

WSU Five-Year Program Review
Self-Study

Cover Page

Department/Program: Department of Performing Arts/Music Area

Semester Submitted: Fall 2014

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A. Brief Introductory Statement

The music area is one of three entities within the Department of Performing Arts; the others are dance and theatre. The Department of Performing Arts is one of five departments in the College of Arts and Humanities.

As a whole, the department serves a dual role within the university, providing both academic instruction and high-caliber cultural performances. Academic instruction is provided in two General Education areas (Creative Arts and Humanities) and in the professional area for students wishing to pursue careers in the performing arts.

B. Mission Statement

The music area of the Department of Performing Arts is dedicated to four basic premises:

1. The development of aesthetically aware and musically competent consumers of music;
2. The design of courses of study that foster creativity, that are challenging and artistically meaningful, and that develop competent and sensitive performers, teachers, and consumers of music;
3. The exploration of career opportunities for students in all areas of musical interest, including music technology, teaching, performance, and academic music;
4. The education of students and the community in classical and contemporary music through well-structured academic experiences and through opportunities to participate in and appreciate outstanding musical performance.

http://www.weber.edu/portfolio/pam_ms.html

C. Curriculum

The following degrees are offered and courses taught

Degrees offered:

Bachelor of Arts in Music

Bachelor of Music Education: Choral or Instrumental

Bachelor of Music in Performance

Bachelor of Music in Keyboard Pedagogy

Bachelor of Music in Stringed Instrument Pedagogy

Bachelor of Music in Vocal Pedagogy

Music Minor

Bachelor of Integrated Studies with Music Emphasis (among two other emphases)

Departmental Honors are available for qualified students who apply

Curriculum Map

The basic core — courses common to all music degrees

Music Theory I, II, III, IV

Ear Training/Sight Singing I, II, III, IV

Music: The First-Year Experience

Introduction to Music Technology

Music History I, II, III

World Music

Form and Analysis

Applied Lessons

Major Ensemble

Master Class

Class Piano (until Piano Proficiency Exam is passed)

Additional Required Courses by Degree

Bachelor of Arts

Class Piano I, II, II (Proficiency Exam not required)

Senior Recital

Instrumental Performance

Percussion or Brass or Woodwind or String Methods I, II (in area of specialty)

Counterpoint

Instrumental Conducting I, II

Junior Recital

Senior Recital

Keyboard Performance

- Principles of Piano Accompanying I, II
- Counterpoint
- Keyboard Literature I, II
- Keyboard Pedagogy I, II
- Choral or Instrumental Conducting I
- Junior Recital
- Senior Recital

Keyboard Pedagogy

- Principles of Piano Accompanying I, II
- Counterpoint
- Keyboard Literature I, II
- Keyboard Pedagogy I, II
- Choral or Instrumental Conducting I
- Internship in Music
- Senior Recital

Vocal Performance

- Principles of Piano Accompanying I, II
- Counterpoint
- Vocal Literature I, II
- Choral Conducting I
- Vocal Pedagogy I, II
- Junior Recital
- Senior Recital

Vocal Pedagogy

- Principles of Piano Accompanying I, II
- Counterpoint
- Vocal Literature I, II
- Choral Conducting I
- Vocal Pedagogy I, II
- Internship in Music
- Junior Recital
- Senior Recital

Stringed Instrument Pedagogy

- String Methods I, II
- Instrumental Conducting I, II
- Counterpoint
- Stringed Instrument Pedagogy I, II
- Stringed Instrument Literature I, II
- Junior Recital
- Senior Recital

Bachelor of Music Education — Instrumental

Vocal Workshop
Percussion Methods I, II
Brass Methods I, II
Woodwind Methods I, II
String Methods I, II
Orchestration
Instrumental Conducting I, II
Junior High/Middle School Music Methods
High School Music Methods
Internship in Music (secondary)
Junior Recital
Senior Recital

Music Education K-12 option available with the following additional courses:
Human Development (required outside the major)
Music Teaching and Learning in the Elementary School
Internship in Music (elementary)

Bachelor of Music Education — Choral

Principles of Piano Accompanying I, II
Instrumental Techniques for Choral Majors
Choral Arranging
Producing the School Musical
Junior High/Middle School Music Methods
High School Music Methods
Choral Conducting I, II
Vocal Pedagogy I
Internship in Music
Junior Recital
Senior Recital

Music Education K-12 option available with the following additional courses:
Human Development (required outside the major)
Music Teaching and Learning in the Elementary School
Internship in Music (elementary)

General Education Courses (required only for the Music Minor and the BIS)

Introduction to Music
Introduction to Jazz
Introduction to American Music
History of Rock and Roll
Music of World Cultures
Music, the Arts, and Civilizations
Music in Religion

Music Minor Requirements

Introduction to Music
Music Theory I, II
Ear Training/Sight-Singing I, II
Class Piano I, II
Music: The First-Year Experience
Junior Recital
One additional Music General Education Course
Applied Music
Major Ensemble

Bachelor of Integrated Studies: Required Courses for Music Emphasis

Introduction to Music
Music Theory I, II
Ear Training/Sight-Singing I, II
Two additional Music General Education Courses
Additional coursework as contracted with advisor

Course rotation schedule (F=Fall, Sp=Spring, Su=Summer)

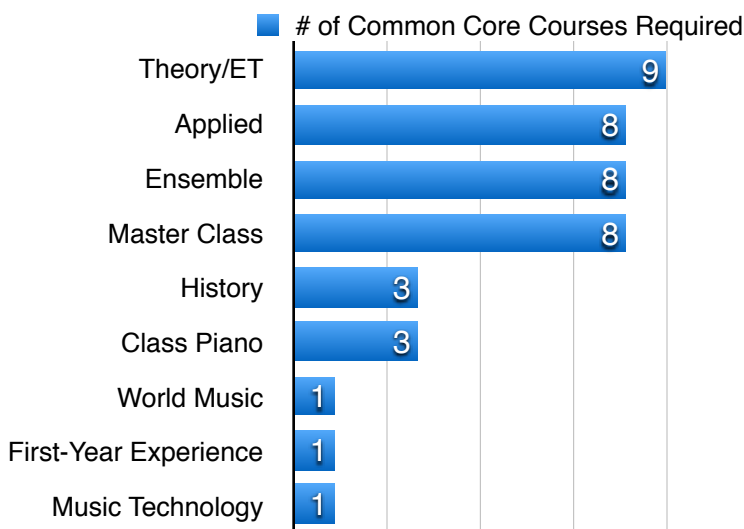
CA1010	Intro to Music	3	F/Sp/Su
CA1030	Intro to Jazz	3	F/Sp
CA1033	Intro to American Music	3	F/Sp
HU1043	Music, the Arts & Civilizations	3	F
CA/DV1040	Music of World Cultures	3	F/Sp
CA1063	Music in Religion	3	F/Sp
1100	Fundamentals of Music	2	F/Sp
1110	Music Theory I	3	F/Sp
1120	Music Theory II	3	Sp
1130	Ear-Training/Sight-Singing I	1	F/Sp
1140	Ear-Training/Sight-Singing II	1	Sp
1150	Class Piano I	1	F
1160	Class Piano II	1	Sp
1321	Basic Piano for Adults	1	F/Sp

1500	Beginning/Intermediate Classical Guitar	1	F/Sp
1502/3502 thru 1544/3544	All Master Classes	1	F/Sp
1601/3601 thru 1673/4673	Private Instruction	1	F/Sp/Su
1730/3730 thru 1763/3763	Performing Ensembles	1	F/Sp
1762/3762	Theatre Orchestra	1-2	Sp
1901	Music: The First-Year Experience	1	F
1911	Introduction to Music Technology	1	Sp
2110	Music Theory III	3	F
2120	Music Theory IV	3	Sp
2130	Ear-Training/Sight-Singing III	1	F
2140	Ear-Training/Sight-Singing IV	1	Sp
2150	Class Piano III	1	F
2160	Class Piano IV	1	Sp
2321	Principles of Piano Accompanying I	1	F
2331	Principles of Piano Accompanying II	1	Sp
2540	Instrumental Tech for Choral Majors	2	F (even)
2821	Percussion Methods I	1	F (even)
2822	Percussion Methods II	1	Sp (odd)
2841	Brass Methods I	1	F (even)
2842	Brass Methods II	1	Sp (odd)
2851	Woodwind Methods I	1	F (odd)
2852	Woodwind Methods II	1	Sp (even)
2871	String Methods I	1	F (odd)
2872	String Methods II	1	Sp (even)
2881	Vocal Workshop	1	F
2890/4890	Cooperative Work Experience	1-6	F/Sp/Su
2910/4910	Opera Production	2	F/Sp
2920/4920	Short Courses, Workshops, Institutes, Special Programs	1-4	F/Sp/Su

3102	Counterpoint	2	Sp (odd)
3112	Orchestration	2	Sp (even)
3122	Choral Arranging	2	Sp (even)
3205	Music History I	2	F
3206	Music History II	3	Sp
3207	Music History III	3	F
3208	World Music	2	Sp
3302	Keyboard Literature I	2	F (even)
3312	Keyboard Literature II	2	Sp (odd)
3402	Vocal Literature I	2	F (odd)
3412	Vocal Literature II	2	Sp (even)
3822	Instrumental Conducting I	2	F
3823	Instrumental Conducting II	2	Sp
3824	Music for Elementary Teachers	4	F/Sp
3840	Form and Analysis	2	F
3842	Producing the School Musical	2	Sp (odd)
3851	Stringed Instrument Pedagogy I	2	F (even)
3852	Stringed Instrument Pedagogy II	2	Sp (odd)
3872	Choral Conducting I	2	F (even)
3882	Choral Conducting II	2	Sp (odd)
3991	Junior Recital	1	F/Sp/Su
4302	Keyboard Pedagogy I	2	F (odd)
4312	Keyboard Pedagogy II	2	Sp (even)
4402	Vocal Pedagogy I	2	F (even)
4412	Vocal Pedagogy II	2	Sp (odd)
4771	Stringed Instrument Literature I	2	F (odd)
4772	Stringed Instrument Literature II	2	Sp (even)
4822	Junior High School Music Methods	2	F
4842	High School Music Methods	2	Sp
4830	Directed Readings	1-3	F/Sp/Su

4860	Internship in Music	1-3	F/Sp/Su
4991	Senior Recital	1	F/Sp/Su
4992	Senior Project	1	F/Sp/Su

Summary Information (as needed)



Our curriculum is far from in line with the most recent recommendations by the College Music Society’s Task Force on the Undergraduate Music Major as outlined in its “Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors.”

The Task Force asserts that “despite repeated calls for change to assure the relevance of curricular content and skill development to music outside the academy...fundamental changes in priorities, values, perspectives, and implementation have not occurred... Considering its own observations and those of others regarding the dichotomies between ‘music in the real world’ and ‘music in the academy,’ TFUMM fashioned its report and recommendations on three key pillars necessary to ensure the relevance, quality, and rigor of the undergraduate music curriculum. The three pillars are creativity, diversity, and integration.”

In answering the question “What does it mean to be an educated musician in the 21st century?”, the Task Force concludes that “fundamental overhaul of university-level music study is necessary if we are to bridge the divide between academic music study and the musical world into which our students and the students of future years will graduate... TFUMM believes that nothing short of rebuilding the conventional model from its foundations will suffice for such leadership preparation.”

Those charged with setting the music area’s curriculum at WSU will soon face a choice: whether to retain our current practices or to begin the kind of fundamental change called for by the College Music Society. The entire report may be read at the web address below.

http://www.music.org/index.php?option=com_content&view=article&id=1859:transforming-music-study-from-its-foundations-a-manifesto-for-progressive-change-in-the-undergraduate-preparation-of-music-majors&catid=139

D. Student Learning Outcomes and Assessment

Until 30 September 2014 our Learning Outcomes were as follows. The revised outcomes appear in the Summary Information.

Graduates with a major in any music degree program will:

1. Have writing skills and ability to conduct research.
2. Understand and be able to apply the basics of music theory, aural, and keyboard proficiency.
3. Have a working knowledge of the historical basis of the development of musical forms and genres.
4. Have a knowledge and understanding of music in its cultural context.
5. Be familiar with music technology in its various forms for teaching, composition, and scholarly pursuits.
6. Have a practical knowledge of performance practice in their particular ensemble performing areas.
7. Have knowledge of repertoire and technical studies in their major area of study.
8. Use of skills performance, aural analysis, score analysis, improvisation, and composition to solve musical problems.
9. Use of knowledge of history, musicology, and ethnomusicology to solve musical problems.

Alignment of courses to Learning Outcomes, Common Core
(E=Emphasized, U=Utilized)

	Learning Outcome 1	Learning Outcome 2	Learning Outcome 3	Learning Outcome 4	Learning Outcome 5	Learning Outcome 6	Learning Outcome 7	Learning Outcome 8	Learning Outcome 9
Music Core Curriculum									
MUSC 1110, Music Theory I		E/U	E/U					E/U	
MUSC 1120, Music Theory II		E/U	E/U					E/U	
MUSC 1130, Sight-Singing & Ear-Training I		E/U						E/U	
MUSC 1140, Sight-Singing & Ear-Training II		E/U						E/U	
MUSC 1901, Music: The First-Year Experience	E							E/U	
MUSC 1911, Introduction to Music Technology	E/U				E/U				
MUSC 2110, Music Theory III		E/U	E/U					E/U	
MUSC 2120, Music Theory IV		E/U	E/U					E/U	
MUSC 2130, Sight-Singing & Ear-Training III		E/U						E/U	
MUSC 2140, Sight-Singing & Ear-Training IV		E/U						E/U	
MUSC 3205, Medieval and Renaissance Music	E/U		E/U	E/U				E/U	E/U
MUSC 3206, Baroque and Classical Music	E/U		E/U	E/U				E/U	E/U
MUSC 3207, Music of the 19 th through 21 st Centuries	E/U		E/U	E/U				E/U	E/U
MUSC 3208, World Music	E/U		E/U	E/U				E/U	E/U
MUSC 3840, Form & Analysis			E/U	E/U					E/U
Private Lessons							E/U		
Master Class							E/U		
Major Ensemble						E/U			
Piano Proficiency		E/U							

E = Emphasized, U = Utilized

BACHELOR OF MUSIC EDUCATION

COURSES CONTRIBUTING TO PROGRAM OUTCOMES

Outcome 1 is satisfied through the music core courses.

In addition to the Music Core Courses the following courses are required for the Bachelor of Music Education. This degree has two sub-areas, Instrumental and Choral. Not all of the courses below are required for each area.

PROGRAM OUTCOMES FOR MUSIC EDUCATION:

Graduates from the Bachelor of Music Education Major program will:

1. Have the competencies delineated in the Music Major General Outcomes.
2. Have a working knowledge of music education in the U.S. schools.
3. Be able to articulate a philosophy of music education.
4. Be familiar with standard music curricula, particularly the National Standards for Music Education and the Utah Core Curriculum.

5. Be able to prepare effective lesson plans for music classes and ensemble rehearsals.
6. Diagnose and prescribe appropriate content and techniques according to the music learning sequence for all levels and types of learners.
7. Have competent conducting techniques for a variety of ensemble situations.
8. Have a working knowledge of instrumental and vocal techniques appropriate for teaching.
9. Have a working knowledge of appropriate instructional materials and their use.
10. Develop skills in the administration of the school music program.
11. Understand and be able to use effective classroom management skills.
12. Be able to demonstrate performing competence.
13. Use skills of performance, aural analysis, score analysis, improvisation, and composition to solve problems of music teaching and learning.
14. Use knowledge of history, musicology, and ethnomusicology to solve problems of music teaching and learning.

Alignment of courses to Learning Outcomes, Music Education

Music Education Curriculum (Choral Emphasis)	Learning Outcome 2	Learning Outcome 3	Learning Outcome 4	Learning Outcome 5	Learning Outcome 6	Learning Outcome 7	Learning Outcome 8	Learning Outcome 9	Learning Outcome 10	Learning Outcome 11	Learning Outcome 12	Learning Outcome 13	Learning Outcome 14
MUSC 2321, Principles of Piano Accompanying I							E/U						
MUSC 2331, Principles of Piano Accompanying II							E/U						
MUSC 2540, Instrumental Techniques for Choral Students					E/U		E/U	E/U			E/U		
MUSC 3122, Choral Arranging					E/U			E/U					E/U
MUSC 3842, Producing the School Musical					E/U	E/U	E/U	E/U	E/U	E/U		E/U	E/U
MUSC 3872, Choral Conducting I					E/U		E/U	E/U	E/U				E/U
MUSC 3882, Choral Conducting II					E/U		E/U	E/U	E/U				E/U
MUSC 3991, Junior Recital												E/U	E/U
MUSC 4402, Vocal Pedagogy I				E/U	E/U	E/U	E/U	E/U	E/U				E/U
MUSC 4822, Junior High/Middle School Music Methods	E/U	E/U	E/U	E/U	E/U	E/U	E/U	E/U	E/U	E/U		E/U	E/U
MUSC 4842, High School Music Methods	E/U	E/U	E/U	E/U	E/U	E/U	E/U	E/U	E/U	E/U		E/U	E/U
MUSC 4860, Internship in Music				E/U	E/U	E/U	E/U	E/U	E/U		E/U		
MUSC 4991/4992, Senior Recital or Project												E/U	
Applied Voice or Piano												E/U	E/U
Choral Ensemble												E/U	E/U
												E/U	E/U

E = Emphasized, U = Utilized

Music Education Curriculum (Instrumental Emphasis)	Learning Outcome 2	Learning Outcome 3	Learning Outcome 4	Learning Outcome 5	Learning Outcome 6	Learning Outcome 7	Learning Outcome 8	Learning Outcome 9	Learning Outcome 10	Learning Outcome 11	Learning Outcome 12	Learning Outcome 13	Learning Outcome 14
MUSC 2821, Percussion Methods I					E/U		E/U	E/U			E/U		
MUSC 2822, Percussion Methods II					E/U		E/U	E/U			E/U		
MUSC 2841, Brass Methods I					E/U		E/U	E/U			E/U		
MUSC 2842, Brass Methods II					E/U		E/U	E/U			E/U		
MUSC 2851, Woodwind Methods I					E/U		E/U	E/U			E/U		
MUSC 2852, Woodwind Methods II					E/U		E/U	E/U			E/U		
MUSC 2871, String Methods I					E/U		E/U	E/U			E/U		
MUSC 2872, String Methods II					E/U		E/U	E/U			E/U		
MUSC 2881, Vocal Workshop					E/U		E/U	E/U			E/U		
MUSC 3112, Orchestration					E/U			E/U					
MUSC 3822, Instrumental Conducting I					E/U		E/U	E/U	E/U				E/U
MUSC 3823, Instrumental Conducting II					E/U		E/U	E/U	E/U				E/U
MUSC 3991, Junior Recital												E/U	E/U
MUSC 4822, Jr High/Middle School Music Methods	E/U	E/U	E/U	E/U	E/U	E/U	E/U	E/U	E/U	E/U			E/U
MUSC 4842, High School Music Methods	E/U	E/U	E/U	E/U	E/U	E/U	E/U	E/U	E/U	E/U			E/U
MUSC 4860, Internship in Music				E/U	E/U	E/U	E/U	E/U	E/U		E/U		
MUSC 4991/4992, Senior Recital												E/U	

Music Education Curriculum (Instrumental Emphasis)	Learning Outcome 2	Learning Outcome 3	Learning Outcome 4	Learning Outcome 5	Learning Outcome 6	Learning Outcome 7	Learning Outcome 8	Learning Outcome 9	Learning Outcome 10	Learning Outcome 11	Learning Outcome 12	Learning Outcome 13	Learning Outcome 14
or Project													
Private Lessons												E/U	E/U
Master Class												E/U	E/U
Instrumental Ensemble												E/U	E/U

E = Emphasized, U = Utilized

BACHELOR OF MUSIC IN PEDAGOGY COURSES CONTRIBUTING TO PROGRAM OUTCOMES

Outcome 1 is satisfied through the music core courses.
In addition to the Music Core Courses the following courses are required for the Bachelor of Music in Pedagogy. This degree has two sub-areas, Keyboard and Vocal. Not all of the courses below are required for each area.

PROGRAM OUTCOMES FOR MUSIC PEDAGOGY:

Graduates from the Bachelor of Music in Pedagogy Major program will:

1. Have the competencies delineated in the Music Major General Outcomes.
2. Have a knowledge of pedagogical methods and materials in the appropriate discipline and the ability to evaluate the appropriateness of those methods with respect to individual teaching situations.
3. Be able to apply appropriate pedagogical knowledge and prepare effective lesson plans in a variety teaching situations.
4. Be able to establish and articulate a philosophy of music teaching and learning.
5. Demonstrate knowledge, experience and teaching skills for further graduate study in pedagogy or a career in music studio teaching.
6. Demonstrate competency in evaluating various music software and/or technologies as they relate to pedagogy.
7. Demonstrate knowledge, skills, and rehearsal techniques of piano accompanying in a variety of settings.
8. Demonstrate knowledge of literature styles and performance practice in the student's major performance area. Vocal majors will be able to sing in foreign languages.
9. Be able to demonstrate a high quality of performance competence in the student's major area of study.
10. Have the skills necessary to prepare for performance independently in the student's major performance area.

Alignment of courses to Learning Outcomes, Music Pedagogy

	Learning Outcome 2	Learning Outcome 3	Learning Outcome 4	Learning Outcome 5	Learning Outcome 6	Learning Outcome 7	Learning Outcome 8	Learning Outcome 9	Learning Outcome 10
Music Pedagogy (Keyboard, Strings, Vocal)									
MUSC 2321, Principles of Piano Accompanying						E/U			
MUSC 2331, Principles of Piano Accompanying						E/U			
MUSC 2871, String Methods I									
MUSC 2872, String Methods II									
MUSC 3102, Counterpoint									
MUSC 3302, Keyboard Literature I		E/U					E/U		
MUSC 3312, Keyboard Literature II		E/U					E/U		
MUSC 3851, Stringed Instrument Pedagogy I	E/U	E/U	E/U	E/U	E/U				
MUSC 3852, Stringed Instrument Pedagogy II	E/U	E/U	E/U	E/U	E/U				
MUSC 3872, Choral Conducting I									
MUSC 3822, Instrumental Conducting I									
MUSC 3823, Instrumental Conducting II									
MUSC 3991, Junior Recital								E/U	E/U
MUSC 4302, Keyboard Pedagogy I	E/U	E/U	E/U	E/U	E/U				
MUSC 4312, Keyboard Pedagogy II	E/U	E/U	E/U	E/U	E/U		E/U		
MUSC 4402, Vocal Pedagogy I	E/U	E/U	E/U						
MUSC 4412, Vocal Pedagogy II	E/U	E/U	E/U	E/U	E/U				
MUSC 4771, Stringed Instrument Literature I		E/U					E/U		
MUSC 4772, Stringed Instrument Literature II		E/U					E/U		
MUSC 4860, Internship in Music	E/U	E/U		E/U					
MUSC 4991, Senior Recital								E/U	E/U
Applied Music (Private Lessons)								E/U	E/U
Master Class								E/U	E/U
Ensemble								E/U	E/U

E = Emphasized, U = Utilized

BACHELOR OF MUSIC IN PERFORMANCE

COURSES CONTRIBUTING TO PROGRAM OUTCOMES

Outcome 1 is satisfied through the music core courses.

In addition to the Music Core Courses the following courses are required for the Bachelor of Music in Performance. This degree has three sub-areas, Keyboard, Instrumental, and Vocal. Not all of the courses below are required for each area.

PROGRAM OUTCOMES FOR MUSIC PERFORMANCE:

Graduates from the Bachelor of Music in Performance Major program will:

1. Have the competencies delineated in the Music Major General Outcomes.
2. Be able to demonstrate a high quality of performing competence in their major area of study.
3. Have the skills necessary to prepare for performance independent of outside teaching and assistance.

4. Be able to articulate knowledge of applicable performance and teaching literature.
5. Have a knowledge of the fundamentals of music pedagogy.
6. Vocal majors will be able to sing in foreign languages.

Alignment of courses to Learning Outcomes, Music Performance

	Learning Outcome 2	Learning Outcome 3	Learning Outcome 4	Learning Outcome 5	Learning Outcome 6
Music Performance (Keyboard, Vocal or Instrumental)					
MUSC 2321, Principles of Piano Accompanying I	E/U	E/U	E/U		
MUSC 2331, Principles of Piano Accompanying II	E/U	E/U	E/U		
MUSC 2821, Percussion Methods I			E/U	E/U	
MUSC 2822, Percussion Methods II			E/U	E/U	
MUSC 2841, Brass Methods I			E/U	E/U	
MUSC 2842, Brass Methods II			E/U	E/U	
MUSC 2851, Woodwind Methods I			E/U	E/U	
MUSC 2852, Woodwind Methods II			E/U	E/U	
MUSC 2871, String Methods I			E/U	E/U	
MUSC 2872, String Methods II			E/U	E/U	
MUSC 3102, Counterpoint		E/U	E/U	E/U	
MUSC 3302, Keyboard Literature I	E/U	E/U	E/U	E/U	
MUSC 3312, Keyboard Literature II	E/U	E/U	E/U	E/U	
MUSC 3402, Vocal Literature I	E/U	E/U	E/U	E/U	E/U
MUSC 3412, Vocal Literature II	E/U	E/U	E/U	E/U	E/U
MUSC 3872, Choral Conducting I		E/U	E/U	E/U	E/U
MUSC 3822, Instrumental Conducting I		E/U	E/U	E/U	
MUSC 3823, Instrumental Conducting II		E/U	E/U	E/U	
MUSC 3991, Junior Recital	E/U	E/U	E/U		E/U
MUSC 4302, Keyboard Pedagogy I		E/U	E/U	E/U	
MUSC 4312, Keyboard Pedagogy II		E/U	E/U	E/U	
MUSC 4402, Vocal Pedagogy I		E/U	E/U	E/U	E/U
MUSC 4412, Vocal Pedagogy II		E/U	E/U	E/U	E/U
MUSC 4991, Senior Recital					
Applied Music (Private Lessons)	E/U	E/U	E/U	E/U	E/U
Master Class	E/U	E/U	E/U	E/U	E/U
Ensemble					

Summary Information (as needed)

See summary information following the final Evidence of Learning sections below.

Evidence of Learning: General Education Courses

Evidence of Learning: General Education Courses					
Measurable Learning Outcome Students will...	Method of Measurement Direct and Indirect Measures*	Threshold for Evidence of Student Learning	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/ Use of Results
Learning Outcome 1.A:	Measure 1: (Ex. A set of 10 multiple choice questions from Exam 1)	Measure 1: (Ex. 85% of students will score 80% or better on 10 questions)	Measure 1: (Ex. 93% of students scored 80% or better on 10 questions)	Measure 1: (Ex. Students successfully demonstrated interpretation skills)	Measure 1: (Ex. No curricular or pedagogical changes needed at this time)
	Measure 2:	Measure 2:	Measure 2:	Measure 2:	Measure 2:
Learning Outcome 2.A:	Measure 1: (Ex. Results of standardized test)	Measure 1: (Ex. 85% of students will score at or above the national average)	Measure 1: (Ex. 90% of students scored above national average)	Measure 1: (Ex. Students successfully demonstrated competence; lowest average score was in transfer of knowledge, where only 69% of questions were answered correctly)	Measure 1: (Ex. Faculty agree to include review of transfer in all related courses; this outcome will be reassessed during next review)
	Measure 2:	Measure 2:	Measure 2:	Measure 2:	Measure 2:

Note: Include General Education Courses table only if applicable. If no general education courses exist for program, remove table.

*At least one measure per objective must be a direct measure. Indirect measures may be used to supplement evidence provided via the direct measures.

Summary Information (as needed)

See summary information following the final Evidence of Learning section below.

Evidence of Learning: Courses within the Major

Evidence of Learning: Courses within the Major					
Measurable Learning Outcome	Method of Measurement	Threshold for Evidence of Student Learning	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/ Use of Results
Students will...	Direct and Indirect Measures*				
Learning Outcome 1.A:	Measure 1: (Ex. A set of 10 multiple choice questions from Exam 1)	Measure 1: (Ex. 85% of students will score 80% or better on 10 questions)	Measure 1: (Ex. 93% of students scored 80% or better on 10 questions)	Measure 1: (Ex. Students successfully demonstrated interpretation skills)	Measure 1: (Ex. No curricular or pedagogical changes needed at this time)
	Measure 2:	Measure 2:	Measure 2:	Measure 2:	Measure 2:
Learning Outcome 2.A:	Measure 1: (Ex. Results of standardized test)	Measure 1: (Ex. 85% of students will score at or above the national average)	Measure 1: (Ex. 90% of students scored above national average)	Measure 1: (Ex. Students successfully demonstrated competence; lowest average score was in transfer of knowledge, where only 69% of questions were answered correctly)	Measure 1: (Ex. Faculty agree to include review of transfer in all related courses; this outcome will be reassessed during next review)
	Measure 2:	Measure 2:	Measure 2:	Measure 2:	Measure 2:

*At least one measure per objective must be a direct measure. Indirect measures may be used to supplement evidence provided via the direct measures.

Summary Information (as needed)

See summary information following the final Evidence of Learning section below.

Evidence of Learning: High Impact or Service Learning

Evidence of Learning: High Impact Service Learning					
Measurable Learning Outcome	Method of Measurement	Threshold for Evidence of Student Learning	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/ Use of Results
Students will...	Direct and Indirect Measures*				
Learning Outcome 1.A:	Measure 1: (Ex. A set of 10 multiple choice questions from Exam 1)	Measure 1: (Ex. 85% of students will score 80% or better on 10 questions)	Measure 1: (Ex. 93% of students scored 80% or better on 10 questions)	Measure 1: (Ex. Students successfully demonstrated interpretation skills)	Measure 1: (Ex. No curricular or pedagogical changes needed at this time)
	Measure 2:	Measure 2:	Measure 2:	Measure 2:	Measure 2:
Learning Outcome 2.A:	Measure 1: (Ex. Results of standardized test)	Measure 1: (Ex. 85% of students will score at or above the national average)	Measure 1: (Ex. 90% of students scored above national average)	Measure 1: (Ex. Students successfully demonstrated competence; lowest average score was in transfer of knowledge, where only 69% of questions were answered correctly)	Measure 1: (Ex. Faculty agree to include review of transfer in all related courses; this outcome will be reassessed during next review)
	Measure 2:	Measure 2:	Measure 2:	Measure 2:	Measure 2:

*At least one measure per objective must be a direct measure. Indirect measures may be used to supplement evidence provided via the direct measures.

Summary Information (as needed)

On 30 Sept 2014 the faculty approved the following revision to the music major student learning outcomes. These three outcomes supersede all core- and program-level outcomes listed above.

MUSIC MAJOR STUDENT LEARNING OUTCOMES

Graduates with a major in any music program will:

1. Employ writing and research skills to examine and communicate ideas about music.
2. Demonstrate competency as performers through the preparation of repertoire and technical studies.

3. Synthesize skills of performance, aural analysis, score analysis, technology, musicology, improvisation and composition.

Assessment rubrics and course alignments are being revised accordingly, and remain a work in progress at the time of this writing. After struggling to comply with university expectations regarding learning outcome assessment, the faculty agreed our outcomes had become unwieldy. After consultation with (and subsequent approval by) the Office of Institutional Effectiveness, our core and program outcomes have been condensed to the three listed above. The faculty hopes this change will not only facilitate reporting to the Office of Institutional Effectiveness, but that it will also help us incorporate these Learning Outcomes into our program in a meaningful way.

E. Academic Advising

Advising Strategy and Process

Each major within the music area has at least one advisor. The list of advisors below is published on our website and included in the student handbook. Students are encouraged to meet with their advisor each semester, but are only required to upon applying for graduation. Advisors and students have access to the CatTracks online degree evaluation system, which provides real-time degree progress reporting. In addition, the music area website provides degree maps for each course of study.

The college has its own academic advisor, who is helpful with questions about university-level requirements. The college advisor hosts several orientation sessions for incoming students, and a portion of time during these sessions is yielded to representatives from the various college departments/areas.

Each incoming music student is required to take MUSC 1901. This course serves a variety of functions, one of which is to provide sustained, practical advice to students about timely completion of their degrees. The student handbook is covered in-depth and the college advisor and associate dean also visit the class to offer further information and insight.

Debbie Murphy	College of Arts and Humanities advisor
Francisco DeGálvez	Music Education (strings)
Thomas Priest	Music Education (winds and percussion)
Mark Henderson	Music Education (choral)
Yu-Jane Yang	Music Education (keyboard)
Karen Bruestle	Performance (vocal)
Shannon Roberts	Performance (winds and percussion)
Shi-Hwa Wang	Performance (strings)
Yu-Jane Yang	Performance (keyboard)
Ralph van der Beek	Performance (keyboard)
Karen Bruestle	Pedagogy (vocal)
Shi-Hwa Wang	Pedagogy (strings)
Yu-Jane Yang	Pedagogy (keyboard)
Ralph van der Beek	Pedagogy (keyboard)
Carey Campbell	BA Music
Carey Campbell	BIS Music emphasis
Viktor Uzur	Music Minor

Effectiveness of Advising

Timely completion of our degree programs is often in direct conflict with the employment/family/religious obligations of our student population. While students are advised which courses to take when, the sequence outlined by our degree maps is often trumped by these other priorities, resulting in overlong stays for many students.

Past Changes and Future Recommendations

At present there are no plans to change our advising strategy and process.

F. Faculty

Faculty Demographic Information

At present, the faculty has 12 full-time faculty: 7 full professors, 3 associate professors, and 2 assistant professors.

Of the 12 full-time faculty, 10 are male and 2 are female.

The music area also employs a large number of adjunct instructors.

Programmatic/Departmental Teaching Standards

Faculty members are held to the College of Arts and Humanities teaching standards and policies and procedures for tenure and promotion (per the tenure document and PPM 8-11).

Faculty Qualifications

All full-time faculty hold terminal degrees (Ed.D., D.M.A., or Ph. D.).

Evidence of Effective Instruction

i. Regular Faculty

Results of end of course/instructor evaluations on each faculty member are housed in the Department Chair's office. A copy is available to the faculty member after grades are completed and filed.

ii. Adjunct Faculty

Adjunct instructors are used on a semester-by-semester, as-needed basis and offered semester teaching contracts. When adjunct faculty members are used to teach a course, they follow the guidelines outlined in their semester teaching contract, have access to a college adjunct faculty handbook (available online and referenced in the teaching contract), and undergo student evaluation. The results of evaluations are housed in the department chair's office. These course evaluations are reviewed and issues are addressed with the adjunct faculty member as needed.

Mentoring Activities

Regular peer reviews draw on the expertise of all Department of Performing Arts faculty.

There is no formal mentoring for new faculty in music.

Diversity of Faculty

The music area full-time faculty consists of ten males and two females. Of the twelve full-time faculty, ten are Caucasian and two are Asian. Five of the twelve full-time faculty hail from outside the US.

The music program aspires to have more diversity within the faculty, but draws from the most qualified applicants regardless of gender, ethnicity, age, etc.

Ongoing Review and Professional Development

Music Area faculty comply with the Arts and Humanities Annual Faculty Report which is submitted to the Dean of the College of Arts and Humanities and the Chair of the Department of Performing Arts. This report covers teaching, research and service-related activities.

Professional development for faculty is supported through funds made available through the Dean's office as well as grants and awards distributed through the WSU Research, Scholarship and Professional Growth Committee.

G. Support Staff, Administration, Facilities, Equipment, and Library

Adequacy of Staff

The Department of Performing Arts has five staff positions: Technical Director, Costume Studio Manager, Department Secretary, Budget Specialist, and Multimedia Specialist.

Technical Director /Theater Program only

The Technical Director, who is restricted to theater projects exclusively, is responsible for theatrical rigging, scenic construction, woodworking, metal working, welding, purchasing, equipment maintenance and repair, safety, fire, health, ADA codes, crew supervision, and works in collaboration with directors, designers, and students in the production of 5 to 8 shows annually. Additionally, the technical director obtains rights and scripts for all theatre shows, is responsible for calendaring and scheduling, teaching and supervising student stage managers and house personnel, serves as liaison to the Browning Center, establishes and supervises crews for all shows, and acts as tour manager when productions are invited to theatre festivals.

Costume Studio Manager

The costume studio manager, who works with Dance and Music on a paid per case basis, trains and supervises four student employees. She supervises Theatre practicum students who choose to complete their practicum in the costume studio. She supervises Dance scholarship students who are expected to complete production hours. The Theatre Department holds 2 or 3 work calls each semester, which are mandatory for Theatre majors to attend. These work calls take place on Saturdays and the costume manager typically supervises 30-50 students working in the costume studio on these Saturdays. She mentors all hair and makeup designers and helps them to construct wigs, style hair and wigs and learn the art of theatrical makeup. She is also responsible for arranging all fittings and measurements that happen for each actor in each production. She attends all production meetings and works closely with each show's stage manager to effectively communicate anything that is needed for each particular costume for each show. She is responsible for the maintenance and repair of each piece of shop equipment. These include industrial sewing machines, industrial irons, domestic machines, and sergers. She also is responsible for the storage of costumes and helps coordinate the annual costume sale to relieve the inventory of items no longer needed. She also supports outside groups (schools and community theatre) through the rental of WSU costumes.

Department Secretary

The department secretary maintains and verifies time and attendance for department student workers. She enters adjunct faculty contract information into Lynx/Banner. She orders supplies and maintains the workroom for faculty and staff. She maintains office machines and equipment. She assists the chair with organizing departmental retreats, meetings, award and scholarship receptions and other departmental activities. She takes minutes at departmental and music meetings. She responds to numerous emails and phone calls from interested students, parents and community members; she takes this opportunity to promote

the department to interested parties. She schedules scholarship and entrance auditions for new students. She assists the chair with generating data to be used in reports. In addition to email and phone calls she responds to walk-in customers with their queries. She sorts the daily mail and handles all faxes. She helps to plan and input courses for all three semesters. She enters information for new or retiring employees. She helps students register for courses, declare majors or minors, and inputs grades. She designs and prints music convocation and recital programs. She collects and inputs grades for private instructors. She distributes music locks and lockers to students. She posts signs and flyers for events and deadlines. She maintains spreadsheets of adjunct contracts and scholarship recipients. She corresponds with and assists 27 faculty and staff and 40 adjuncts. She helps adjunct faculty with parking issues, scheduling their workspace and processing their contracts for payment. She schedules and facilitates juries. She distributes and collects private instructor evaluations and types the students' comments from these evaluations. She coordinates with the Browning Center on classroom usage. She proctors exams, maintains student files, collects syllabi and CVs from faculty, and ensures that faculty and staff maintain their Defensive Driving Certification. She assembles letters, types certificates and orders refreshments for the DPA scholarship and awards reception. She helps the Dean's office with commencement and the Arts & Humanities Convocation.

Budget Specialist

The budget specialist maintains budgets for 122 indexes for the department. These include: (a) daily data entry of revenues, expenses, fixed assets and liabilities into the department ledger; (b) maintenance of the department's balance sheet; (c) monthly reconciliation of accounts for various business activities (both external and internal); monitor cash flow for all lines of business for the department. She completes and submits purchasing reallocations for 26 staff and faculty members. This requires: (a) collection of all receipts from staff members and faculty; (b) documentation of all transactions on reallocation logs; (c) obtaining appropriate signatures; (d) balancing monthly expenses to statements; (e) submitting documentation to the accounting department; (f) allocating purchases to the correct index within the department's general ledgers. She authorizes travel, mileage and petty cash reimbursements for all staff members, faculty, students and some guest artists. She completes accounting processes and required paperwork for all department fund transfers, invoices, and requisitions. She completes all PARs and faculty load on INB for the department. She verifies and submits all deposits for the department. She assists with financial documentation for the National Association of Schools of Music (NASM) and Development grant reports. This requires: (a) compiling all revenue and expenses from previous fiscal years; and (b) organizing the data to be entered into specific categories

for the reports. She compiles and completes financial documentation for Student Fees Request Committee (SFRC) requests to ensure 10 major indexes continue to receive funding. This includes: (a) determining carry over from previous fiscal year and writing a justification of why the funds were not spent and how they will be spent; (b) contacting account owners to determine requests for the upcoming fiscal year; (c) compiling data into a requested spreadsheet; and (d) answering questions related to expenses at SFRC presentation meeting. She meets with internal auditors on a yearly basis: (a) pulling documentation for auditor's review, and (b) demonstrating processes used to ensure compliance with WSU policies. She coordinates travel for staff and candidates, which include international and domestic air travel, accommodations and other transportation. She edits hourly employee time sheets as requested and acts as the secondary verifier every two weeks. She coordinates with the copy center regarding the department's copy machines, which include running and submitting quarterly meter readings. She assists with new employee orientation (including hourly staff) introducing them to the office, the eWeber portal applications such as TAS, Leave Tracker, Lynx Self Service, Gmail and Training Tracker. She offers a brief explanation of benefits WSU offers such as the Wellness Program and free tuition. She interacts with the department faculty and staff, guest artists, Payroll, Human Resources, Accounting, Development, Facilities Management, department secretaries, Internal Audit, and the Browning Center. She provides financial documentation and coordinates payments.

In addition to the duties above, our budget specialist helps with office walk-ins, provides presentations to the department on budget issues that affect them, and has presented to a theatre class on how budgets function in relationship to a theatrical production.

Multimedia Specialist

The multimedia specialist supervises one lab aide. He oversees student fees used to maintain the Performing Arts Computer Lab. He has been very successful in securing grants through the ARCC. He schedules and coordinates use of the lab, balancing open lab hours with weekly class sessions. He maintains and administers 20 Mac computers, 2 PC computers, 2 printers and all the associated hardware and software found in the multimedia lab. He provides an aesthetically pleasing environment to promote creative thinking and learning. He conducts lab tours, lectures and provides instruction for future WSU students. He has served as a Wildcat Tech Expo presenter exhibiting Pro Tools (multimedia technology program). He helps to promote faculty, student and community collaboration through the Adrian Maxson Scholarship concerts. In 2013 he taught a multimedia summer camp for Junior High students to promote WSU and multimedia technology. He regularly assists students, faculty and staff with various projects. He helps individuals solve

problems, provides technological support and provides tutoring for students, faculty and staff. He also provides classroom support for sound and projection systems. He regularly administers the Theory Placement Exam for new music students. He has served on two recent search committees (Sound & Lighting Designer and Technical Director). He has partnered with Dave Evanoff recording studio to provide a real-world application for student learning (Pro-tools courses).

i. Ongoing Staff Development

Staff are involved in ongoing staff development. Some examples include: (a) Gmail trainings, (b) UWHEN Spring Conference---Be a Woman of Influence; (c) Emotional Intelligence Training; (d) Customer Service Training; (e) Ethics & Procurement Training; (d) Policy and Procedure changes; (e) Kennedy Center American College Theatre Festival; (f) "Costume Draping" at the Utah Theatre Association Conference; (g) WSU Women's Conference; (h) Registrar's Boot Camp; (i) Pro Tools; (j) WSU Master Online Teacher Certification; (k) Team Communication: Colour Blind; (l) WSU online: Canvas Training; (m) WSU Higher Education Academy; (n) iPhone/iPod/iPad; (o) iCloud; (p) Free Software Alternatives; (q) Microsoft Power Point; (r) Adobe Creative Suite; (s) Computer Tag Tracking System; (t) New Staff Salary Grade Structure and Grading Process.

Adequacy of Administrative Support

The Department of Performing Arts functions as a highly organized structure, overseeing three departments in one: a theatre department, a school of music, and a dance department. There is some overlapping coursework between dance and theatre but less so in music. The half-time department chair manages five staff, 21 full-time faculty and 44 adjunct faculty. The chair responsibilities include:

- organizing efforts to screen and hire adjunct faculty
- maintain communication with the three areas by regularly attending theatre, music, dance and departmental meetings.
- oversees departmental purchases, approve PARs and helps to process private lesson report forms.
- completes reports for scholarships, the National Association of Schools of Music (NASM), and an Annual Department.
- serves on all departmental review committees for promotion and tenure, and conduct post-tenure reviews.
- approve and allocate funds for grant proposals initiated by faculty and review sabbatical proposals.
- approve curriculum proposal

- help to manage a large number of scholarships awarded by the department
- organize and manage an annual faculty retreat and a scholarship awards reception
- attend most performances produced by the department and sign off on junior and senior recitals.
- approve music students for graduation and articulate transfer courses for music and theatre courses.

According to the Policy and Procedures Manual, the chair:

- manages searches for new faculty and staff
- communicates with the Val A. Browning Center staff to help facilitate efficient and effective performances within the Browning Center.

According to Thom Priest, the current chair, he:

- directs assessment plans for music and files an annual assessment report.
- regularly attends the annual meeting of the NASM, the Professional In-service of the Utah Music Educators Association, the Chairs meetings with the Dean of Arts & Humanities and the Music Majors meetings with the Utah System of Higher Education (USHE).
- meets with students to discuss a variety of issues and regularly meets with new students that attend orientations systems throughout the year.

DPA Chair Dr. Thom Priest also adds that, although the position is supposed to be a 10-month position, it is unrealistic to complete all of these assignments within a 10-month period. He advocates appointing a chair for the school of music and chair for the programs of theatre and dance

Adequacy of Facilities and Equipment

The music area shares the Browning Center (itself a fully independent performance venue) with the theatre and dance areas.

Within the Browning Center, the music area primarily utilizes:

- The large performance spaces: the Austad Auditorium, Allred Theatre, and Eccles Theatre. Most large ensemble performances take place in the Austad Auditorium.
- Two small recital venues: the Garrison Choral Room and the Parry Recital Hall.
- The Electronic Keyboard Lab: contains electronic keyboards, projectors, computers, and other specialized equipment.

- An instrument repair facility.
- Two music rehearsal rooms: one for band and orchestra, and other for choirs
- Two music library rooms: one for band and orchestra, and one for choirs
- Instrument storage rooms: for percussion and other school-owned instruments.
- Fifteen practice rooms with pianos, plus dedicated practice rooms each for organ, harp, and percussion.
- Faculty offices with computers and pianos
- One adjunct faculty office with computers
- One technology lab (detailed above under Adequacy of Staff / Multimedia Specialist)

The DPA is short of space. While the music area has not added a new position for quite some time (all recent hires have been replacement positions), every available office/studio space is currently being utilized, bearing in mind that we also share a building with two other programs. There is a dedicated adjunct faculty office, but it is inadequate for teaching lessons; most adjuncts end up teaching in empty classrooms.

The choir's rehearsal space doubles as a recital venue (the Garrison choral room). One of our tiered classrooms can also be converted into a recital space (the Parry Recital Hall). Neither of these are designed to be recital spaces, however, and they each have their own acoustic and logistical problems. The music area is sorely in need of a dedicated small recital room.

Despite fairly recent upgrades in some music classrooms' A/V equipment, some of them were done by the Browning Center without consulting the faculty who actually use the equipment. The work was slipshod and disappointing. Other upgrades were performed by installing SMART classroom technology in some rooms, but with little sensitivity to audio quality or mobile/tablet compatibility. One particularly vexing issue with regard to classroom technology is that there seems to be no ongoing plan for repair and replacement of equipment.

On a positive note, Weber State has the distinction of being an all-Steinway school.

Adequacy of Library Resources

Bound Volumes	568,641
Electronic Resources	94,769
Journals (current print subscription)	718
Government Publications	212,602
Audio Recordings	9630
Video Recordings	13,873
Maps	68,012
Microforms (Fiche and Film)	640,493
Kits	675
CD-ROMS	2179

The Weber State University library collections continue to grow and improve. More than 5,500 print volumes, nearly 500 videos, and 250 CD's were added. The greatest area of growth continues to be electronic resources. WSU students and faculty now have access to nearly 95,000 e-journals, references resources and e-books. The use of these resources is reflected in the number of visitor sessions to our website, totaling more than 1.1 million this past year. The number of requests for reference/research assistance and information literacy instruction also continues to increase. In 2012/13, more than 38,000 questions were answered at the public services desks, and information literacy instruction was provided to more than 7,000 students.

A number of improvements to the building occurred in 2012/13. The Mac classroom was redesigned and the technology expanded, as was the technology in four group study rooms. The badly worn carpet on the north side of the second level and on the south side of the lower level was replaced, and the renovation of the Archives Reading Room and the adjacent office space was completed. The Reference & Information Services area was re-configured, making the space more open and inviting, and new study tables and chairs purchased to replace worn and uncomfortable furniture. Additionally, to conserve water, the plumbing fixtures in all of the restrooms were replaced.

The library will receive \$12 - 14 million to renovate the building. The planning phase of the project will begin immediately with a projected renovation start date of summer 2014. The renovation will focus on improving the library for current and future WSU students. Many of the improvements we hope to make will be based on input received from students over the past couple of years. Students have repeatedly requested additional technology enhanced group study rooms, more designated quiet study space, a café, short-term metered parking near the building and more openness and natural light.

The library now has a subscription to Alexander Street Press's streaming music collection.

H. Relationships with External Communities

Description of Role in External Communities

The music area encourages student participation in the following professional organizations, as relevant:

NATS: National Association of Teachers of Singing

MTNA: Music Teachers National Association

NAfME: National Association for Music Education

ASTA: American String Teachers Association

Under the National String Project Consortium, the Weber State University's String Project provides a program through which young students have the opportunity to play a stringed instrument, and future educators get to teach them.

The piano program supports a Piano Preparatory program for young children, including certified Kindermusik offerings.

The Jazz Ensemble performs regularly at Union Station in downtown Ogden as part of that venue's Jazz at the Station series.

All music faculty are active in the community as performers and/or clinicians.

Summary of External Advisory Committee Minutes

N/A

I. Results of Previous Program Reviews

Problem Identified/Music Area-Specific	Action Taken	Progress
Recommendation that the Piano Proficiency Exam be modular, so that failing one component does not require the student to retake the entire exam	Previous 5 Year Program Review:	
	Year 1 Action Taken:	discussion and planning
	Year 2 Action Taken:	The exam procedures were revised as recommended. Students are only required to re-test on the components they failed, so long as they remain enrolled in class piano or private piano lessons.
	Year 3 Action Taken:	
	Year 4 Action taken:	
Recommendation that the Department of Performing Arts enhance student cross-disciplinary collaboration opportunities	Previous 5 Year Program Review:	
	Year 1 Action Taken:	
	Year 2 Action Taken:	
	Year 3 Action Taken:	The <i>Windows to Bach</i> project, a collaboration between the dance program and the piano program
	Year 4 Action taken:	

Summary Information (as needed)

The previous self-study document considered the Department of Performing Arts as a whole. Therefore, the review team's recommendations were at times relevant to one of the three areas (dance, music, theatre) but not to the others. Only those items involving music are included here. Other recommendations were at the administrative level, regarding budgetary issues and the chair's duties. Responses to some of those items appear above under the section Adequacy of Administrative Support.

J. Action Plan for Ongoing Assessment Based on Current Self Study Findings

Action Plan for Evidence of Learning Related Findings

Problem Identified	Action to Be Taken
The learning outcomes for the music area and its programs were unnecessarily prolix and difficult to assess.	Current 5 Year Program Review: Learning Outcomes for the music area were revised
	Year 1 Action to Be Taken: Courses and Learning Outcomes will be aligned
	Year 2 Action to Be Taken: Assessment tools will be refined
	Year 3 Action to Be Taken: Review of effectiveness of revised outcomes and assessment tools
	Year 4 Action to Be Taken: Revision of outcomes and/or assessment tools based on year 3 findings
Formal assessment of Learning Outcomes is inconsistent and often non-existent	Current 5 Year Program Review: consultation with the Office of Institutional Effectiveness for help
	Year 1 Action to Be Taken: Courses and Learning Outcomes will be aligned
	Year 2 Action to Be Taken: Assessment tools will be refined
	Year 3 Action to Be Taken: Review of effectiveness of revised outcomes and assessment tools
	Year 4 Action to Be Taken: Revision of outcomes and/or assessment tools based on year 3 findings

Summary Information (as needed)

N/A

Action Plan for Staff, Administration, or Budgetary Findings

Problem Identified	Action to Be Taken
<p>Issue 1</p> <p>There is no strategy for ongoing maintenance/replacement of computers, A/V equipment, etc.</p>	<p>Current 5 Year Program Review: The faculty and administration have been discussing options for technology funding via student fees.</p>
	<p>Year 1 Action to Be Taken: The appropriate option will be decided upon</p>
	<p>Year 2 Action to Be Taken: Student fees will be collected</p>
	<p>Year 3 Action to Be Taken: A replacement schedule for equipment will be set, fees continue to be collected</p>
	<p>Year 4 Action to Be Taken: Determination of whether fees collected can support the replacement schedule, and necessary adjustments to both will be made.</p>
<p>Issue 2</p> <p>See Appendix G for Chair response to previous 2010 Program Review.</p>	<p>Current 5 Year Program Review:</p>
	<p>Year 1 Action to Be Taken:</p>
	<p>Year 2 Action to Be Taken:</p>
	<p>Year 3 Action to Be Taken:</p>
	<p>Year 4 Action to Be Taken:</p>

Summary Information (as needed)

N/A

K. Summary of Artifact Collection Procedure

Artifact	Learning Outcome Measured	When/How Collected?	Where Stored?
Exams/Quizzes	inconsistently aligned	varied intervals depending upon the course	paper copies, electronic format, chi tester
Written Assignments (concert reports, research papers, journals, compositions, arrangements, etc.)	inconsistently aligned	varied intervals depending upon the course	paper copies, electronic format, chi tester
Performance evaluations (concert participation, recitals, juries)	inconsistently aligned	varies, usually 1-2 times a semester	paper copies, electronic format

Summary Information (as needed)

As noted above, formal assessment of learning outcomes has been a struggle for the music area, and an action plan is in place.

APPENDICES

Appendix A: Student and Faculty Statistical Summary

	2009-10	2010-11	2011-12	2012-13	2013-14
Student Credit Hours Total	8,040	9,027	9,161	9,627	8,099
Student FTE Total (in DPA)	508.07	541.93	535.23	526.87	471.27
Student Majors	176	199	173	194	173
Program Graduates	13	10	6	18	15
Student Demographic Profile (in DPA)					
Female	202	232	224	245	211
Male	140	145	120	140	136
Faculty FTE Total (in DPA)	32.95	33.36	31.98	29.69	
Adjunct FTE	11.28	13.03	12.87	10.58	
Contract FTE	21.67	20.33	19.11	19.11	
Student/Faculty Ratio (in DPA)	15.42	16.25	16.74	17.75	

Note: Data provided by Institutional Research

Summary Information (as needed)

N/A

Appendix B: Contract/Adjunct Faculty Profile

Name	Gender	Ethnicity	Rank	Tenure Status	Highest Degree	Years of Teaching	Areas of Expertise

Summary Information (as needed)

Appendix C: Staff Profile

Name	Gender	Ethnicity	Job Title	Years of Employment	Areas of Expertise
Georgene Ady	F	White	Secretary	16 years	Admin. and Scheduling
Melissa Chauvet	F	White	Budget Specialist	3 years	Accounting
Christine Denniston	F	White	PR/ Marketing Director	2 years	PR and marketing
Mark Maxson	M	White	Multimedia Specialist	23 years	Technology

Summary Information (as needed)

Staff positions in the Department of Performing Arts not typically utilized by the music area have been omitted.

Appendix D: Financial Analysis Summary

Performing Arts					
Funding	09-10	10-11	11-12	12-13	13-14
Appropriated Fund	2,288,111	2,151,562	2,104,579	2,228,971	2,208,254
Other:					
Special Legislative Appropriation					
Grants or Contracts					
Special Fees/Differential Tuition	189,788	182,917	199,585	205,904	201,352
Total	2,477,899	2,334,479	2,304,164	2,434,875	2,409,606

Note: Data provided by Provost's Office
Summary Information (as needed)

N/A

Appendix E: External Community Involvement Names and Organizations

Name	Organization

Appendix F: External Community Involvement Financial Contributions

Organization	Amount	Type
		Grant
		Contract
		Donation

Appendix G

Dr. Thom Priest, DPA Chair, responds to 2010 Program Review.

*Review was conducted as Department of Performing Arts

Issue 1:

The previous chair was gone extensively during the summer months, so he was limited in his ability to attend summer orientations and coordinate these efforts.

When I became chair, I made changes in who advises who in music. I also discussed advising issues with the dance faculty and I believe they made changes in how they approached advising students. The dance faculty have been very responsible in attending summer orientations to meet with new dance students. The Theatre faculty generally meet with new students in the summertime. This has primarily fallen on the shoulders of Tracy Callahan and Jim Christian, and it would be good if they could more fairly share this responsibility. Sometimes the department chair has met with Theatre students and hopefully has not misadvised them. In the summertime Thom Priest and Carey Campbell have generally advised music students. It would be good if music faculty would also share this responsibility.

Issue 2:

Although we usually function as three departments, when we collaborate, it is amazing. Two noteworthy collaborative events have occurred since the last program review. One was the Baroque Dances and Bach project. I don't recall the actual name. This involved music and dance faculty and an emeritus professor of art. The second was "Coil", a collaboration between dance and the chamber choir. This was highlighted at the NCUR conference in 2011.

Issue 3:

One of the Theatre professors left the university, which seemed to make this issue less important. The Department met recently to discuss one renewed position and one new position.

Issue 4:

Student fees from the SFRC have been the most reliable source of funding the DPA. We are currently in the process of instituting a fee to replace technology in the Performing Arts Lab. The Budget specialist by request of the chair provided a report to the faculty and staff on the budget and budget related issues.