstrated their understanding of the subject through a performance of original class blues songs. This type of authentic assessment proved their complete understanding of the subject matter and the related interdisciplinary and cultural topics that were explored.

The Literacy in Music research project was an ideal artifact to use to represent this particular standard. I wrote a paper and included a PowerPoint presentation that highlights the results. I will be presenting a poster presentation of this project at the November 2006 National Association of Educational Research convention.



W. C. Handy
1873-1958



- Father of the Blues
- Began to write it down
- Professional musician
- Recognized blues value
- Discovered Delta blues in late 1880s.

Robert Johnson
1911 - 1938

- Was very young when he began to play
- Rumor was that he sold his soul to the devil because he was such a good musician
- Influenced Rock music
- Transferred Boogie Woogie from piano to guitar



Son House
1902-1988



- Ark's Eddie James House, Jr.
- Baptist preacher
- Influence Muddy Waters, Robert Johnson, Bonnie Raitt
- Slide guitar

Albert "B. B." King
1925 -

- King of the Blues
- Career spans five decades
- Worked for Memphis radio station
- "The Memphis Blues Boy"
- Lucille



Muddy Waters
1915 - 1983



- Mississippi Delta cotton worker
- Played guitar since 17
- Influenced by Son House and Robert Johnson
- Revolutionized "electric blues"

Bessie Smith
1894 - 1937

- Singer
- Self-assured individual
- Wrote her own material
- Work impacted by the Great Depression
- Killed in a car accident at the height of her career



Fats Domino

1928 -



- Began playing piano at the age of 14
- Boogie woogie style
- Commercialized Rhythm and Blues
- "Blueberry Hill"
- "Ain't That Ashame"

Ledbelly

1888 - 1949



- Was pardoned from prison twice because of his talent
- Traveled and played with Blind Lemon Jefferson
- Influence country music with country blues
- Inspired folk musicians like Bob Dylan

Well Known Blues Performers



12-Bar Blues

- A formula for many blues songs
- Three basic chords
- Twelve bars or measures

I I I I
V V I I
IV V I I

Second Grade H2O BLUES

I went to the fountain for some H2O.
The water was dirty, and what do you know?
It was brown and smelly and full of goo,
Nearly made me sick, so what did I do?
I drank a Capri Sun and some Koolaid, too.
I got the "I need H2O blues."

Third Grade Body-Achin' Blues

I woke up this mornin' and fell out of bed.
I hurt my elbow and bumped my head.
I went to the bathroom, no bandaïd I found.
Went straight to the kitchen and I slipped and fell
down
I yelled for my mom to tell her the news.
My body's achin', I got the blues.

Fourth Grade Bratty Little Sister Blues

I woke up this morning, and what did I see?
My bratty little sister was staring at me.
What did she do? What did she do?
She turned on my TV and watched Winnie the
Pooh.
I told her to leave, she kept aggravating me,
I got the bratty little sister blues.

Fifth Grade Bug Guts Blues

I got out of the shower and slipped on the rug,
Hit my head on the toilet and I saw a big bug.
I screamed for my dad. He said, "What's wrong,
lad?"
"This bug is tryin' to eat me, it's plain to see!"
So my dad got his shoe and what did he do?
I got the squished up, bug guts blues.

Sixth Grade Vocabulary Blues

Mrs. Jennings is teaching us vocabulary words,
The more we try to learn them, the more they're
absurd.
We tried gruesome and graphic, accelerate and
parched.
I'd rather find a trashcan and barf, barf, barf.
There are so many words we won't ever use,
I got the "Tired of Vocabulary Blues."

Reflections on Music Literacy Research Project – Artifact No. 9a
An Action Research Project
EDN 566 – Advanced Educational Research
MUS 564 – Applied Contemporary Instructional Methodology

Learning Domain: Educational Theory and Research
Areas of Focus: Self-reflection, Philosophy, Mission, Vision, Methodology
Portfolio Competencies:

- IIA1i:** Investigates and solves educational problems through data gathering, action research, and evaluation of student learning, classroom processes, and school practices.
- IIIA1c:** Seeks, implements and evaluates the best pedagogical practices for music taught within the context of a specific school setting.
- IIIA1d:** Reads educational literature critically, including theoretical, philosophical, and research material.
- IIIA3f:** Incorporates findings for educational literature into school and classroom strategies to improve student learning.
- IVA1a:** Understands the central concepts, tools of inquiry, and structures of music and can create classroom environments and learning experiences that make these aspects of music accessible, meaningful, and culturally relevant for diverse learners.
- IVA1c:** Works collaboratively to develop linkages with parents/caretakers, school colleagues, community members, and agencies that enhance the educational experiences and well being of diverse learners.
- VA1c:** Initiates professional inquiry through reading, dialogue, professional development, and action research.

The primary project for the research class was an action research project. (IIA1i). I decided to utilize my fifth and sixth grade music classes at Marlboro Academy to determine whether a short mini-skills lesson at the beginning of the music class would increase musical literacy. The project consisted of a pre-test instrument, ten carefully designed mini-lessons, and a post-test instrument. One class served as the treatment group, receiving the mini-lessons prior to their normal instruction. The other class received the normal instruction. Both classes took the pre- and post-tests. My hypothesis was confirmed in that students receiving the treatment were positively affected by the mini-lessons and demonstrated a higher level of musical reading fluency (IVA1a).

As I conducted the study, the reading teacher became interested in the process and did an informal evaluation of the actual reading skills of her students (VA1c). As the

reading teacher charted reading progress of her students, the ones in the treatment class demonstrated increased skill in decoding and utilizing deductive reasoning during short reading passages (IIIA1c).

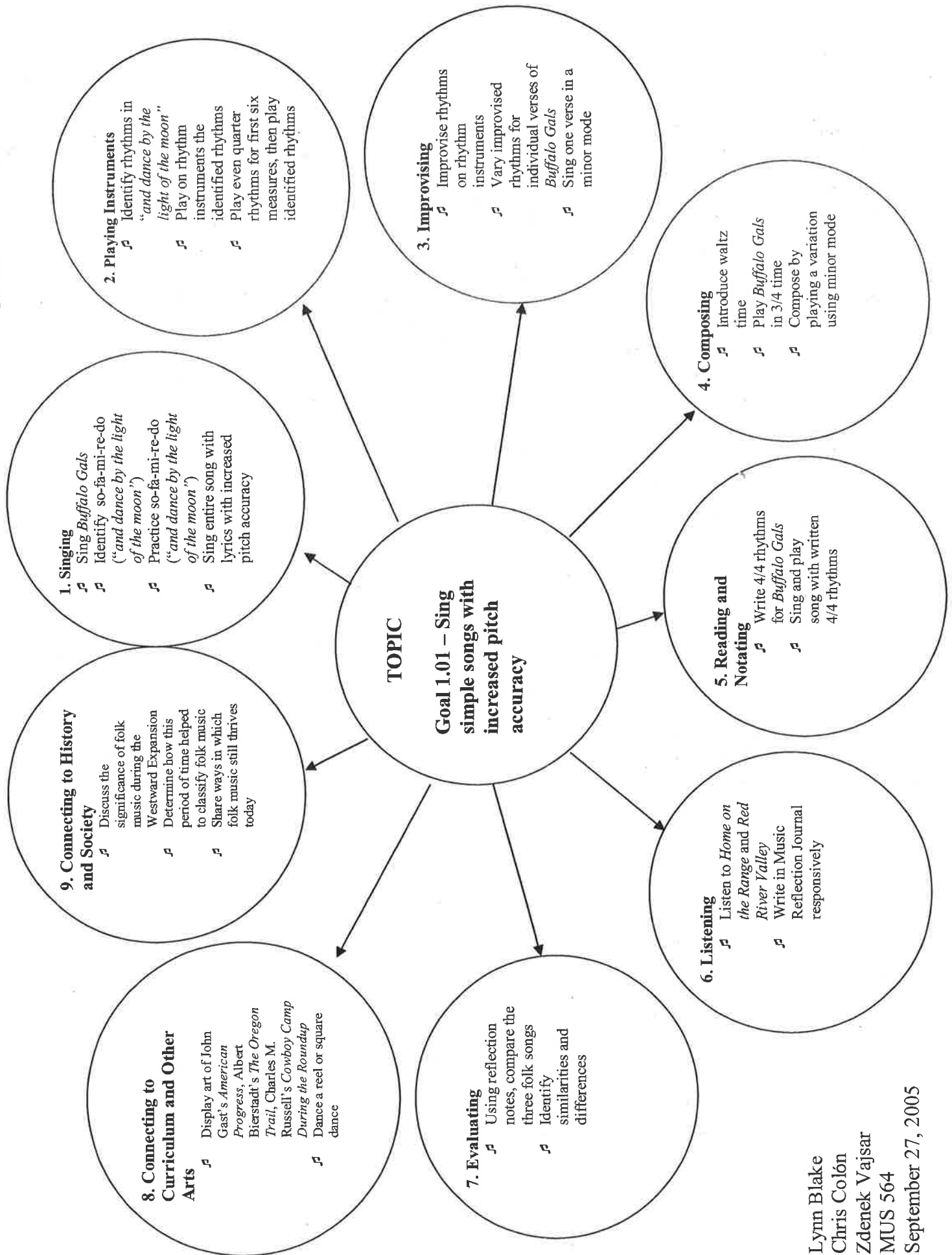
As I reflect on the process and the results, I would be interested to repeat the study with an instrument that measures the reading fluency more accurately. I would also like to have more time to present the material for the treatment group, since the mini-lesson took up ten to fifteen minutes of the normal class time. The normal music lesson was often shortened for the treatment group in order to accomplish the mini-lesson (IIIA3f). This may have had some impact on the findings, as the other group had the advantage of the full lesson time. In addition, I would consider creating an instrument that would measure and correlate musical applications and literacy skills. In my research, I found data supporting the correlations between student achievement in reading and music. I was able to use the data to support the research paper I wrote as an accompaniment to the project (IIIA1d, VA1c).

As an additional extension to this project, I did a poster project display along with creative handouts. I will be presenting this entire project at a National Association of Educational Research Convention in November of 2006.

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Standard III: The professional educator commands advanced knowledge and understandings of content pedagogy and uses that knowledge to strengthen practice and to develop a more complex conceptual framework for teaching and learning through critical self-reflection.

I chose to include the National Standards web that was done as a group collaboration. This web demonstrates my ability to take a particular objective in the Standard Course of Study and apply each of the nine National Standards to the objective. This not only provides reinforcement of the objective, but begins to address learning styles and cognitive factors, providing all students and opportunity to learn.



Reflections on a National Standards Web – Artifact No. 11
Written Group Project
MUS 564 Applied Contemporary Instructional Methodology

Learning Domain: Content Pedagogy
Areas of Focus: Teaching, Assessment
Portfolio Competencies:

III A1a: Implements the Standard Course of Study and MENC National or DoDea Standards to provide sequential instruction that is developmentally appropriate.

III A1b: Generates multiple paths to knowledge

The web that my group and I created was one that was based upon the North Carolina Standard Course of Study for Music, 1.01: *Sing simple songs with increased pitch accuracy (III A1a)*. The purpose of this project was to include all of the National Standards in a unit (III A1b).

The initial assignment was given in class with only ten or fifteen minutes to complete. When our group received the corrected assignment, we saw that there were many “holes” in our work. We were given the opportunity to take the work and revise it to turn in for another assessment. Our group utilized e-mail to hone our work on the web. As the week progressed, I began to see that our work was beginning to merge together as a cohesive and well-constructed unit that any of us could use in our classrooms.

After going through this exercise, I have found it much easier to create units for my students with greater scope, encompassing more than the initial objective that is set forth in the Standard Course of Study.

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Standard IV: The professional educator uses advanced knowledge and understandings of content, educational foundations, and content pedagogy to improve the learning and well being of diverse students.

I feel that I displayed a leadership role in the Afro-Cuban Music project that was a class-wide collaboration. I took the responsibility of putting together a booklet-style handout for an open class in which we taught our audience about Afro-Cuban Music. I also sought to provide the learners with as authentic an experience as possible and helped to provide authentic beverages as refreshment. I feel that I do have the ability to spearhead projects and make them move forward with confidence. If I do not have the particular knowledge required, I am very eager to learn what it is I need to do to make the project work. This I have displayed in many other areas of my teaching career, as well.

**Afro-Cuban Music Project – Artifact No. 14a and No. 14b
 Entry from September 6, 2005
 MUS 564 – Applied Contemporary Instructional Methodology**

Learning Domain: The Learning and Well-Being of Diverse Students
Area of Focus: Diverse Learners, Respect for Students
Portfolio competencies:

III A1b: Generates multiple paths to knowledge.

III A2a: Implements a variety of assessment strategies to diagnose, monitor, assess, and summarize student learning.

III A3c: Uses knowledge of affective, cognitive, social, physical, and psychomotor development of students to provide appropriate musical instruction at all levels of competencies.

IV A1g: Develops activities that integrate diversity education with the curriculum and enhance understanding and appreciate of diverse cultures through the study of “World” music.

As a “World Music” assignment, the entire class chose Afro-Cuban music as a topic to thoroughly research and present as an open-class lesson (IV A1g). Each person was assigned an aspect of the music and culture of Cuba (III A1b). We were fortunate to have a student in our class from Puerto Rico who had first-hand knowledge of much of the material we would be researching and discussing. He provided costuming, food, and energy that gave the project authenticity.

As we began to explore this genre of music, I was excited to find that so much popular music is built around the clave, a simple, ancient rhythmic motif still used in Latin music, today. Ultimately, the coordination of the various elements each person was assigned was tricky. I volunteered to put together a self-guided brochure with all of the aspects we had researched and covered (III A2a). As individuals completed their parts of the project, they would e-mail them to me for compilation. The process was sometimes time consuming and, because a few classmates waited until the very end to submit their material, some of the brochure was completed at the last minute. In spite of the “push” at the end, the final product was quite good and very fun. The open class was advertised

through the campus e-mail and we had some participants in our cultural adventure. We invited passers-by in by forming an Afro-Cuban rhythm band on the sidewalk in front of the classroom. Activities were centered on the participant and the learning of simple concepts in Afro-Cuban music (IIIa3c). The evening was ended with an authentic Afro-Cuban feast.

I particularly enjoyed this project because I saw that the participants were strongly engaged in learning. In addition, the way the material was presented provided them with a meaningful musical/cultural experience.

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Standard V: The professional educator uses advanced knowledge, understanding, and years of practical experience to provide leadership in various professional communities.

Through my assessment of a school board meeting, I believe that I demonstrate to effectively discern and pinpoint specific issues relative to music and music education.

Lynn H. Blake
EDN 564
November 29, 2005

My Observations of the Scotland County Board of Education

Regular Meeting, 7:00 p.m., October 10, 2005

This is the first public school board meeting I have attended, although I often watch the Richmond County sessions regularly via cable TV. As is the case in Richmond County, many of the issues discussed do not necessarily address the direct teaching of children, but deal with many issues concerning personnel and physical facilities. In addition, a good deal of time is spent on standardized test results, benchmark testing, testing comparisons, and testing schedules.

I actually heard discussion of children once during this rather lengthy meeting that revolved around Active Recess, an active research project being conducted by the Education Department of East Carolina University. This program dealt with childhood obesity and the effort to impact this problem through activity-based recess. This program was particularly fascinating because of the results several test sites were experiencing which appear to be positive. I was even further fascinated with these results after I heard President Clinton's discussion this week which dealt with all of the issues being explored in this study. I will be interested to find out if this study gains any national recognition as a result of the new emphasis across the nation on child health issues which were brought up by Clinton.

There was no discussion about the Arts and their importance in the educational environment. As a matter of fact, I seldom hear any discussion or presentation in our

Lynn H. Blake
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county that has anything to do with the Arts. In a nearby county, elementary and middle schools are devoid of any choral or general music programs because they were deemed unnecessary to the overall education of the county's youth. If the Arts are to survive, arts educators are going to have to locate their place in the agendas of school boards in order to see their programs flourish.

It is clear that the *No Child Left Behind* (NCLB) legislation is driving the concerns and issues in our schools today. It is not clear to me if, in the counties I have observed, the title of the legislation might better be, *No Child Left*. I become more and more concerned when I notice the rising number of high school dropouts in these two counties on the state website. While House Bills relative to personnel issues were discussed in the Scotland County meeting, along with other personnel issues and a heated debate ensued concerning the conditions of physical facilities, the real issues facing schools were overlooked and really never discussed.

Participating in the school board meeting forced me to look at the issues plaguing our schools and being overlooked by governing bodies across our land: literacy, self-esteem, and enthusiasm for learning. These are issues I would love to see included on the agendas of my county's school board and others I may have the opportunity to observe.

Lynn H. Blake
EDN 564
November 29, 2005

Scotland County Board of Education

Regular Meeting, 7:00 p.m., October 10, 2005

Board Members

Chair: James D. "Buck" Carter

Vice Chair: Shepard Jones

Dr. Paul F. Rush

Dr. William H. Morgan

Dr. Calvin Newton

Charlie Fipps

James "Jim" Willis

Spencer Willard

Superintendent: Dr. Shirley Prince

- I. Call to Order and Invocation – *Carter called meeting to order and a prayer was said to open the meeting*
- II. Adoption of Agenda – *board adopted tonight's agenda, routine vote. Took all of about 30 seconds.*
- III. Consent Agenda – *this was presented in the form of one large motion and was accepted quickly*
 - A. Minutes of September 12, 2005 meeting
 - B. New Personnel (certified): 3
 - C. New Personnel (non-certified): 5
 - D. Substitutes: 15
 - E. Out-of-state field trips
 1. Covington Street School to Riverbank Zoo – Columbia, SC, March 30, 2006/1 school day involved
 2. Covington Street School to EdVenture Museum – Columbia, SC, November 16, 2005/1 school day involved
 3. Laurel Hill School to EdVenture Museum – Columbia, SC, March 23, 2006/1 school day involved
 4. Alternative Learning Academy to Calabash NC (will be in SC briefly on boat), October 21, 2005/1 school day involved
 - F. Three additional Scotland High School Fundraisers, 2005-2006, Iniative Clubs at last month's request)
 - G. Contracts for "more at Four" Daycare Centers
 1. God's Little Angels

2. Early Beginnings

IV. Recognitions

1. SUMMIT Award: Ms. Nellie Pate (Wagram Primary School)
2. Key Player Award: Mrs. Betty Ammons (Wagram Primary School)
3. Teacher Assistant of the Year: Ms. Carrie Laws (Spring Hill Middle School)

This process took approximately 10-12 minutes. These individuals were formally presented plaques and letters commending them for their service to the schools and the Scotland County School system.

V. Active Recess of SCOTS

Mrs. Roberson will review active recess for Scots.

Presentation on Active Recess – presented by a visiting professor at ECU. Collaborative effort on the part of the health department and child nutrition. Improvement of physical activity and its impact on reduction of child obesity. This part of the program lasted about 10-12 minutes, as well.

VI. Teacher Turnover

Dr. Williamson will review teacher turnover data

Dr. Williamson, Human Resources Director, presented data on teacher turnover and student teachers. Teacher Assistants as Student Teachers

VII. Dr. Williamson will review teacher assistants and student teachers.

This was a discussion concerning House Bill #14 – Teacher Assistant Bill. This would allow teacher assistants to keep their jobs while completing education degrees. This would keep the teachers in the school system. Representative Pearce is advocating keeping them in.

VIII. Alternative Learning Academy Plan for ABC Participation

Mr. Teal and Mr. Williams will review the plan for ALA to participate in the ABC's

A tactical plan was set forth for implementing the ABC's into the alternative learning environment.

IX. Student Results Compared to Benchmark Counties

Dr. Prince will review student results with our benchmark counties.

This was a presentation using overhead projection that outlined the improvement in the EOG grades 5-8 for Scotland County. A comparison was made to contiguous counties. There is still some room for growth in the End-of-Course testing. Overall, Scotland County has made improvements across the board in meeting and exceeding testing standards. The high school is still not where it should be.

X. Information

- A. Board Member Reports(s)
- B. Board Committee Reports

Athletic Committee Report – Jim Willis, chairman. Billy Simpson and David Kincade presented information concerning the Health Sciences at Scotland High School. It has been named one of the 75 most promising schools in NC. A model has been formed that will give this program in the high school support over the next 5 years.

Charlie Fipps attended the District School Board meeting on September 15th at which time the State Lottery was discussed. He stated that 1.9M dollars are to be allocated to Scotland County.

There was also a discussion on Out-of-State teachers licensure.

- C. Attorney's Report – *very brief discussion including House Bill #14*
- D. Superintendent's Report – *brief discussion of Learning Communities*
- E. Associate Superintendent's Report – Curriculum & Instruction
To follow the discussion on Learning Communities, the Learning Academies, or career tracks, were discussed at the high school. There was an updated to their effectiveness. This was a brief report.
- F. Associate Superintendent's Report – Human Resources
 - 1. Resignations: 5
 - 2. Retirements: 3
 - 3. Leave of Absence: 1
 - 4. Dismissal; 1
- G. Construction Administrator's Report

This report was the most interesting because it stirred up the most emotion. There apparently is a problem with a leak around an air conditioner on the top of a school library. This leak has caused some structural problems but the construction administrator (can't remember his name) felt that the problem had been adequately taken care of. Board members were divided on the resolution to the issue in that the deterioration of the roof and ceiling posed a threat to the safety of children in the library below. On the other hand, some board members felt that the cost of the replacement of the unit and the affected ceiling and roof would be too exorbitant and that no further action needed to take place. This was perhaps the most interesting because of the sparks that began to fly between board members and the construction administrator.

XI. Closed Session

NOTE: *All bold type are notes taken during the meeting. Regular type is the agenda for the evening.*

FORM 3
PRELIMINARY ORAL EXAMINATION

Student Name: Lynn Blake

Social Security Number: 239-82-7232

Proposed Thesis Topic/Title: MAT Portfolio

The above named student successfully completed the preliminary oral examination
on 10/05/06.

The proposed thesis was:

approved as presented in the written prospectus.

approved with the following changes.

not approved.

Janita K. Byars

Signature of Major Thesis Advisor

Date

10/05/06

Valerion B. [unclear]

Committee Member

Date

10/05/06

Ad. [unclear]

Committee Member

Date

10-10-06

Sinda Nicholson

Committee Member

Date

10-05-06

This form and a copy of the prospectus should be forwarded to the Office of Graduate Studies by the thesis advisor.

Summary Page
Portfolio Evaluation Rubric - Analytic
UNCPL Master's Degree Programs Leading to Teacher Licensure

Candidate: Lynn Blake Program Director: Tanita Byars

Date of Evaluation: 10/05/06 Degree Seeking: MAT with a Expected Date of Completion: 12/06
Specialization in

Rating Scale: Music
 3 = Standard Exceeded, 2 = Standard Met, 1 = Standard Not Met

Rating Summary

Standard	1	2	3	4	5
Mean at Midpoint	3	3	3	3	3
Mean at Program Completion	(3)	(4)	(2)	(1)	(5)

Overall Mean at Midpoint (Mean Total / 5): 3

Overall Mean at Program Completion (Mean Total / 5): _____

Evaluated by: [Signature]

Evaluated by: [Signature]

[Signature]
[Signature]
[Signature]

Date 10/05/06

GRADUATE PORTFOLIO MIDDPOINT EVALUATION

Directions for Candidate:

Contact your graduate Program Director (1) to discuss the current status of your portfolio, (2) to receive advice on how to prepare for your midpoint portfolio evaluation conference, and (3) to make an appointment for the conference. Take a copy of this form with you to the conference. If a rating of "follow-up required" is received on any element of the rubric, the Program Director will set a date for a follow-up meeting to re-evaluate your progress on your portfolio.

Candidate's Name: Lynn Blake

Student ID #: _____

Licensure Area/Major: MAT with a Specialization in Music

Date: 10/5/06

STANDARDS	PERFORMANCE INDICATORS		
<p>Standard 1: Instructional Expertise The candidate demonstrates instructional expertise by applying the theoretical, philosophical, and research bases for educational practice in P-12 settings to improve student learning.</p>	<p>a. The candidate is identifying <i>relevant</i> artifacts/products of learning to provide evidence that the performance indicators for Standards I-V are being met. The artifacts selected are directly related to the standards/performance indicators.</p> <p><input checked="" type="checkbox"/> making satisfactory progress <input type="checkbox"/> focus for growth <input type="checkbox"/> follow-up required</p>	<p>b. The candidate is making connections among program of study, program standards, portfolio requirements, and his/her practice.</p> <p><input checked="" type="checkbox"/> making satisfactory progress <input type="checkbox"/> focus for growth <input type="checkbox"/> follow-up required</p>	<p>c. The candidate is seeking opportunities to apply program knowledge, skills, and dispositions to initiatives in various professional contexts.</p> <p><input checked="" type="checkbox"/> making satisfactory progress <input type="checkbox"/> focus for growth <input type="checkbox"/> follow-up required</p>
<p>Standard 2: Knowledge of Learners The candidate incorporates knowledge of the nature of the learner, learning processes, variations in learning abilities and learning styles, and strategies for evaluating learning into the planning, delivery, and evaluation of instruction.</p>	<p>a. The candidate is identifying <i>relevant</i> artifacts/products of learning to provide evidence that the performance indicators for Standards I-V are being met. The artifacts selected are directly related to the standards/performance indicators.</p> <p><input checked="" type="checkbox"/> making satisfactory progress <input type="checkbox"/> focus for growth <input type="checkbox"/> follow-up required</p>	<p>b. The candidate is making connections among program of study, program standards, portfolio requirements, and his/her practice.</p> <p><input checked="" type="checkbox"/> making satisfactory progress <input type="checkbox"/> focus for growth <input type="checkbox"/> follow-up required</p>	<p>c. The candidate is seeking opportunities to apply program knowledge, skills, and dispositions to initiatives in various professional contexts.</p> <p><input checked="" type="checkbox"/> making satisfactory progress <input type="checkbox"/> focus for growth <input type="checkbox"/> follow-up required</p>

GRADUATE PORTFOLIO MIDDPOINT EVALUATION (continued)

STANDARDS	PERFORMANCE INDICATORS		
<p>Standard 3: Research The candidate uses research to examine and improve instructional effectiveness and student achievement.</p>	<p>a. The candidate is identifying <i>relevant</i> artifacts/products of learning to provide evidence that the performance indicators for Standards I-V are being met. The artifacts selected are directly related to the standards/performance indicators.</p> <p><input checked="" type="checkbox"/> making satisfactory progress <input type="checkbox"/> focus for growth <input type="checkbox"/> follow-up required</p>	<p>b. The candidate is making connections among program of study, program standards, portfolio requirements, and his/her practice.</p> <p><input checked="" type="checkbox"/> making satisfactory progress <input type="checkbox"/> focus for growth <input type="checkbox"/> follow-up required</p>	<p>c. The candidate is seeking opportunities to apply program knowledge, skills, and dispositions to initiatives in various professional contexts.</p> <p><input checked="" type="checkbox"/> making satisfactory progress <input type="checkbox"/> focus for growth <input type="checkbox"/> follow-up required</p>
<p>Standard 4: Content Knowledge The candidate demonstrates advanced depth and breadth of knowledge and skills in the academic discipline and in education.</p>	<p>a. The candidate is identifying <i>relevant</i> artifacts/products of learning to provide evidence that the performance indicators for Standards I-V are being met. The artifacts selected are directly related to the standards/performance indicators.</p> <p><input checked="" type="checkbox"/> making satisfactory progress <input type="checkbox"/> focus for growth <input type="checkbox"/> follow-up required</p>	<p>b. The candidate is making connections among program of study, program standards, portfolio requirements, and his/her practice.</p> <p><input checked="" type="checkbox"/> making satisfactory progress <input type="checkbox"/> focus for growth <input type="checkbox"/> follow-up required</p>	<p>c. The candidate is seeking opportunities to apply program knowledge, skills, and dispositions to initiatives in various professional contexts.</p> <p><input checked="" type="checkbox"/> making satisfactory progress <input type="checkbox"/> focus for growth <input type="checkbox"/> follow-up required</p>
<p>Standard 5: Professional Development and Leadership The candidate engages in continued professional development and provides leadership at the classroom, school, and community levels, and within the profession.</p>	<p>a. The candidate is identifying <i>relevant</i> artifacts/products of learning to provide evidence that the performance indicators for Standards I-V are being met. The artifacts selected are directly related to the standards/performance indicators.</p> <p><input checked="" type="checkbox"/> making satisfactory progress <input type="checkbox"/> focus for growth <input type="checkbox"/> follow-up required</p>	<p>b. The candidate is making connections among program of study, program standards, portfolio requirements, and his/her practice.</p> <p><input checked="" type="checkbox"/> making satisfactory progress <input type="checkbox"/> focus for growth <input type="checkbox"/> follow-up required</p>	<p>c. The candidate is seeking opportunities to apply program knowledge, skills, and dispositions to initiatives in various professional contexts.</p> <p><input checked="" type="checkbox"/> making satisfactory progress <input type="checkbox"/> focus for growth <input type="checkbox"/> follow-up required</p>

GRADUATE PORTFOLIO MIDPOINT EVALUATION (continued)

Summary of Follow-Up Action Required and Due Date (if applicable):

None required.

Amelia Robinson
10/05/06

Debra Morris

Program Director's Signature: _____ Date: 10/05/06

Candidate's Signature: *John Christopher B. Dale* _____ Date: 10/05/06

Summary of Follow-Up Conference (if applicable):

Program Director's Signature: _____ Date: _____

Candidate's Signature: _____ Date: _____

Directions for Program Director:

Provide a copy to the graduate candidate and retain a copy for your files. After the midpoint portfolio evaluation conference or after the follow-up conference (if required), forward the original of this form to the Dean of the School of Education, and forward a copy to the Dean of the School of Graduate Studies.