

MARIJAMPOLE COLLEGE

FINAL ASSESSMENT REPORT (65302M105)

STUDY FIELD OF FINE ARTS

Head of group: Dr. Kieran Meagher

Members: Prof. Stefan Sonnvilla-Weiss

Mr. Mart Janssens

Ms. Ilze Vitola

Mr. Diarmuid Mc Auliffe

Mr. Antanas Snaras

Vilnius 2009

Title of study programme	Pedagogy of Fine Arts and Technologies
State code	65302M105
Kind of study	NU
Mode of study (duration in years)	F(4), PX(4,5)
Volume of study programme in credits	160
Degree and (or) professional qualification to be awarded	Professional bachelor of fine arts, teacher
Programme registration date, order No.	2002-06-25, No.1181

Key parameters of study quality

- *Whether the aims and goals indicated in study programs meet the expectations of students who live in a very dynamic world where professional qualities are valued more and more.*
- *Whether the content of the program is in conformity with the aims and goals of the programs.*
- *Whether the contents of study programs are in conformity with the level of knowledge in the area (field) of science (arts).*
- *Whether the acquired knowledge, skills and abilities are in conformity with the requirements for professional activities.*

1. Introduction

The Panel visit took place on February 6 2009. Studies in the field of Pedagogy of Fine Arts and Technologies have existed in the faculty of Educology and Social Work of Marijampole College since September 2002. The department of Artistic Education oversees the study programmes in the field, whilst the departments of Innovation and Quality Assurance handle matters relating to quality of studies. The Vice-Dean maintains contact with the relevant social partners and in liaison with the College's International Relations and Marketing section directs international cooperation and advertising of the study programmes. The internal evaluation of the programme was conducted by a self-assessment group who considered both the full-time and part-time (extramural) modes and prepared the SER documentation.

The SER is quite descriptive and lacks the kind of constructive self-critical analysis of the rationale for and operation of the programme that would be usual at this level. One would be expecting to find an evaluation that is clear about the strengths and weaknesses of the programme and that the outcomes of the evaluation would be examined in relation to comparable programmes in Lithuania, and that some reference would be made to international standards in the field. The SER fails to address adequately all the forgoing conditions.

To its credit the College made a real effort to provide the Panel with access to students' art and technology work, including workbooks and written assignments. The general upkeep of the College buildings and seminar rooms and studios is good.

2. Aims and goals of the study programme.

- The SER states that:

The study program of Pedagogy of Fine Arts and Technologies aims at training a teacher of Fine Arts and Technologies, who is able to fulfill efficiently the requirements raised in the program of Fine Arts and Technologies as well as training plans, who possesses skills in the newest technologies, who is able to organize various creative activities and extra-curriculum training.

With regard to fulfilling the aims of the programme, the Panel failed to find evidence of skill acquisition in new technologies and there was a general absence of artistic creativity in the exhibitions of student work. The work showed a poverty of practice in relation to the experimental use of techniques and materials, nor did it reflect the kind of problem-solving engagement and personalized perception that creative work entails. The underlying impression is one of programme aims that encourage students to attend mainly to craft-orientated technical elements rather than aspiring to investigate creative avenues.

- The SER states also that:

The Programs goals help to implement the study program aims. It is aimed at training the specialist who is able to:

Plan and organize the training process;

Communicate and collaborate with the participants of the training process;

Organize the artistic expression training;

Organize technological and consumers training of all the students, without reference to gender;

Organize the extra-curriculum activities purposely;

Know psychological and pedagogical aspects of education process;

Form life-long learning needs.

As was the case vis-a-vis the fulfillment of aims concerning new technologies and artistic creativity, the Panel found little evidence that the programme was adequately implementing its aims towards preparing students in the area teaching practice and wider teaching responsibilities. Although College tutors are involved with teaching practice supervision, it is evident that the total amount of time devoted to school-based teaching practice does not match with international practice. In discussion with tutors it was stated that the programme is trying to relate theoretical methods with teaching practice and it employs portfolio techniques and reflection to develop specific student competences. However, in reality, the portfolios in question are mostly descriptive in nature and contain no real sense of systematic critical reflection to improve teaching performance or understanding of teaching processes and contexts.

- On the matter of curriculum design, content and study methods it is stated in the SER that:

Cooperation with foreign partners: Denmark Skive teachers Seminary and UK St. Mary University College.

The SER documentation on international cooperation is quite poor. In its discussions with teachers and students the Panel sought but failed to clarify what had been learned from international cooperation experiences. Mention was made of a Turkish visiting lecturer in the area of printmaking and there was some examples of related student work as well as a

photographic display on participation at international congresses. In general these contacts would appear not to be very effective in that the approach is more one of staying within familiar areas of teaching rather than searching for international contacts that would introduce new ideas and methods. Indeed, the absence of a well grounded international dimension is mentioned in the SER as a weakness. The Panel failed to find evidence that a plan exists to overcome this weakness in a way that would utilize contacts and professional networking as forums for debate about new directions.

- The SER document states that:

The aim of the study program lies in the main knowledge and skills which should be possessed by school leavers. The aims of the studies are based upon seven activity fields of the future teacher: planning and organizing the education process, organization of plastic expression training, communication and cooperation of education process participants, technological education and users' cultural education without reference to gender, focused students skills training after school, creation and fulfillment of visual surrounding, separate parts of it, constant development of professional competencies.

The Panel failed to find adequate literature in the College library on cultural education and organization of educational environments. It came to notice of the Panel that the literature on contemporary art and design was almost non-existent, with the result that students and staff must experience real difficulties accessing information on current thinking and practice. In discussions with students and graduates it was apparent that individuals possessed little or no knowledge or awareness of international developments in the field of contemporary art.

Although it was practically impossible to have a full idea of the content of the final thesis, the impression is one of either predictable subjects and literature or subjects not entirely relevant to the professional practices of beginning teachers.

3. The Programme

3.1. Structure, contents and study methods

The programme is made up of general subjects (44 credits), special subjects for competences on the profession of teacher in fine arts and technologies (89 credits) and professional practice (21 credits). The Panel believes that the amount of subjects in these subject groups leave practically no scope for experiment and improvisation which are crucially important elements in art and education. The information provided on the study programmes, in appendix 1, shows that the many elements of the programme are treated more as individual entities rather than areas of learning that are purposively connected to each other and to broader concerns.

The Panel is of the opinion that it must be quite difficult, if not impossible, for students and staff to address the practical and theoretical subjects in an integrated way because the theoretical elements are widely spread over the four years of the programme and they are treated quite separately in the timetable for each semester.

In the Panel's view there are too many compulsory subjects (Appendixes 1 and 6). These subjects provide a very broad, but also a very superficial, landscape or conception of arts and education. The subject framework offers students few possibilities to study at a more specialized level in areas that are of particular interest and relevance to them. In general, there is insufficient attention given to current art education literature and practices. The study of current theoretical knowledge on art education ought to be one of the unifying activities of the programme so as to provide future professionals with the competences they need to cope with the pace of changing ideas in education and society generally.

3.2. Execution of studies and support for students

- The SER states:

When students are out for the continuous practice (7 sem.), they organize training process independently on a teacher's watch. Continuity of practices reflects ties with theoretical students training, gives possibilities to improve self-study skills with basis of individual and co operational experience, helps to acknowledge self evaluation requirements, forms the skills of self experience and to orient self to a final result – high quality basic school fine arts and technologies teacher.

The Panel wishes to stress the importance of peer activates in the formation of professional people. Neither the structure of the programme nor its teaching-learning processes provide the necessary collaborative, active methods needed to achieve this. It is important to provide student with methods that help them to improve their own teaching practice, for example, action research methodology. Students should learn by working together in small-group situations and collaborate creatively on both art and schools-based projects. Student learning in general and pedagogical subject areas can also be greatly enhanced by discussing classroom activities and the responses of their pupils. Such interactive, peer-to-peer methods can give students great confidence in solving class management challenges.

- It is stated in the SER that:

The study program of Fine Arts and Technologies aims at developing various competencies necessary for a fine arts and technologies teacher, who is able to fulfill the requirements described in training plans and programs, organize extra curriculum activities.

In its meeting with the Panel members of the self-assessment group stressed links between teaching competencies and professional qualities. However, the Panel found little evidence that competency descriptors were being used to guide self-evaluation in relation to key skills, knowledge and attitudes.

The Panel questions the approach whereby students are required to complete a written thesis, as the main element of the final assessment, on the basis that the kind of professional skills involved in functioning as an effective teacher, or cultural worker, cannot be properly gauged by written work alone. This opinion is confirmed by the subjects student chose for their final thesis in 2006 and 2007. These appear more concerned with overly narrow, technical research topics then with students' ability to reflect and theorize on their development as teachers/educators.

3.3. Variation in the number of students

The number of entrants (table 6.) seem to be decreasing a little over the last number of years (with the exception of 2006-2007). When one compares the total number of students in 2007-2008 with the number of students in the last year of study (12) there appears to be an imbalance between the intake numbers and the number of students graduating. This suggests a high level drop-out of students in years 2, 3 and 4. The Panel failed to establish reasons for the drop-out through its examination of the SER or in its discussions with management or staff. In this situation one would expect to find use being made of exit questionnaires and interviews and a strategy to address drop-out.

- The SER states that:

Entrance painting examination included painting a still-life, and composition entrance examination included arranging an ornament in a selected form. The Panel is of the view that where entrance tests are employed they should examine the creative and the academic potential of students. Standard tests such as drawing a still life are too predictable to be of any real use - the kind of proficiency candidates would demonstrate would be restricted to are traditional skills. Personal, academic and creative qualities are required to meet the challenges of addressing visual and technological culture and for individuals to the function as a professionals, therefore, tests need to be designed to check for relevant qualities.

A – by first priority, B – first-sixth priority, C – any priority; M – male, F – female

Year	A			B			C		
	M	F	Total	M	F	Total	M	F	Total
2005-2006	2	10	12	3	12	15	3	12	15
2006-2007	2	5	7	3	11	14	3	11	14
2007-2008	1	7	8	1	11	12	1	11	12

Table 4 . Main admission summary (number and priorities)

Year	Competition			Extra admission		
	A	B	C	M	F	Total
2005-2006	0,8	1	1	1	5	6
2006-2007	0,46	0,93	0,93	2	9	11
2007 -2008	0,53	0,8	0,8	2	8	10

Table 5. The competition results during the general admission and the number of students in the extra admission

Year	General admission			All admissions		
	A	B	C	M	F	Total
2005-2006	12	13	13	3	13	16
2006-2007	7	12	12	5	17	22
2007-2008	8	10	10	2	13	15

Table 6. Number of entrants

Year	All years of studies			The last year of studies		
	M	F	Total	M	F	Total
2005-2006	10	36	46	2	9	11
2006-2007	13	39	52	-	4	4
2007-2008	14	47	61	5	7	12

Table 7. Total number of students

3.4. Teaching staff

There appears to be not enough teaching staff with sufficient qualification. (Appendixes 4 and 5) In the regulations for Non-University study programmes, Centre for Quality Assessment in Higher Education (CQAHE), is stated that
.....more than 10 per cent of the teachers should have a scientific degree or recognized artists (for teaching art subjects).

- In the SER is stated that:

A major concern of the college lies in teaching practice. That is why teachers are supposed to have not less than 3 years of practical work experience in the field of the subject taught. All the teachers, working in the study programme of Pedagogy of Fine Arts and Technologies have more than 3 years of practical work. The majority of teachers (96,7 %) are regular workers, to whom the college is their main working place. To guarantee the quality of studies, university teachers are welcomed to the college.

The Panel recognizes that concern and wishes to emphasize that experienced workers in the field of art and technology teaching can have a major contribution in the supervision of teaching practice. However, practice cannot develop to a professional level if there is insufficient theoretical ideas addressed with students by staff members who are fully qualified and possess a well versed understanding of the literature and theoretical content on pedagogy and the deeper purposes of art and technology education.

3.5. Advantages and disadvantages of the programme

It is noted in the SER that distance learning is a strength of this programme. In discussions students the Panel learned that it was mostly the extra-mural students that took advantage of the ICT facilities. Looking at this matter more closely, it appears that distant learning takes the form of providing students with lecture notes and other literature on line and the facility to set and submit assignments. We did not discover a forum or other types of communication associated with the concept of a community of learners, something that is essential for professional development. Yet in discussions with students it was obvious that they are 'digital natives', people familiar and comfortable with technological communication via the internet and mobile telephones, for example - it was clear that there is a lively network of technology-based communication taking place that that is not being exploited for teaching and learning.

The SER report recognizes the collection of books in the library as a weakness. Specialist literature on art and art education seems to be especially lacking.

4. Material conditions and learning resources

The SER is accurate when it judges the material conditions and learning resources to be of a good standard. The Panel had the opportunity to visit most of the classrooms where members of the staff did an excellent job in pointing out the way the different classrooms are used. Rooms were generally well equipped and more than sufficient art and technology work, and portfolios, were available for inspection. Nonetheless, the building and especially the studios do not compare well to similar institutes in Lithuania, or Europe generally. The impression was one of visiting a secondary level art department. The areas did not have the of open workshop/studio system that one would expect, where students could explore the yet unknown possibilities of creative visual and technological practices. The Panel’s impression was one of facilities that support didactical methods. That approach can of course be part of the programme, but it should be accompanied by personal studio facilities where students can freely experiment on the basis of their own discoveries.

5. External relations

Table 19. Comparison of Fine Arts and technologies study programmes.

Parts of the study programmes	Zemaitija college	Vilnius college	Panevezys college	Marijampole college
1. General education	42	47	58	44
2. Acquisition of professional qualification	78	76	67	83
3. Practices	24	27	23	21
4. Preparation of final thesis/ final examination	8	6	6	6
5. Selective subjects and/or term paper	8	4	6	6
Total:	160	160	160	160

Table 19 above shows that in relation to other similar colleges the amount of credits for practice is lower. When one takes into account that ‘practice’ also involves technological studies, painting in nature and work placement in a museum, the weighting for teaching practice must be quite small. In discussions staff explained that there was not enough time for college teachers to supervise adequately students’ teaching practice. The Panel is convinced that the time and credits allocated to this area is far below that which is required for students to develop the as professionally able teachers.

- The SER states:

Preparation of final thesis in Marijampole college is integrated into practice; in this way the research work is linked with practices.

The Panel's examination of a selection of final theses revealed that some addressed the topic of practice, but were not reporting on research activities conducted within educational settings. The idea of integrating research work into practice suggests that that the enquiry is carried out within the students' placement environment (in classrooms, in museums, in studios etc.) and that the results of that practical research is compared with scientific objective studies of similar situations.

- In the SER it is stated that:

Educational institutions create favourable conditions for all kind of teaching practices; they are guided by experienced and competent teachers, whose remarks and suggestions help to improve the programmes of teaching practices.

It was reported to the Panel in its meeting with graduates and employers that there had been no formal consultation with employers, but there were some informal contacts on the self-assessment process. Two secondary school managers explained that they were especially happy with the combined art and technologies approach because graduates with more than one subject are more employable than one-subject specialists.

The college cooperates with foreign partners: in UK, Spain, Denmark, Norway, Italy, Finland, Sweden, Germany, Greece, Portugal, Austria, Hungary, Belgium, and Malta; with Russian Kaliningrad region regional social pedagogical college there are students events organized, competitions, and festivals. The teachers of the department of Artistic Education participate in cultural exchange programmes with this college.

As noted earlier the Panel failed to find evidence of productive influences on the programme stemming from international cooperation.

6. Feedback

- The SER states:

Thus, the study programme assessment is stimulated by two factors external and internal. As a result of this, the system of feedback could be divided into two operating systems: external and internal.

Main sources of internal feedback are students, graduates and employers questionnaires, however, there is insufficient evidence of outcomes from or analysis of data. The main point here is that constructive self-criticism stems from a desire for change and improvement, but since no such criticism exists one is left to conclude that serious questions were not asked about the structure, conduct or quality of the education students receive. It is doubtful therefore whether the Panel can accept the suggestions that these questionnaires have brought changes to the programme.

Although teaching practice situations seem to be fairly well organized, time devoted to the whole areas of teaching and school-based experience is way below norms across Europe. This situation may be a result of an imbalance in the programme, with too generous an allocation for general subjects (44 credits) and for specialist subjects (89 credits).

7. Internal assurance of study quality

- The SER notes that:

The main principles of the quality assurance system are concerned with self-analyzing and self-assessment, that is, ability to distinguish and evaluate strengths and weaknesses of the activities, develop the most important ones and encourage perpetual renewal based on the results of exhaustive questionnaires. Questionnaires are prepared for students, teachers, graduates and employers. The procedures of quality assurance system are shown in table 20.

The problem here is that the Panel has been offered little sense of the issues and debate surrounding the changes mentioned – the SER provides no such insights. By and large the changes in question have more to do with tinkering with content, credit weighting and small adjustments to the structure of the study programme rather than with more pressing matters such as how to develop the program into a contemporary and vibrant experience of professional preparation where students encounter education studies, subject studies and practice in a holistic way from year one of the programme.

8. Recommendations

8.1 Compulsory Recommendations

- Reconvene the programme Self Assessment Group, or an equivalent representative body, whose remit will be to draw up proposals to address immediately the problems identified by the Expert Panel taking into account the Panel's compulsory recommendations.
- Re-orientate the programme so that its main goal is one of providing for the education of the present cohort of students, especially with regard to enhancing provision for those students in these areas: work in fine art, work in technologies, contemporary art, design and technology education, active learning methodologies, communication technologies and teaching practice. Consideration must be given to appropriate remedial activities in these areas in order to ensure that students meet the demands of teaching and other teaching –related cultural work.
- In the area of fine art, instigate a series of studio workshops: the workshops should be conceived as environments for enquiry into contemporary visual practices and be broadly experimental in nature. The workshops should address painting and printmaking, but also photography, sculpture and new media. Students should be assisted to incorporate their fine art work, along with related curriculum materials for teaching, into a professional portfolio.

- In the area of technologies, instigate a series of studio workshops: the workshops should be conceived as environments for enquiry into visual design concerns and be technology-based and problem-orientated in nature. The workshops should address textiles areas, including fashion design, visual communication, ceramics and new media. Students should be assisted to incorporate their design work, along with related curriculum materials for teaching, into a professional portfolio.
- The learning resource should be extended to include some new materials in book, journal and electronic form in the areas of contemporary art, craft, design and technology education.
- Teaching should be re-orientated away from didactic and content centred methods and towards students' experience of learning. In this regard emphasis should be placed on problem-solving (in fine art and technology workshops and in relation to conceiving scheme plans for teaching), and to active forms of learning which integrate seminars with individual/peer-to-peer activities.
- The use of College's virtual learning environment (VLE) should be extended to help broaden the mix of course delivery. Given the availability of this technology within the College, advantage should be taken of the way in which the VEL can capture dialogue and reveal both processes as well as the outcomes of learning. Students should be assisted to incorporate materials from their online learning into a professional portfolio.
- Attention should be given to ways to improve the organisation and operation of practice in schools and other settings. In particular, consideration should be given to ways of assisting students to develop educational ideas and methods from the fine art and technology workshop activities and programme seminars and to ways of ensuring that those ideas and methods are tried out and reflected upon in practice. There is an urgent need to increase the amount of contact teaching practice hours and the number of teaching practice supervision visits by tutors.
- A Student Programme Handbook be prepared as a matter of urgency and issued to all students.
- It is especially important given the context of restricted accreditation that formal procedures be put in place to facilitate regular meetings between staff and students regarding students' welfare and the implementation of the recommendations of the Expert Panel.

8.2 Proposal on Accreditation

Study programme of Marijampole College:

non-university study programme *Teaching Fine Arts and Technology* (state code 65302M105) is given Restricted Accreditation.

Head of the group:

Dr. Kieran Meagher

Members:

Prof. Stefan Sonvilla-Weiss

Mr. Diarmuid Mc Auliffe

Mr. Martin Janssens

Mrs. Ilze Vitola

Dr. Antanas Šnaras

STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

STUDIJŲ VERTINIMO EKSPERTŲ TARYBOS POSĖDŽIO PROTOKOLAS

2009-06-29 Nr. 6-55

Vilnius

Posėdis įvyko 2009 m. birželio 26 d.

Posėdžio pirmininkas Jonas Ruškus

Posėdžio sekretorė Grytė Staskevičiūtė

Dalyvavo Tarybos nariai: Juozas Atkočiūnas, Vytautas Daujotis, Kęstutis Dubnikas, Jonas Gudmonas, Rimantas Jankauskas, Onutė Junevičienė, Vytautas Juščius, Juozas Kulys, Daina Lukošūnienė, Vida Staniulienė, Marijonas Rimantas Urbonavičius.

Posėdyje taip pat dalyvavo: direktorius E. Stumbrys (svarstant 1-9 klausimus), Studijų vertinimo skyriaus vedėjas A. Šerpatauskas, laikinai einanti skyriaus vedėjo pavaduotojos pareigas R.Šlikaitė (svarstant 2 ir 10-11 klausimus), vyr. specialistė D. Buivydienė (svarstant 3-5 ir 9 klausimus), ekspertai A. Šnaras (svarstant 9 klausimą), V. Salienė (svarstant 11 klausimą), D. Pociūtė-Abukevičienė (svarstant 11 klausimą), Vytauto Didžiojo universiteto atstovė I. Dabašinskienė (svarstant 3 klausimą), Vilniaus pedagoginio universiteto atstovai V. Matonis, G. Riškutė, R. Mikučionytė, S. Ustilaitė, V. Gudžinskienė, R. Proškuvienė, A. Vilkas (svarstant Vilniaus pedagoginio universiteto edukologijos ir dailės kryptių studijų programas), Šiaulių

universiteto atstovai V. Žalys, I. Burneikienė (svarstant Šiaulių universiteto dailės krypties studijų programas), Švietimo ir mokslo ministerijos atstovas S. Grybkauskas (svarstant 3 klausimą), Žemaitijos kolegijos atstovės S. Savickienė, J. Venclovienė (svarstant Žemaitijos kolegijos dailės krypties studijų programą), Marijampolės kolegijos atstovai K. Traškevičius, N. Vosylienė (svarstant Marijampolės kolegijos dailės krypties studijų programą), Vilniaus universiteto atstovė N. Bražėnienė (svarstant Vilniaus universiteto edukologijos krypties studijų programą).

DARBOTVARKĖ:

<...>

9. Išorinio išsamiojo dailės krypties studijų programų vertinimo išvadų svarstymas.

<...>

9. SVARSTYTA. Išorinio išsamiojo dailės krypties studijų programų vertinimo išvados.

<...>

NUTARTA:

<...>

3. Pritarti ekspertų grupės parengtoms vertinimo išvadoms ir siūlymui akredituoti ribojamai:

<...>

- Marijampolės kolegijos koleginių studijų programą *Dailės ir technologijų pedagogika* (65302M105).

Posėdžio pirmininkas

Jonas Ruškus

Posėdžio sekretorė

Grytė Staskevičiūtė