

Wright State University

CORE Scholar

---

Academic Program Review Reports

Accreditation & Assessment

---

1-15-2015

## School of Music Academic Program Review, 2014

College of Liberal Arts, Wright State University

Follow this and additional works at: [https://corescholar.libraries.wright.edu/academic\\_program\\_review\\_reports](https://corescholar.libraries.wright.edu/academic_program_review_reports)



Part of the [Educational Assessment, Evaluation, and Research Commons](#)

---

### Repository Citation

(2015). School of Music Academic Program Review, 2014. .

[https://corescholar.libraries.wright.edu/academic\\_program\\_review\\_reports/23](https://corescholar.libraries.wright.edu/academic_program_review_reports/23)

This Report is brought to you for free and open access by the Accreditation & Assessment at CORE Scholar. It has been accepted for inclusion in Academic Program Review Reports by an authorized administrator of CORE Scholar. For more information, please contact [library-corescholar@wright.edu](mailto:library-corescholar@wright.edu).

**College of Liberal Arts**

**School of Music**

**Academic Programs Reviewed**

1. Music-BA	[Aldredge]
2. Music-MM	[Zehringer]
3. Music Education-BM	[Jobert]
4. Music History + Lit-BM	[Loranger]
5. Performance-BM	[Leung]
6. Music Minor	[Keates]

**Program Review Committee**

Steven Aldredge, Instructor

William Jobert, Lecturer

Peter Keates, Instructor

Jackson Leung, Professor

Dennis Loranger, Lecturer

Daniel Zehringer, Associate Professor

Submitted January 15, 2015

Department Chair, (Randall S. Paul), Randall S. Paul [general review]

Dean, (Kristin Sobolik), \_\_\_\_\_

## Program 1. Music BA

### Enrollment and Graduate History

	Fall 09	Fall 2010	Fall 2011	Fall 2012	Fall 2013
Enrollment	109	119	127	116	99
Graduates	2	4	3	2	2

### Program description

The Bachelor of Arts (BA) degree in music is designed for students who want to study music but do not necessarily plan a professional career in music. Students will get a much broader, more general education than students seeking a Bachelor of Music (BM) degree. Required courses in music are kept to a minimum and consequently, the (BA) degree is not a professional music degree. Students should work closely with an advisor in selecting the more numerous course electives. For graduation, students must complete core music classes, level III in the applied music concentration, complete a foreign language requirement, and must take courses in qualitative and quantitative reasoning.

### Alignment with university mission, strategic plan

The School of Music in general, and the Bachelor of Arts degree in Music specifically, relate directly to the University's Goal 1: Academic Distinctiveness and Quality. The University's strategic plan, also echoed in the College of Liberal Arts and School of Music plans, speak specifically to a distinctive learning experience that produced talented graduates with the knowledge and skills necessary for critical thinking, civic engagement, an appreciation for the arts, and lifelong learning and the ability to lead and adapt in a rapidly changing world. Also critical is the ability of music to contribute to Goal 4: Community Transformation, where the music unit can help enhance the university's presence with the Dayton/West Central Ohio regions and beyond, by benefiting the communities with concerts and educational programs to enhance the cultural and economic development of the region.

[Please see attached School of Music Assessment Plan for greater detail]

### Program distinctiveness

The Bachelor of Arts in Music degree at Wright State is distinctive in that it puts greater emphasis on performance and music skills and knowledge. Although this degree is not a pre-professional degree plan, it contains core components that give an undergraduate student a solid foundation for music study. The National Association of Schools of Music (NASM) nationally accredits all WSU music degrees, and these degrees go through a rigorous oversight process on a regular schedule. [Please see attached NASM review and the School of Music Assessment Plan for greater detail]

### Recognitions of quality of the program

Even though this degree plan accounts for less than 10% of graduates every year, exit interviews and graduation data suggest that students find this degree beneficial from a career standpoint as well as a personal standpoint.

### Program learning outcomes

The following is excerpted from the School of Music Assessment Plan located in total attached to this document:

### 5.1.0 Bachelor of Arts in Music (BA)

The Bachelor of Arts in Music degree offers an opportunity to study music within a liberal arts framework. Emphasis is dependent on the needs and desires of the individual student and objectives set forth by the College of Liberal Arts.

The degree program serves students seeking a broad, general education in music. Bachelor of Arts in Music students are expected to meet all of the General Program Goals of the Music Program (listed above).

[The codes listed below refer to how the objectives relate to university and college goals and objectives]

Students will:

- Objective A: Learn to develop a degree of musicianship that will enable him or her to function as a performer.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B]  
[C2.3.1A; 2.3.1B; 2.3.1C; 2.3.2E; 2.3.3D]
- Objective B: Develop an understanding of the principles and processes of music as it occurs within a variety of cultural and historical settings.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B]  
[C2.3.1A; 2.3.1B; 2.3.1C; 2.3.2E; 2.3.3D]
- Objective C: The degree program serves students seeking a broad, general education in music rather than one of intensive musical study leading to a professional degree.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B]  
[C2.3.1A; 2.3.1B; 2.3.1C; 2.3.2E; 2.3.3D]
- Objective D: Achieve proficiency in a foreign language and expand their appreciation of global perspectives in music.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B]  
[C2.3.1A; 2.3.1B; 2.3.1C; 2.3.1D; 2.3.2E; 2.3.3A; 2.3.3D; 2.3.4A; 2.3.4E]
- Objective E: Critical thinking and problem solving through a more diverse selection of Liberal Arts course offerings.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.4C]  
[C2.3.1A; 2.3.1B; 2.3.2C; 2.3.2E; 2.3.3A; 2.3.3B; 2.3.3D; 2.3.4C; 2.3.4D]
- Objective F: Cultivate an understanding of qualitative and quantitative research methods.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.4C]  
[C2.3.1A; 2.3.1B; 2.3.1C; 2.3.2C; 2.3.2E; 2.3.3A; 2.3.3B; 2.3.4C; 2.3.4D]

### Description of learning outcomes assessment program

Each program within the School of Music goes through a rigorous assessment every 10 years. The next assessment review for this program is scheduled for 2016-17. In addition, each NASM review will again be a rigorous assessment.

### Summary of assessment findings for past five years

Please see the NASM assessment of this program attached at the end of this document.

### Major curricular changes since last review

Change from Quarters to Semesters and change course number to be four digits instead of three.

### Graduate placement data, employer satisfaction

Exit interviews and career placement data shows good satisfaction in all areas.

### If program has professional accreditation, attach most recent review findings and recommendations

[Please see attached NASM documentation]

## Departmental Summary

### Faculty demographics Data in ADS

	2008	2009	2010	2011	2012
Full	5.00	6.00	6.00	5.00	4.00
Associate	6.00	5.00	5.00	5.00	7.00
Assistant	5.00	5.00	5.00	5.00	2.00
Inst/Lect	3.50	3.50	3.50	2.50	5.50
Adjunct	6.31	2.13	3.02	4.33	5.33
Total	25.81	21.63	22.52	21.83	23.83

### Staffing Summary

	2008	2009	2010	2011	2012
Unclassified	1.00	1.00	1.00	1.00	1.00
Classified	1.50	1.50	1.50	1.50	1.50
Total	2.50	2.50	2.50	2.50	2.50

### Student/faculty ratio Data in ADS

	2008	2009	2010	2011	2012
Student FTE/Fac FTE	10.86	13.24	13.53	13.44	10.73

### Average class size Data in ADS

	2010	2011	2012
Lecture	22.94	27.4	29.32
Lab only	128	147	140
Lecture/Lab	23.15	26.85	25.23

### Total of student data for all programs in unit Data in PED

	Fall 09	Fall 2010	Fall 2011	Fall 2012	Fall 2013
Enrollment	212	204	210	195	196
Graduates	33	28	40	25	41

### Total credit hours generated for unit Data in PED

	Fall 09	Fall 2010	Fall 2011	Fall 2012	Fall 2013
Undergraduate	10,571	11,613	11,323	10,207	10,564
Graduate	335	375	318	282	255
Total	10,906	11,988	11,641	10,489	10,819

### Course completions Data in ADS

	2008	2009	2010	2011	2012
<b>Undergraduate</b>	<b>87.5%</b>	<b>89.8%</b>	<b>89.3%</b>	<b>91.6%</b>	<b>85.9%</b>
<b>Master's</b>	<b>86.7%</b>	<b>97.6%</b>	<b>97.6%</b>	<b>96.6%</b>	<b>92.5%</b>

### Expense per student and revenue to expense ratio Data in ADS

	2008	2009	2010	2011	2012
<b>Expense per student</b>	<b>6,935</b>	<b>7,041</b>	<b>6,692</b>	<b>6,831</b>	<b>8,090</b>
<b>Rev/Expense</b>	<b>1.853</b>	<b>1.943</b>	<b>2.055</b>	<b>1.990</b>	<b>1.791</b>

### Research and External Funding Data in PED

	2008	2009	2010	2011	2012
<b>External funding</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>

### Future employment projections for discipline

The following data was supplied by IPEDS and represents a national data set.

It should be pointed out that the WSU School of Music has a much higher placement rate.

CIP	Program	Wright State University Main Campus Completions (2012-2013)	Other Regional Completions (2012-2013)	Regional Openings (2014)	Median Hourly Earnings	Location	Total Jobs for the Occupational Group (2014)	Total Jobs for the Occupational Group (2017)	Growth in Jobs (2014-2017)	Annual Jobs Openings (2014)
43-0901	Music, General	9	21			Region	409	464	13%	14
50-0903	Music Performance, General	6	24			State	2,526	2,435	-3.5%	87
	Occupations: Musicians and Singers (27-2042); Music Directors and Composers (27-2541)			14	\$11.55	US	68,254	67,645	-1%	2,592
43-1012	Music Teacher Education	9	43	312	\$28.14	Region	10,491	10,569	0.2%	312
	Occupations: All Middle School (25-2070) and All Secondary School Teachers (25-2031)					State	61,559	63,719	3.5%	1,654
						US	1,500,578	1,558,054	3.8%	50,481
Disciplines Total and Total Regional Job Openings		24	68	326						

### Description of how unit programs and curricula are “mission critical” to the core Wright State educational experience

Please see the attached School of Music Assessment Plan for a thorough description of how the music program fits within the scope of the goals and objectives of the university and college.

### Faculty accomplishments and recognitions

A listing of faculty with their biographies and accomplishments can be found on the School of Music website at: <http://liberal-arts.wright.edu/music/people>

### Programs and areas of recognized excellence with supporting evidence

Performance programs are Nationally and Internationally recognized through regular performances in China, Japan, Korea, and Greece; as well as being invited to perform at famous national venues like Carnegie Hall; and regional venues like Ohio Music Educators Convention. Our graduates in performance routinely are accepted as

professional performers and go on to achieve advanced degrees at first tier graduate schools and often will competitions on a regional, national and international level.

Music Education programs are Nationally recognized by the successes of our graduates be placed in well respected public school jobs and having their own performance groups be accepted to perform at conferences and at state level adjudicated events. Our music education majors have nearly 100% placement record.

#### **Capacity for growth of programs**

Currently the School of Music has about 200 full time students. Once the expansion and renovation project is completed, we will have the capacity to accommodate an additional 100 students.

#### **New program opportunities**

The School of Music is currently exploring the possibility to starting a new program in Commercial Music. With the help of a nationally recognized expert, donor and alumni, this new area will be expanded to include a certificate program, minor, and major in this area.

#### **Proposals to enhance programs**

The School of Music along with the Departments of Art and the Department of Theater, Dance and Motion Pictures, is undergoing a 30 million dollar Creative Arts Center expansion and modernization project. The result of this commitment will enable the arts departments to more greatly contribute to the university and college's strategic planning goals.

## Program 2. Master of Music (MM)

### Enrollment and Graduate History

	Fall 09	Fall 2010	Fall 2011	Fall 2012	Fall 2013
Enrollment	19	24	18	17	14
Graduates	4	6	7	7	5

### Program description

The Department of Music offers two graduate degree programs, both accredited by the National Association of Schools of Music. These include the Master of Music in Music Education and the Master of Music in Performance.

The Master of Music in Music Education (MM) degree is a professionally oriented program. It is designed to serve music educators from primary to postsecondary levels. Though all courses are pertinent to terminal degree programs, they are equally valuable for students who plan to study at the doctoral level. A variety of program options allows students to design programs that suit their professional goals and take into account their backgrounds and experience.

The School of Music offers three major options in program planning that lead to the Master of Music in Music Education degree. The options include the Thesis Option, the Project Option, and the Recital Option. Each contains requirements in music education, music history and literature, and music theory, as well as opportunities for performance. For the Thesis Option, the student prepares a thesis under the supervision of the thesis director; the Project Option requires one project under the supervision of a project director; and for the Recital Option, the student presents a full-length public recital and a research paper.

The Master of Music in Performance is a degree program designed to prepare graduates for professional careers as performing musicians and/or those who seek to pursue further study in music at the doctoral level. Areas of study include solo performance in the instrumental or vocal areas, and either instrumental or choral conducting. Each program of study includes requirements in music history, music research, and music theory, plus intensive study in the designated applied area. The required thesis comprises a public performance recital of approximately one hour's length, with an accompanying scholarly research document related to the recital. Requirements also include a one-year residency of two consecutive semesters of full-time enrollment, beginning in the Fall Semester and an oral comprehensive examination at the completion of the program.

### Alignment with university mission, strategic plan

The School of Music in general, and the Master of Music (MM) specifically, relate directly to the University's Goal 1: Academic Distinctiveness and Quality. The University's strategic plan, also echoed in the College of Liberal Arts and School of Music plans, speak specifically to a distinctive learning experience that produced talented graduates with the knowledge and skills necessary for critical thinking, civic engagement, an appreciation for the arts, and lifelong learning and the ability to lead and adapt in a rapidly changing world. Also critical is the ability of music to contribute to Goal 4: Community Transformation, where the music unit can help enhance the university's presence with the Dayton/West Central Ohio regions and beyond, by benefiting the



communities with concerts and educational programs to enhance the cultural and economic development of the region.

[Please see attached School of Music Assessment Plan for greater detail]

### **Program distinctiveness**

The Master of Music degree at Wright State is distinctive in that it puts greater emphasis on performance and music skills and knowledge. This degree is a professional degree, it contains core components that give an graduate student a solid foundation for music study and research. The National Association of Schools of Music (NASM) nationally accredits all WSU music degrees, and these degrees go through a rigorous oversight process on a regular schedule. [Please see attached NASM review and the School of Music Assessment Plan for greater detail]

### **Recognitions of quality of the program**

Even though this degree plan accounts for less than 10% of graduates every year, exit interviews and graduation data suggest that students find this degree beneficial from a career standpoint as well as a personal standpoint.

### **Program learning outcomes**

The following is excerpted from the School of Music Assessment Plan located in total attached to this document:

#### **5.7.0 Master of Music in Performance (MM)**

The Master of Music in Performance is a degree program designed to prepare graduates for professional careers as performing musicians and/or those who seek to pursue further study in music at the doctoral level. Areas of study include solo performance in the instrumental or vocal areas, and conducting in the instrumental or choral areas.

The following objectives relate to the Master of Music in Performance with Vocal, Instrumental or Piano Emphasis.

[Coding indicates alignment with university and college goals and objectives]

Students will:

- Objective A: Be able to perform with a high degree of musicianship, technical security, and artistry.  
[U1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C]  
[C2.3.1A; 2.3.1B; 2.3.2C; 2.3.2E; 2.3.3A; 2.3.3D; 2.3.4C; 2.3.4D]
- Objective B: Be familiar with a wide range of repertoire appropriate for their instrument or voice.  
[U1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C]  
[C2.3.1A; 2.3.1B; 2.3.2C; 2.3.2E; 2.3.3A; 2.3.3D; 2.3.4C; 2.3.4D]
- Objective C: Be able to perform in both solo and ensemble settings and be familiar with successful rehearsal techniques appropriate to each setting.  
[U1.3.1A; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.4A]  
[C2.3.1A; 2.3.1B; 2.3.2C; 2.3.2E; 2.3.3D; 2.3.4C; 2.3.4D]
- Objective D: Be aware of appropriate pedagogical strategies and techniques to enable them to function as studio teachers.  
[U1.3.1A; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.3B; 1.3.3C; 1.3.4A]  
[C2.3.1A; 2.3.2C; 2.3.2E; 2.3.3B; 2.3.3D; 2.3.4A; 2.3.4B; 2.3.4D; 2.3.4E]
- Objective E: Acquire a proficiency in current research methods and trends including all forms and technologies available for the study of music.  
[U1.3.1A; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.3B; 1.3.3C; 1.3.4A]  
[C 2.3.1A; 2.3.1B; 2.3.1C; 2.3.1D; 2.3.2C; 2.3.2D; 2.3.2E; 2.3.3A; 2.3.2B; 2.3.3D; 2.3.4A; 2.3.4B]
- Objective F: Develop the ability to sight-read music of diverse styles and genres, as well as to learn appropriate use of improvisation within historical context.  
[U1.3.1A; 1.3.1B; 1.3.2B; 1.3.2C]  
[C2.3.1A; 2.3.2E; 2.3.3D; 2.3.4C]
- Objective G: Enhance collaborative skills through performance with chamber music (duets, trios, duo-piano, etc.).  
[U1.3.1A; 1.3.1B; 1.3.2B; 1.3.2C; 1.3.3B]  
[C2.3.1A; 2.3.1B; 2.3.2E; 2.3.3C; 2.3.3D; 2.3.4A; 2.3.4B; 2.3.4C]
- Objective H: Demonstrate (where degree-appropriate) ability and proficiency in operatic singing.  
[U1.3.1A; 1.3.1B; 1.3.2B; 1.3.2C; 1.3.3B; 1.3.4A; 1.3.4B; 1.3.4C]  
[C2.3.1A; 2.3.1; 2.3.2D; 2.3.2E; 2.3.3C; 2.3.3D; 2.3.4A; 2.3.4B; 2.3.4C; 2.3.4E; 2.3.5B; 2.3.5C]

## 5.8.0 Master of Music in Music Education (MM)

The Master of Music in Music Education degree is a professional degree which emphasizes a comprehensive approach to learning, and that encourages students to apply their knowledge of pedagogy, literature, and conducting into project-based outcomes. The Master of Music in Music Education degree encourages a deeper understanding of current trends of educational research methodologies and resources.

Students will:

- Objective A: Develop an understanding of the philosophical bases of learning and musical learning approaches, their roots, assumptions, and implications for music education practice.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.3C; 1.3.4A]  
[C2.3.1A; 2.3.1B; 2.3.2A; 2.3.2C; 2.3.2E; 2.3.3A; 2.3.3B; 2.3.3D; 2.3.4A; 2.3.4C; 2.3.4D; 2.3.4E]
- Objective B: Develop an awareness of their personal philosophy of learning and teaching and understand how that philosophy affects the choices they make in practice.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.3C; 1.3.4A]  
[C2.3.1A; 2.3.1B; 2.3.2A; 2.3.2C; 2.3.2E; 2.3.3A; 2.3.3B; 2.3.3D; 2.3.4A; 2.3.4C; 2.3.4D; 2.3.4E]
- Objective C: Develop an understanding of theories of learning and musical learning, their roots, assumptions, and implications for music education practice.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.3C; 1.3.4A]  
[C2.3.1A; 2.3.1B; 2.3.2A; 2.3.2C; 2.3.2E; 2.3.3A; 2.3.3B; 2.3.3D; 2.3.4A; 2.3.4C; 2.3.4D; 2.3.4E]
- Objective D: Develop an awareness of their personal beliefs about the nature of learning and teaching and understand how those beliefs affect the choices they make in practice.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.3C]  
[C2.3.1A; 2.3.1B; 2.3.2A; 2.3.2C; 2.3.2E; 2.3.3A; 2.3.3B; 2.3.3D; 2.3.4A; 2.3.4C; 2.3.4D; 2.3.4E]
- Objective E: Develop a historical perspective of the roles the various philosophical ideas and psychological theories have played in changes in practice and climate in American schools over the past 100 years.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B]  
[C2.3.1A; 2.3.1B; 2.3.1C; 2.3.2E; 2.3.3B; 2.3.3C; 2.3.3D; 2.3.4A; 2.3.4C]
- Objective F: Improve and expand upon their knowledge of teaching methods and materials, including the influences of technology and multiculturalism in the learning process.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.3A; 1.3.3B; 1.3.4A; 1.3.4B; 1.3.4C]  
[C 2.3.1A; 2.3.1C; 2.3.1D; 2.3.1E; 2.3.2A; 2.3.2C; 2.3.2E; 2.3.3B; 2.3.4A; 2.3.4B; 2.3.4C; 2.3.4D]
- Objective G: Develop an understanding of current trends and methodologies in education and music education.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.3B; 1.3.4A; 1.3.4B; 1.3.4C]  
[C 2.3.1A; 2.3.1C; 2.3.1D; 2.3.1E; 2.3.2A; 2.3.2C; 2.3.2E; 2.3.3B; 2.3.4A; 2.3.4B; 2.3.4C; 2.3.4D]
- Objective H: Find solutions to current problems in education and music education by increasing their understanding of these situations.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.3B; 1.3.4A; 1.3.4B; 1.3.4C]  
[C 2.3.1A; 2.3.1C; 2.3.1D; 2.3.1E; 2.3.2A; 2.3.2C; 2.3.2E; 2.3.3B; 2.3.4A; 2.3.4B; 2.3.4C; 2.3.4D]
- Objective I: Develop an understanding of education research methodologies and resources and of their potential for improving the effectiveness of music education.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.3B; 1.3.4A; 1.3.4B; 1.3.4C]  
[C 2.3.1A; 2.3.1B; 2.3.1C; 2.3.1D; 2.3.2C; 2.3.2D; 2.3.2E; 2.3.3A; 2.3.2B; 2.3.3D; 2.3.4A; 2.3.4B]

### Description of learning outcomes assessment program

Each program within the School of Music goes through a rigorous assessment every 10 years. The next assessment review for this program is scheduled for 2016-17. In addition, each NASM review will again to a rigorous assessment.

### Summary of assessment findings for past five years

Please see the NASM assessment of this program attached at the end of this document.

### Major curricular changes since last review

Change from Quarters to Semesters and change course number to be four digits instead of three.

### Graduate placement data, employer satisfaction

Exit interviews and career placement data shows good satisfaction in all areas.

If program has professional accreditation, attach most recent review findings and recommendations

[Please see attached NASM documentation]

### Departmental Summary

#### Faculty demographics Data in ADS

	2008	2009	2010	2011	2012
Full	5.00	6.00	6.00	5.00	4.00
Associate	6.00	5.00	5.00	5.00	7.00
Assistant	5.00	5.00	5.00	5.00	2.00
Inst/Lect	3.50	3.50	3.50	2.50	5.50
Adjunct	6.31	2.13	3.02	4.33	5.33
Total	25.81	21.63	22.52	21.83	23.83

#### Staffing Summary

	2008	2009	2010	2011	2012
Unclassified	1.00	1.00	1.00	1.00	1.00
Classified	1.50	1.50	1.50	1.50	1.50
Total	2.50	2.50	2.50	2.50	2.50

#### Student/faculty ratio Data in ADS

	2008	2009	2010	2011	2012
Student FTE/Fac FTE	10.86	13.24	13.53	13.44	10.73

#### Average class size Data in ADS

	2010	2011	2012
Lecture	22.94	27.4	29.32
Lab only	128	147	140
Lecture/Lab	23.15	26.85	25.23

### Total of student data for all programs in unit Data in PED

	Fall 09	Fall 2010	Fall 2011	Fall 2012	Fall 2013
<b>Enrollment</b>	<b>212</b>	<b>204</b>	<b>210</b>	<b>195</b>	<b>196</b>
<b>Graduates</b>	<b>33</b>	<b>28</b>	<b>40</b>	<b>25</b>	<b>41</b>

### Total credit hours generated for unit Data in PED

	Fall 09	Fall 2010	Fall 2011	Fall 2012	Fall 2013
<b>Undergraduate</b>	<b>10,571</b>	<b>11,613</b>	<b>11,323</b>	<b>10,207</b>	<b>10,564</b>
<b>Graduate</b>	<b>335</b>	<b>375</b>	<b>318</b>	<b>282</b>	<b>255</b>
<b>Total</b>	<b>10,906</b>	<b>11,988</b>	<b>11,641</b>	<b>10,489</b>	<b>10,819</b>

### Course completions Data in ADS

	2008	2009	2010	2011	2012
<b>Undergraduate</b>	<b>87.5%</b>	<b>89.8%</b>	<b>89.3%</b>	<b>91.6%</b>	<b>85.9%</b>
<b>Master's</b>	<b>86.7%</b>	<b>97.6%</b>	<b>97.6%</b>	<b>96.6%</b>	<b>92.5%</b>

### Expense per student and revenue to expense ratio Data in ADS

	2008	2009	2010	2011	2012
<b>Expense per student</b>	<b>6,935</b>	<b>7,041</b>	<b>6,692</b>	<b>6,831</b>	<b>8,090</b>
<b>Rev/Expense</b>	<b>1.853</b>	<b>1.943</b>	<b>2.055</b>	<b>1.990</b>	<b>1.791</b>

### Research and External Funding Data in PED

	2008	2009	2010	2011	2012
<b>External funding</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>

### Future employment projections for discipline

The following data was supplied by IPEDS and represents a national data set.

It should be pointed out that the WSU School of Music has a much higher placement rate.

CIP	Program	Wright State University-Main Campus Completions (2012-2013)	Other Regional Completions (2012-2013)	Regional Openings (2014)	Median Hourly Earnings	Location	Total Jobs for the Occupational Group (2014)	Total Jobs for the Occupational Group (2017)	Change in Jobs (2014-2017)	Annual Job Openings (2014)
Music Department										
50-0901	Music, General	9	21			Region	400	484	+11%	14
50-0903	Music Performance, General	6	24			State	2,826	2,438	-13%	67
	Occupations: Musicians and Singers (27-2042); Music Directors and Composers (27-2043)			18	\$31.18	US	68,248	67,645	-1%	2,132
73-1312	Music Teacher Education	9	43	312	\$28.14	Region	10,491	10,509	+0.2%	312
	Occupations: All Middle School (25-2022) and All Secondary School Teachers (25-2031)					State	63,555	63,719	+0.3%	1,654
						US	1,500,573	1,518,054	+1.2%	59,541
Department Total and Total Regional Job Openings				330						

**Description of how unit programs and curricula are “mission critical” to the core Wright State educational experience**

Please see the attached School of Music Assessment Plan for a thorough description of how the music program fits within the scope of the goals and objectives of the university and college

**Faculty accomplishments and recognitions**

A listing of faculty with their biographies and accomplishments can be found on the School of Music website at: <http://liberal-arts.wright.edu/music/people>

**Programs and areas of recognized excellence with supporting evidence**

Performance programs are Nationally and Internationally recognized through regular performances in China, Japan, Korea, and Greece; as well as being invited to perform at famous national venues like Carnegie Hall; and regional venues like Ohio Music Educators Convention. Our graduates in performance routinely are accepted as professional performers and go on to achieve advanced degrees at first tier graduate schools and often will competitions on a regional, national and international level.

Music Education programs are Nationally recognized by the successes of our graduates to be placed in well respected public school jobs and having their own performance groups be accepted to perform at conferences and at state level adjudicated events. Our music education majors have nearly 100% placement record.

**Capacity for growth of programs**

Currently the School of Music has about 200 full time students. Once the expansion and renovation project is completed, we will have the capacity to accommodate an additional 100 students.

**New program opportunities**

The School of Music is currently exploring the possibility to starting a new program in Commercial Music. With the help of a nationally recognized expert, donor and alumni, this new area will be expanded to include a certificate program, minor, and major in this area.

**Proposals to enhance programs**

The School of Music along with the Departments of Art and the Department of Theater, Dance and Motion Pictures, is undergoing a 30 million dollar Creative Arts Center expansion and modernization project. The result of this commitment will enable the arts departments to more greatly contribute to the university and college's strategic planning goals.

### Program 3. BM in Music Education

#### Enrollment and Graduate History

	Fall 09	Fall 2010	Fall 2011	Fall 2012	Fall 2013
Enrollment	63	43	47	40	44
Graduates	16	12	21	9	17

#### Program description

##### Bachelor of Music (BM) in Music Education

Students who major in music education desire to teach music in the public schools. They may choose coursework from an instrumental, vocal/general, or orchestral music curriculum. Upon completing the requirements of the music education program, students are able to apply for teaching licensure. To be eligible for the Bachelor of Music degree, music education majors must have a minimum cumulative GPA of 3.0 in required music courses. An overall minimum cumulative GPA of 2.7 is required. Any grade lower than a "C" in one of the Music Education Classes will not count towards graduation. It MUST be retaken

Failing to maintain these GPAs, students will have three terms to improve their grades to the minimum standard after which time they will need to petition the Music Education Committee to continue taking music education courses until the end of their Sophomore year when they take the Sophomore Music Education Board. The Board, evaluated by the music education faculty requires students to prepare and present a solo on a secondary instrument, prepare and present solos on piano, submit harmonic analysis of their secondary solo, submit the solfeggio for the melodic line of the secondary solo, faculty evaluations, minimum cumulative GPA of 2.7, and minimum GPA of 3.0 in music education coursework.

Each music education major is required to participate in at least one university ensemble related to the student's applied music concentration during each quarter in which the student is enrolled full time, with the exception of the quarter in which the student is student teaching. The director of bands, director of choral studies, or director of orchestral studies; the appropriate ensemble director; and the student's full-time applied instructor make assignment to an ensemble. When the student's applied instructor is not a full-time faculty member, the chair of the student's applied board must give approval. 120 hours of field observation and clinical experiences are required prior to student teaching.

During the senior year, all students will perform in student recitals two or three times, for a total of 25 to 30 minutes. With the approval of the studio teacher and the applied music board, students may present a half recital or a full recital in lieu of this requirement.

#### Alignment with university mission, strategic plan

The School of Music in general, and the Bachelor of Music (BM) in Music Education specifically, relate directly to the University's Goal 1: Academic Distinctiveness and Quality. The University's strategic plan, also echoed in the College of Liberal Arts and School of Music plans, speak specifically to a distinctive learning experience that produced talented graduates with the knowledge and skills necessary for critical thinking, civic engagement, an appreciation for the arts, and lifelong learning and the ability to lead and adapt in a rapidly changing world. Also critical is the ability of music to contribute to Goal 4: Community Transformation, where the music unit can help

enhance the university's presence with the Dayton/West Central Ohio regions and beyond, by benefiting the communities with concerts and educational programs to enhance the cultural and economic development of the region.

[Please see attached School of Music Assessment Plan for greater detail]

### **Program distinctiveness**

The Bachelor of Music Education degree at Wright State is distinctive in that it puts equal emphasis on performance, music skills, and knowledge. This degree is a professional degree plan, and it contains core components that give an undergraduate student a solid foundation for music study, performance and research. The National Association of Schools of Music (NASM) nationally accredits all WSU music degrees, and these degrees go through a rigorous oversight process on a regular schedule. [Please see attached NASM review and the School of Music Assessment Plan for greater detail]

### **Recognitions of quality of the program**

This degree plan accounts for the majority of graduates every year, exit interviews and graduation data suggest that students find this degree beneficial from a career standpoint as well as a personal standpoint.

### **Program learning outcomes**

The following is excerpted from the School of Music Assessment Plan located in total attached to this document:

#### **5.4.0 Bachelor of Music in Music Education (BM)**

The Bachelor of Music in Music Education degree emphasizes a comprehensive approach to learning, encouraging music majors to apply their knowledge of pedagogy, literature, conducting into project-based outcomes. Music education degrees are offered in the following areas: Instrumental Band; Instrumental Orchestra; and Choral-Vocal.

[Codes indicate the relationship of music goals and objectives to the university and college goals and objectives]

Students will:

- Objective A: Pursue an understanding of how to design and carry out instruction that enables learners to develop musical understanding and musicianship.  
[U1.3.1A; 1.3.2B; 1.3.2C; 1.3.4C]  
[C2.3.1B; 2.3.1B; 2.3.1C; 2.3.2C; 2.3.2D; 2.3.2E; 2.3.3A; 2.3.3B; 2.3.3D; 2.3.4A; 2.3.4C; 2.3.4E]
- Objective B: Achieve personal music performance skills and skills in sight-singing, ear-training, improvisation, and composition to a level of proficiency and expertise necessary to pursue a career in music education.  
[U1.3.1A; 1.3.2B]  
[C2.3.1A; 2.3.2C; 2.3.2E; 2.3.3D; 2.3.4C]
- Objective C: Formulate a personal philosophy of learning and teaching and understand how that philosophy will affect the choices they make in practice.  
[U1.3.1A; 1.3.2B]  
[C2.3.1A; 2.3.2C; 2.3.2E; 2.3.3B; 2.3.3D; 2.3.4A]
- Objective D: Develop an understanding of teaching/learning theory and practice and understand how the student's personal beliefs about the nature of teaching and learning will affect the choices they make in practice.  
[U1.3.1A; 1.3.2B 1.3.2C; 1.3.3C]  
[C2.3.1A; 2.3.2C; 2.3.2E; 2.3.3B; 2.3.3D; 2.3.4A]
- Objective E: Acquire the ability to teach, respect, and value a diverse population of students, with respect to diversity of cultural, social and economic background, prior experience, and ways of learning.  
[U1.3.1A; 1.3.2A; 1.3.2B 1.3.2C; 1.3.3C; 1.3.4A; 1.3.4C]  
[C2.3.1A; 2.3.2C; 2.3.2E; 2.3.3B; 2.3.3D; 2.3.4A; 2.3.4B; 2.3.4C; 2.3.4D; 2.3.4E]
- Objective F: Demonstrate an understanding of how to provide all students with the capacity to use music as a means of personal expression and creativity.  
[U1.3.1A; 1.3.2B 1.3.2C; 1.3.3C; 1.3.4A; 1.3.4C]  
[C2.3.1A; 2.3.1C; 2.3.2A; 2.3.2D; 2.3.2E; 2.3.3B; 2.3.3D; 2.3.4A; 2.3.4B; 2.3.4C; 2.3.4D]
- Objective G: Show a propensity for professional growth.  
[U1.3.1A; 1.3.2A; 1.3.2B 1.3.2C; 1.3.3C; 1.3.4A; 1.3.4B; 1.3.4C]  
[C2.3.1A; 2.3.1B; 2.3.2C; 2.3.2E; 2.3.3D]

- Objective H: Demonstrate the ability to reflect on and assess the effectiveness of their own teaching with an eye toward self-improvement.  
*[U1.3.1A; 1.3.2A; 1.3.2B 1.3.2C; 1.3.3C; 1.3.4A; 1.3.4B; 1.3.4C]  
[C2.3.1A; 2.3.1B; 2.3.2C; 2.3.2E; 2.3.3D]*
- Objective I: Acquire a proficiency in current research methods and trends including all forms and technologies available for the study of music and to be able to justify teaching strategies and support those views with this knowledge.  
*[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.3A; 1.3.3B]  
[C2.3.1A; 2.3.1B; 2.3.1D; 2.3.2C; 2.3.2E; 2.3.3D; 2.3.4C]*

### **Description of learning outcomes assessment program**

Each program within the School of Music goes through a rigorous assessment every 10 years. The next assessment review for this program is scheduled for 2018-19. In addition, each NASM review will again to a rigorous assessment.

### **Summary of assessment findings for past five years**

Please see the NASM assessment of this program attached at the end of this document.

### **Major curricular changes since last review**

Change from Quarters to Semesters and change course number to be four digits instead of three. The Sophomore Music Education Board has been added to the program to determine acceptance into the degree program, requiring students to apply their knowledge and skills in music theory, instrumental pedagogy, class piano, and vocal pedagogy. Restructuring the pedagogy for vocal and string majors to include guitar and to deliver instrumental pedagogy in the context of the ensembles in which they will be encountered. The Technology in Music Education course has been entirely redesigned to meet OBR requirements and to include the most current technologies in the fields of education and music.

### **Graduate placement data, employer satisfaction**

Exit interviews and career placement data shows good satisfaction in all areas. In the past two years we have placed 100% of our graduates who were looking for teaching positions into schools and music programs.

### **If program has professional accreditation, attach most recent review findings and recommendations**

[Please see attached NASM documentation]



## Departmental Summary

### Faculty demographics Data in ADS

	2008	2009	2010	2011	2012
Full	5.00	6.00	6.00	5.00	4.00
Associate	6.00	5.00	5.00	5.00	7.00
Assistant	5.00	5.00	5.00	5.00	2.00
Inst/Lect	3.50	3.50	3.50	2.50	5.50
Adjunct	6.31	2.13	3.02	4.33	5.33
Total	25.81	21.63	22.52	21.83	23.83

### Staffing Summary

	2008	2009	2010	2011	2012
Unclassified	1.00	1.00	1.00	1.00	1.00
Classified	1.50	1.50	1.50	1.50	1.50
Total	2.50	2.50	2.50	2.50	2.50

### Student/faculty ratio Data in ADS

	2008	2009	2010	2011	2012
Student FTE/Fac FTE	10.86	13.24	13.53	13.44	10.73

### Average class size Data in ADS

	2010	2011	2012
Lecture	22.94	27.4	29.32
Lab only	128	147	140
Lecture/Lab	23.15	26.85	25.23

### Total of student data for all programs in unit Data in PED

	Fall 09	Fall 2010	Fall 2011	Fall 2012	Fall 2013
Enrollment	212	204	210	195	196
Graduates	33	28	40	25	41

### Total credit hours generated for unit Data in PED

	Fall 09	Fall 2010	Fall 2011	Fall 2012	Fall 2013
Undergraduate	10,571	11,613	11,323	10,207	10,564
Graduate	335	375	318	282	255
Total	10,906	11,988	11,641	10,489	10,819

### Course completions Data in ADS

	2008	2009	2010	2011	2012
Undergraduate	87.5%	89.8%	89.3%	91.6%	85.9%
Master's	86.7%	97.6%	97.6%	96.6%	92.5%

### Expense per student and revenue to expense ratio Data in ADS

	2008	2009	2010	2011	2012
Expense per student	6,935	7,041	6,692	6,831	8,090
Rev/Expense	1.853	1.943	2.055	1.990	1.791

### Research and External Funding Data in PED

	2008	2009	2010	2011	2012
External funding	0	0	0	0	0

### Future employment projections for discipline

The following data was supplied by IPEDS and represents a national data set.

It should be pointed out that the WSU School of Music has a much higher placement rate.

CD	Program	Wright State University Main Campus Completions (2012-2013)	Other Regional Completions (2012-2013)	Regional Openings (2014)	Median Hourly Earnings	Location	Total Jobs for the Occupational Group (2014)	Total Jobs for the Occupational Group (2017)	Growth in Jobs (2014-2017)	Annual Jobs Openings (2014)
Music Department #20.0001 #20.0003	Music, General Music Performance, General Occupations: Musicians and Singers (27-2042); Music Directors and Composers (27-2041)	6 6	21 24	14	\$11.55	Region State US	409 2,326 86,278	464 2,418 87,645	5.1% 3.5% 2.1%	14 67 3292
#13.1012	Music Teacher Education Occupations: All Middle School (25-2322) and All Secondary School Teachers (25-2013)	9	43	312	\$28.14	Region State US	13,431 63,569 1,500,578	13,509 63,719 1,558,064	0.4% 0.3% 3.6%	212 1654 59041
Departments Total and Total Regional Job Openings		24		88	326					

### Description of how unit programs and curricula are “mission critical” to the core Wright State educational experience

Please see the attached School of Music Assessment Plan for a thorough description of how the music program fits within the scope of the goals and objectives of the university and college

### Faculty accomplishments and recognitions

A listing of faculty with their biographies and accomplishments can be found on the School of Music website at: <http://liberal-arts.wright.edu/music/people>

### Programs and areas of recognized excellence with supporting evidence

Performance programs are Nationally and Internationally recognized through regular performances in China, Japan, Korea, and Greece; as well as being invited to perform at famous national venues like Carnegie Hall; and

regional venues like Ohio Music Educators Convention. Our graduates in performance routinely are accepted as professional performers and go on to achieve advanced degrees at first tier graduate schools and often will competitions on a regional, national and international level.

Music Education programs are Nationally recognized by the successes of our graduates be placed in well respected public school jobs and having performance groups be accepted to perform at conferences and at state level adjudicated events. Our music education majors have nearly 100% placement record.

#### **Capacity for growth of programs**

Currently the School of Music has about 200 full time students. Once the expansion and renovation project is completed, we will have the capacity to accommodate an additional 100 students.

#### **New program opportunities**

The School of Music is currently exploring the possibility to starting a new program in Commercial Music. With the help of a nationally recognized expert, donor and alumni, this new area will be expanded to include a certificate program, minor, and major in this area.

#### **Proposals to enhance programs**

The School of Music along with the Departments of Art and the Department of Theater, Dance and Motion Pictures, is undergoing a 30 million dollar Creative Arts Center expansion and modernization project. The result of this commitment will enable the arts departments to more greatly contribute to the university and college's strategic planning goals.

#### Program 4. BM Music History and Literature

##### Enrollment and Graduate History

	Fall 09	Fall 2010	Fall 2011	Fall 2012	Fall 2013
Enrollment	0	1	2	2	1
Graduates	0	0	0	0	1

##### Program description

The BM degree in Music History and Literature is not a terminal degree, and students should expect to continue at the graduate level. Therefore, students should consult with the appropriate faculty advisor before entering. Students planning to pursue this major will be placed in the "Music: Unspecified" category until the following requirements have been met: a minimum grade of C in MUS 1210 and completion of MUS 1030 and 1530. Students majoring in music history and literature must complete level III in the applied music concentration. Students must maintain a minimum cumulative GPA of 3.0 in required major courses and 2.0 in other required music courses. Senior students are required to complete a senior project. The project may consist of an extensive written research paper or a scholarly lecture or lecture/recital.

##### Alignment with university mission, strategic plan

The School of Music in general, and the Bachelor of Music (BM) in Music History and Literature specifically, relate directly to the University's Goal 1: Academic Distinctiveness and Quality. The University's strategic plan, also echoed in the College of Liberal Arts and School of Music plans, speak specifically to a distinctive learning experience that produces talented graduates with the knowledge and skills necessary for critical thinking, civic engagement, an appreciation for the arts, and lifelong learning and the ability to lead and adapt in a rapidly changing world. Also critical is the ability of music to contribute to Goal 4: Community Transformation, where the music unit can help enhance the university's presence with the Dayton/West Central Ohio regions and beyond, by benefiting the communities with concerts and educational programs to enhance the cultural and economic development of the region.

[Please see attached School of Music Assessment Plan for greater detail]

##### Program distinctiveness

The Bachelor of Music in Music History and Literature degree at Wright State is distinctive in that it puts greater emphasis on performance and music skills and knowledge. Although this degree is not a pre-professional degree plan, it contains core components that give an undergraduate student a solid foundation for music study. The National Association of Schools of Music (NASM) nationally accredits all WSU music degrees, and these degrees go through a rigorous oversight process on a regular schedule. [Please see attached NASM review and the School of Music Assessment Plan for greater detail]

## Recognitions of quality of the program

Even though this degree plan accounts for less than 10% of graduates every year, exit interviews and graduation data suggest that students find this degree beneficial from a career standpoint as well as a personal standpoint. Graduates of this degree are routinely accepted into highly rated graduate schools and find employment in prestigious careers.

## Program learning outcomes

The following is excerpted from the School of Music Assessment Plan located in total attached to this document:

### 5.2.0 Bachelor of Music in Music History and Literature (BM)

The Bachelor of Music degree in Music History and Literature is designed for a student who desires to obtain an advanced degree in musicology. The Bachelor of Music degree in Music History and Literature is not a terminal degree, and students should expect to continue at the graduate level. It is critical for the student's future success that they understand that this is a pre-professional degree plan. Therefore, students should consult with the appropriate faculty advisor before entering. [Coding indicates how these objectives match the university and college goals and objectives]

Students will:

- Objective A: Develop a comprehensive understanding of the relationships among historical perspectives, theoretical analysis and performance practice in music.  
[U1.3.1A; 1.3.1D; 1.3.2B; 1.3.2C]  
[C2.3.1A; 2.3.1B; 2.3.1C; 2.3.2E; 2.3.3D; 2.3.4D; 2.3.4E]
- Objective B: Incorporate an understanding of music in its historical and cultural context such as it enables them to support the growth of their musicianship and enables them to have better understanding of the music they hear, perform, and/or create.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.4C]  
[C2.3.1A; 2.3.1B; 2.3.1C; 2.3.2E; 2.3.3D; 2.3.4D; 2.3.4E]
- Objective C: Develop a firm grasp of the basic principles of the structure, design, and language of music in the Western musical tradition.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.4C]  
[C2.3.1A; 2.3.1B; 2.3.1C; 2.3.2C; 2.3.2E; 2.3.3A; 2.3.3D; 2.3.4C]
- Objective D: Acquire the knowledge and vocabulary sufficient to approach music of any period, style or genre.  
[U1.3.1C; 1.3.2B]  
[C2.3.1A; 2.3.1B; 2.3.2]
- Objective E: Pursue a proficiency of technology appropriate to and connection with their field of specialization.  
[U1.3.1A; 1.3.1C; 1.3.2B; 1.3.2C]  
[C2.3.1A; 2.3.1B; 2.3.2C; 2.3.2D; 2.3.2E; 2.3.3A; 2.3.3B; 2.3.4A; 2.3.4B; 2.3.4C; 2.3.4D; 2.3.4E]
- Objective F: Acquire the knowledge of a diverse catalogue of representative works in all major genres and representing all historical and interpretive styles.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.4C]  
[C2.3.1A; 2.3.1B; 2.3.1D; 2.3.2C; 2.3.2E; 2.3.3D; 2.3.4C]
- Objective G: Acquire a proficiency in current research methods and trends including all forms and technologies available for the study of music.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.3A; 1.3.3B]  
[C2.3.1A; 2.3.1B; 2.3.1D; 2.3.2C; 2.3.2E; 2.3.3D; 2.3.4C]

## Description of learning outcomes assessment program

Each program within the School of Music goes through a rigorous assessment every 10 years. The next assessment review for this program is scheduled for 2019-20. In addition, each NASM review will again to a rigorous assessment.

## Summary of assessment findings for past five years

Please see the NASM assessment of this program attached at the end of this document.

**Major curricular changes since last review**

Change from Quarters to Semesters and change course number to be four digits instead of three.

**Graduate placement data, employer satisfaction**

Exit interviews and career placement data shows good satisfaction in all areas.

**If program has professional accreditation, attach most recent review findings and recommendations**

[Please see attached NASM documentation]

**Departmental Summary****Faculty demographics Data in ADS**

	2008	2009	2010	2011	2012
Full	5.00	6.00	6.00	5.00	4.00
Associate	6.00	5.00	5.00	5.00	7.00
Assistant	5.00	5.00	5.00	5.00	2.00
Inst/Lect	3.50	3.50	3.50	2.50	5.50
Adjunct	6.31	2.13	3.02	4.33	5.33
Total	25.81	21.63	22.52	21.83	23.83

**Staffing Summary**

	2008	2009	2010	2011	2012
Unclassified	1.00	1.00	1.00	1.00	1.00
Classified	1.50	1.50	1.50	1.50	1.50
Total	2.50	2.50	2.50	2.50	2.50

**Student/faculty ratio Data in ADS**

	2008	2009	2010	2011	2012
Student FTE/Fac FTE	10.86	13.24	13.53	13.44	10.73

**Average class size Data in ADS**

	2010	2011	2012
Lecture	22.94	27.4	29.32
Lab only	128	147	140
Lecture/Lab	23.15	26.85	25.23

### Total of student data for all programs in unit Data in PED

	Fall 09	Fall 2010	Fall 2011	Fall 2012	Fall 2013
Enrollment	212	204	210	195	196
Graduates	33	28	40	25	41

### Total credit hours generated for unit Data in PED

	Fall 09	Fall 2010	Fall 2011	Fall 2012	Fall 2013
Undergraduate	10,571	11,613	11,323	10,207	10,564
Graduate	335	375	318	282	255
Total	10,906	11,988	11,641	10,489	10,819

### Course completions Data in ADS

	2008	2009	2010	2011	2012
Undergraduate	87.5%	89.8%	89.3%	91.6%	85.9%
Master's	86.7%	97.6%	97.6%	96.6%	92.5%

### Expense per student and revenue to expense ratio Data in ADS

	2008	2009	2010	2011	2012
Expense per student	6,935	7,041	6,692	6,831	8,090
Rev/Expense	1.853	1.943	2.055	1.990	1.791

### Research and External Funding Data in PED

	2008	2009	2010	2011	2012
External funding	0	0	0	0	0

### Future employment projections for discipline

The following data was supplied by IPEDS and represents a national data set.

It should be pointed out that the WSU School of Music has a much higher placement rate.

Cap	Program	Weight State University/Non-University Completions (2012-2013)	Other Regional Completions (2012-2013)	Regional Completions (2014)	Median Hourly Earnings	Location	Total Jobs for the Occupational Group (2014)	Total Jobs for the Occupational Group (2017)	Growth in Jobs (2014-2017)	Annual Job Openings (2014)
Music Department	Music, General	9	21			Region	259	364	+11%	11
53101	Music Performance, General	6	24			State	2,426	2,435	+0.0%	17
53103	Occupations: Musicians and Singers (27-2042); Music Directors and Composers (27-2041)			12	\$31.53	US	86,234	87,645	+1.6%	2,022
73112	Music Teacher Education	0	43			Region	10,491	13,509	+29%	212
	Occupations: All Middle School (25-2022) and All Secondary School Teachers (25-2031)			312	\$22.14	State	63,509	63,719	+0.3%	1,554
						US	1,500,578	1,558,064	+3.8%	15,041
Department Total and Total Regional Job Openings		24		312	316					

### **Description of how unit programs and curricula are “mission critical” to the core Wright State educational experience**

Please see the attached School of Music Assessment Plan for a thorough description of how the music program fits within the scope of the goals and objectives of the university and college

### **Faculty accomplishments and recognitions**

A listing of faculty with their biographies and accomplishments can be found on the School of Music website at: <http://liberal-arts.wright.edu/music/people>

### **Programs and areas of recognized excellence with supporting evidence**

Performance programs are Nationally and Internationally recognized through regular performances in China, Japan, Korea, and Greece; as well as being invited to perform at famous national venues like Carnegie Hall; and regional venues like Ohio Music Educators Convention. Our graduates in performance routinely are accepted as professional performers and go on to achieve advanced degrees at first tier graduate schools and often will compete on a regional, national and international level.

Music History and Literature programs are Nationally recognized by the successes of our graduates being placed in well respected graduate schools (University of Oklahoma) and having found jobs with prestigious music organizations (Lorenz Music). Our music history majors have nearly 100% placement record.

### **Capacity for growth of programs**

Currently the School of Music has about 200 full time students. Once the expansion and renovation project is completed, we will have the capacity to accommodate an additional 100 students.

### **New program opportunities**

The School of Music is currently exploring the possibility to starting a new program in Commercial Music. With the help of a nationally recognized expert, donor and alumni, this new area will be expanded to include a certificate program, minor, and major in this area.

### **Proposals to enhance programs**

The School of Music along with the Departments of Art and the Department of Theater, Dance and Motion Pictures, is undergoing a 30 million dollar Creative Arts Center expansion and modernization project. The result of this commitment will enable the arts departments to more greatly contribute to the university and college's strategic planning goals.



## Program 5. BM Music Performance

### Enrollment and Graduate History

	Fall 09	Fall 2010	Fall 2011	Fall 2012	Fall 2013
Enrollment	12	12	9	14	21
Graduates	8	4	7	6	11

### Program description

The Bachelor of Music (BM) in Performance degree is a professional degree that is intended for the student who has a desire to become a professional performer and/or wants to continue their education at the graduate level. This degree requires extensive preparation before the undergraduate experience, and admission standards are very high.

The department offers majors in the following areas of performance: bassoon, clarinet, classical guitar, euphonium or baritone horn, flute, harp, horn, oboe, organ, percussion, piano, saxophone, string bass, trombone, trumpet, tuba, viola, violin, violoncello, and voice. With departmental permission, students may major in fields other than those listed. Students must study continuously in their chosen disciplines until they meet all graduation requirements, including satisfactory public performance of specified recitals during the junior and senior years.

Each music performance major is required to participate in at least one university ensemble related to the student's applied music concentration during each quarter in which the student is enrolled full time. The director of bands, director of choral studies, or director of orchestral studies; the appropriate ensemble director; and the student's full-time applied instructor make assignment to an ensemble. When the student's applied instructor is not a full-time faculty member, the chair of the student's applied board must give approval. To be eligible for the Bachelor of Music degree, the performance major must have a minimum cumulative GPA of 3.0 in the major performing medium and a 2.0 in all other required music courses.

### Alignment with university mission, strategic plan

The School of Music in general, and the Bachelor of Music (BM) in Performance specifically, relate directly to the University's Goal 1: Academic Distinctiveness and Quality. The University's strategic plan, also echoed in the College of Liberal Arts and School of Music plans, speak specifically to a distinctive learning experience that produced talented graduates with the knowledge and skills necessary for critical thinking, civic engagement, an appreciation for the arts, and lifelong learning and the ability to lead and adapt in a rapidly changing world. Also critical is the ability of music to contribute to Goal 4: Community Transformation, where the music unit can help enhance the university's presence with the Dayton/West Central Ohio regions and beyond, by benefiting the communities with concerts and educational programs to enhance the cultural and economic development of the region.

[Please see attached School of Music Assessment Plan for greater detail]

### Program distinctiveness

The Bachelor of Music in performance degree at Wright State is distinctive in that it puts greater emphasis on performance, musical skills, and knowledge. This degree is a professional degree plan, and it contains core components that give an undergraduate student a solid foundation for music study. The National Association of Schools of Music (NASM) nationally accredits all WSU music degrees, and these degrees go through a rigorous oversight process on a regular schedule. [Please see attached NASM review and the School of Music Assessment Plan for greater detail]

### Recognitions of quality of the program

This degree plan accounts for about 20-30% of graduates every year, exit interviews and graduation data suggest that students find this degree beneficial from a career standpoint as well as a personal standpoint.

### Program learning outcomes

The following is excerpted from the School of Music Assessment Plan located in total attached to this document:

#### 5.3.0 Bachelor of Music in Performance (BM)

The Bachelor of Music in Performance degree is offered by the School of Music in the following areas of performance: bassoon, clarinet, classical guitar, euphonium or baritone horn, flute, horn, jazz guitar, oboe, organ, percussion, piano, saxophone, string bass, trombone, trumpet, tuba, viola, violin, violoncello, and voice. With departmental permission, students may major in fields other than those listed. Students must study continuously in their chosen disciplines until they meet all graduation requirements, including satisfactory public performance of specified recitals during the junior and senior years.

[Codes below refer to the alignment of music goals and objectives to the university and college goals and objectives]

Students will:

- Objective A: Develop the ability to prepare successful and musically satisfying performances.  
[U1.3.1A; 1.3.2B; 1.3.4B]  
[C2.3.1A; 2.3.2E; 2.3.3D]
- Objective B: Develop efficient and effective practice skills for learning/memorizing music.  
[U1.3.1A; 1.3.2B; 1.3.4B]  
[C2.3.1A; 2.3.2E; 2.3.3D]
- Objective C: Develop technical proficiency, artistic integrity, and intellectual acuity on their instrument.  
[U1.3.1A; 1.3.2B; 1.3.4B]  
[C2.3.1A; 2.3.2E; 2.3.3D]
- Objective D: Expand their knowledge of music literature and genres.  
[U1.3.1A; 1.3.1D; 1.3.2B; 1.3.4B]  
[C2.3.1A; 2.3.2E; 2.3.3D]
- Objective E: Learn and apply theoretical concepts to music.  
[U1.3.1A; 1.3.2B; 1.3.4B]  
[C2.3.1A; 2.3.2E; 2.3.3D]
- Objective F: Learn a diverse repertoire representing many historical and interpretive styles.  
[U1.3.1A; 1.3.1D; 1.3.2B; 1.3.4B]  
[C2.3.1A; 2.3.2E; 2.3.3D]
- Objective G: Develop collaborative skills with other musicians.  
[U1.3.1A; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.4A; 1.3.4B]  
[C2.3.1A; 2.3.1B; 2.3.2E; 2.3.3D; 2.3.4A; 2.3.4C; 2.3.4E]
- Objective H: Develop the ability to sight-read music of diverse styles and genres, as well as to learn appropriate use of improvisation within historical context.  
[U1.3.1A; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.4A; 1.3.4B]  
[C2.3.1A; 2.3.2E; 2.3.3D; 2.3.4A; 2.3.4C]
- Objective H: Demonstrate (where degree-appropriate) involvement in operatic productions.  
[U1.3.1A; 1.3.2B; 1.3.4B]  
[C2.3.1A; 2.3.1; 2.3.1D; 2.3.2D; 2.3.2E; 2.3.3C; 2.3.3D; 2.3.4A; 2.3.4B; 2.3.4E; 2.3.5B; 2.3.5C]

### **Description of learning outcomes assessment program**

Each program within the School of Music goes through a rigorous assessment every 10 years. The next assessment review for this program is scheduled for 2017-18. In addition, each NASM review will again do a rigorous assessment.

### **Summary of assessment findings for past five years**

Please see the NASM assessment of this program attached at the end of this document.

### **Major curricular changes since last review**

Change from Quarters to Semesters and change course number to be four digits instead of three.

### **Graduate placement data, employer satisfaction**

Exit interviews and career placement data shows good satisfaction in all areas. In the past several years we have placed 100% of our graduates who were looking for positions into graduate schools and music positions.

### **If program has professional accreditation, attach most recent review findings and recommendations**

[Please see attached NASM documentation]

### **Departmental Summary**

#### **Faculty demographics Data in ADS**

	2008	2009	2010	2011	2012
Full	5.00	6.00	6.00	5.00	4.00
Associate	6.00	5.00	5.00	5.00	7.00
Assistant	5.00	5.00	5.00	5.00	2.00
Inst/Lect	3.50	3.50	3.50	2.50	5.50
Adjunct	6.31	2.13	3.02	4.33	5.33
Total	25.81	21.63	22.52	21.83	23.83

#### **Staffing Summary**

	2008	2009	2010	2011	2012
Unclassified	1.00	1.00	1.00	1.00	1.00
Classified	1.50	1.50	1.50	1.50	1.50
Total	2.50	2.50	2.50	2.50	2.50

**Student/faculty ratio Data in ADS**

	2008	2009	2010	2011	2012
Student FTE/Fac FTE	10.86	13.24	13.53	13.44	10.73

**Average class size Data in ADS**

	2010	2011	2012
Lecture	22.94	27.4	29.32
Lab only	128	147	140
Lecture/Lab	23.15	26.85	25.23

**Total of student data for all programs in unit Data in PED**

	Fall 09	Fall 2010	Fall 2011	Fall 2012	Fall 2013
Enrollment	212	204	210	195	196
Graduates	33	28	40	25	41

**Total credit hours generated for unit Data in PED**

	Fall 09	Fall 2010	Fall 2011	Fall 2012	Fall 2013
Undergraduate	10,571	11,613	11,323	10,207	10,564
Graduate	335	375	318	282	255
Total	10,906	11,988	11,641	10,489	10,819

**Course completions Data in ADS**

	2008	2009	2010	2011	2012
Undergraduate	87.5%	89.8%	89.3%	91.6%	85.9%
Master's	86.7%	97.6%	97.6%	96.6%	92.5%

**Expense per student and revenue to expense ratio Data in ADS**

	2008	2009	2010	2011	2012
Expense per student	6,935	7,041	6,692	6,831	8,090
Rev/Expense	1.853	1.943	2.055	1.990	1.791

**Research and External Funding Data in PED**

	2008	2009	2010	2011	2012
External funding	0	0	0	0	0

## Future employment projections for discipline

The following data was supplied by IPEDS and represents a national data set.

It should be pointed out that the WSU School of Music has a much higher placement rate.

CIP	Program	Wright State University-Main Campus Completions (2013-2018)	Other Regions Completions (2012-2017)	Regional Openings (2014)	Median Hourly Earnings	Location	Total jobs for the Occupational Group (2016)	Total jobs for the Occupational Group (2017)	Growth in Jobs (2014-2017)	Annual Job Openings (2014)
Music Department 52.0901 52.0903	Music General Music Performance: General Occupations: Musicians and Singers (27-2042), Music Directors and Composers (27-2045)	9 6	21 21	14	\$31.55	Region: State: US	605 2,526 60,214	664 2,438 67,645	-1.1% -3.5% 2.1%	14 67 2232
53.1312	Music Teacher Education Occupations: All Middle School (45-2025) and All Secondary School Teachers (28-2031)	9	43	314	\$28.54	Region: State: US	10,431 43,553 1,500,379	13,509 43,719 1,558,064	0.2% 0.5% 3.8%	312 1854 58,411
Department Total and Total Regional Job Openings		18	64	328						

## Description of how unit programs and curricula are “mission critical” to the core Wright State educational experience

Please see the attached School of Music Assessment Plan for a thorough description of how the music program fits within the scope of the goals and objectives of the university and college.

## Faculty accomplishments and recognitions

A listing of faculty with their biographies and accomplishments can be found on the School of Music website at: <http://liberal-arts.wright.edu/music/people>

## Programs and areas of recognized excellence with supporting evidence

Performance programs are Nationally and Internationally recognized through regular performances in China, Japan, Korea, and Greece; as well as being invited to perform at famous national venues like Carnegie Hall; and regional venues like Ohio Music Educators Convention. Our graduates in performance routinely are accepted as professional performers and go on to achieve advanced degrees at first tier graduate schools and often will competitions on a regional, national and international level.

Music Performance programs are Nationally recognized by the successes of our graduates be placed in well respected public school jobs and having performance groups be accepted to perform at conferences and at state level adjudicated events. Our music performance majors have nearly 100% placement record.

## Capacity for growth of programs

Currently the School of Music has about 200 full time students. Once the expansion and renovation project is completed, we will have the capacity to accommodate an additional 100 students.

**New program opportunities**

The School of Music is currently exploring the possibility to starting a new program in Commercial Music. With the help of a nationally recognized expert, donor and alumni, this new area will be expanded to include a certificate program, minor, and major in this area.

**Proposals to enhance programs**

The School of Music along with the Departments of Art and the Department of Theater, Dance and Motion Pictures, is undergoing a 30 million dollar Creative Arts Center expansion and modernization project. The result of this commitment will enable the arts departments to more greatly contribute to the university and college's strategic planning goals.

## Program 6. Music Minor

### Enrollment and Graduate History

	Fall 09	Fall 2010	Fall 2011	Fall 2012	Fall 2013
Enrollment	9	5	7	6	17
Graduates	3	2	2	1	5

### Program description

The Music Minor is designed for students who want to add collegiate music study to their major degree plan but do not necessarily want to major in music. Many students choosing majors in STEM fields desire a liberal arts component in their college studies, because they feel it give them a competitive advantage in the job market after graduation. Students who seek the music minor will get a firm foundation in music fundamentals and are encouraged to participate in ensembles and lessons throughout their college career. Music minors often decide to participate in more musical activities then is required for the completion of the minor.

### Alignment with university mission, strategic plan

The School of Music in general, and the music minor specifically, relate directly to the University's Goal 1: Academic Distinctiveness and Quality. The University's strategic plan, also echoed in the College of Liberal Arts and School of Music plans, speak specifically to a distinctive learning experience that produces talented graduates with the knowledge and skills necessary for critical thinking, civic engagement, an appreciation for the arts, lifelong learning, and the ability to lead and adapt in a rapidly changing world. Also critical is the ability of music to contribute to Goal 4: Community Transformation, where the music unit can help enhance the university's presence with the Dayton/West Central Ohio regions and beyond, by benefiting the communities with concerts and educational programs to enhance the cultural and economic development of the region.

[Please see attached School of Music Assessment Plan for greater detail]

### Program distinctiveness

The music minor at Wright State is distinctive in that it puts greater emphasis on performance and music skills and knowledge. Although this program is not a pre-professional degree plan, it contains core components that give an undergraduate student a solid foundation for music study. The National Association of Schools of Music (NASM) nationally accredits all WSU music degrees, and these degrees go through a rigorous oversight process on a regular schedule. [Please see attached NASM review and the School of Music Assessment Plan for greater detail]

### Recognitions of quality of the program

Even though this program accounts for less than 10% of graduates every year, exit interviews and graduation data suggest that students find this degree beneficial from a career standpoint as well as a personal standpoint.

### Program learning outcomes

The following is excerpted from the School of Music Assessment Plan located in total attached to this document:

#### 5.5.0 Minor in Music

The Minor in Music is a program designed to encourage an appreciation and knowledge of the basic components of music. It is hoped that the knowledge acquired in the Minor in Music will equip and enhance the student's abilities within his/her chosen major field of study. [Codes below refer to specific university and college goals]

- Objective A: Develop basic skills and knowledge of the fundamentals of music theory and general musicianship skills like ear training, dictation and sight-singing.  
*[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B]*  
*[C2.3.1A; 2.3.1B; 2.3.1C; 2.3.2C; 2.3.2D; 2.3.2E; 2.3.3D; 2.3.3E; 2.3.4A; 2.3.4B; 2.3.4C]*
- Objective B: Demonstrate a basic knowledge of music history, specifically the music of western culture.  
*[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B]*  
*[C2.3.1A; 2.3.1B; 2.3.1C; 2.3.2C; 2.3.2E; 2.3.3D; 2.3.3E; 2.3.4A; 2.3.4B; 2.3.4C]*
- Objective C: Collaborate with music majors in large ensembles such as orchestra and/or choir.  
*[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2A; 1.3.2B]*  
*[C2.3.1A; 2.3.1B; 2.3.1C; 2.3.2C; 2.3.2E; 2.3.3D; 2.3.3E; 2.3.4A; 2.3.4B; 2.3.4C]*
- Objective D: Demonstrate proficiency on the keyboard as well as in a specific applied area of their choice.  
*[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2A; 1.3.2B]*  
*[C2.3.1A; 2.3.1B; 2.3.1C; 2.3.2C; 2.3.2E; 2.3.3D; 2.3.3E; 2.3.4A; 2.3.4B; 2.3.4C]*

#### Description of learning outcomes assessment program

Each program within the School of Music goes through a rigorous assessment every 10 years. The next assessment review for this program is scheduled for 2016-17. In addition, each NASM review will again do a rigorous assessment.

#### Summary of assessment findings for past five years

Please see the NASM assessment of this program attached at the end of this document.

#### Major curricular changes since last review

Change from Quarters to Semesters and change course numbers to four digits instead of three.

#### Graduate placement data, employer satisfaction

Exit interviews and career placement data shows good satisfaction in all areas.

#### If program has professional accreditation, attach most recent review findings and recommendations

[Please see attached NASM documentation]



## Departmental Summary

### Faculty demographics Data in ADS

	2008	2009	2010	2011	2012
Full	5.00	6.00	6.00	5.00	4.00
Associate	6.00	5.00	5.00	5.00	7.00
Assistant	5.00	5.00	5.00	5.00	2.00
Inst/Lect	3.50	3.50	3.50	2.50	5.50
Adjunct	6.31	2.13	3.02	4.33	5.33
Total	25.81	21.63	22.52	21.83	23.83

### Staffing Summary

	2008	2009	2010	2011	2012
Unclassified	1.00	1.00	1.00	1.00	1.00
Classified	1.50	1.50	1.50	1.50	1.50
Total	2.50	2.50	2.50	2.50	2.50

### Student/faculty ratio Data in ADS

	2008	2009	2010	2011	2012
Student FTE/Fac FTE	10.86	13.24	13.53	13.44	10.73

### Average class size Data in ADS

	2010	2011	2012
Lecture	22.94	27.4	29.32
Lab only	128	147	140
Lecture/Lab	23.15	26.85	25.23

### Total of student data for all programs in unit Data in PED

	Fall 09	Fall 2010	Fall 2011	Fall 2012	Fall 2013
Enrollment	212	204	210	195	196
Graduates	33	28	40	25	41

### Total credit hours generated for unit Data in PED

	Fall 09	Fall 2010	Fall 2011	Fall 2012	Fall 2013
Undergraduate	10,571	11,613	11,323	10,207	10,564
Graduate	335	375	318	282	255
Total	10,906	11,988	11,641	10,489	10,819

### Course completions Data in ADS

	2008	2009	2010	2011	2012
Undergraduate	87.5%	89.8%	89.3%	91.6%	85.9%
Master's	86.7%	97.6%	97.6%	96.6%	92.5%

### Expense per student and revenue to expense ratio Data in ADS

	2008	2009	2010	2011	2012
Expense per student	6,935	7,041	6,692	6,831	8,090
Rev/Expense	1.853	1.943	2.055	1.990	1.791

### Research and External Funding Data in PED

	2008	2009	2010	2011	2012
External funding	0	0	0	0	0

### Future employment projections for discipline

The following data was supplied by IPEDS and represents a national data set.

It should be pointed out that the WSU School of Music has a much higher placement rate.

IPEDS	Program	Wright State University-Main Campus Completions (2012-2013)	Other Regional Completions (2012-2013)	Regional Openings (2014)	Median Hourly Earnings	Location	Total Jobs for the Occupational Group (2014)	Total Jobs for the Occupational Group (2017)	Growth in Jobs (2014-2017)	Annual Job Openings (2014)
50-0901	Music, General	9	21			Region	405	464	+1.1%	14
50-0903	Music Performance, General	6	24	14	\$17.55	State	2,526	2,438	-3.5%	67
	Occupations: Musicians and Singers (27-2042), Music Directors and Composers (27-2041)					US	68,244	67,645	-2.1%	2292
53-1312	Music Teacher Education	8	43	312	\$28.14	Region	15,431	15,309	-0.8%	392
	Occupations: All Middle School (45-2070) and All Secondary School Teachers (25-2031)					State	63,550	63,719	0.3%	1054
						US	1,000,572	1,058,064	5.8%	50041
Department Total and Total Regional Job Openings		21	68	326						

### Description of how unit programs and curricula are "mission critical" to the core Wright State educational experience

Please see the attached School of Music Assessment Plan for a thorough description of how the music program fits within the scope of the goals and objectives of the university and college.

### Faculty accomplishments and recognitions

A listing of faculty with their biographies and accomplishments can be found on the School of Music website at: <http://liberal-arts.wright.edu/music/people>

**Programs and areas of recognized excellence with supporting evidence**

Performance programs, ensembles, students and faculty are Nationally and Internationally recognized through regular performances in China, Japan, Korea, and Greece; as well as being invited to perform at famous national venues like Carnegie Hall; and regional venues like Ohio Music Educators Convention. Our graduates are routinely accepted as professional performers and go on to achieve advanced degrees at first tier graduate schools and often win prominent competitions on a regional, national and international level.

Music Education programs are Nationally recognized by the successes of our graduates. They are placed in well-respected public school jobs and have their own performance groups accepted to perform at conferences and at state level adjudicated events. Our music education majors have nearly a 100% placement record.

**Capacity for growth of programs**

Currently the School of Music has about 200 full time students. Once the expansion and modernization project is completed, we will have the capacity to accommodate an additional 100 students.

**New program opportunities**

The School of Music is currently exploring the possibility to starting a new program in Commercial Music. With the help of a nationally recognized expert, donor and alumni, this new area will be expanded to include a certificate program, minor, and major in this area.

**Proposals to enhance programs**

The School of Music along with the Departments of Art and the Department of Theater, Dance and Motion Pictures, is undergoing a 30 million dollar Creative Arts Center expansion and modernization project. The result of this commitment will enable the arts departments to more greatly contribute to the university and college's strategic planning goals.

Wright State University  
College of Liberal Arts  
School of Music

Program Assessment Plan

Dr. Randall S. Paul

Chair, School of Music

Mr. Steven Aldredge

Coordinator of Assessment in Music

**WRIGHT STATE UNIVERSITY  
SCHOOL OF MUSIC  
PROGRAM ASSESSMENT PLAN**

**Section I**

**1.0.0 The Wright State University Strategic Plan**

In 2013 WSU unveiled a new strategic plan called *Empower*.

This plan, in effect until 2019, is comprised of a **Mission Statement** that contains four fundamental principles; six core **Values**, and five **Goals** with corresponding objectives. What follows below is the University's Strategic Plan, which provides a foundation for the School of Music Assessment Plan.

**1.1.0 Mission Statement-Empower**

Wright State University, inspired by the creative spirit of the Wright brothers, will be Ohio's most learning-centered and innovative university, known and admired for our inclusive culture that respects the unique value of each of our students, faculty, staff, and alumni and for the positive transformative impact we have on the lives of our students and the communities we serve.

We will:

1. Build a solid foundation for student success at all levels through high-quality, innovative programs;
2. Conduct scholarly research and creative endeavors that impact quality of life;
3. Engage in meaningful community service;
4. Drive the economic revitalization of our region and our state and empower all of our students, faculty, staff, and alumni to develop professionally, intellectually, and personally.

**1.2.0 Values**

Listed below are the values set forth by Wright State University:

- 1.2.1 People: Success, diversity  
Learning: Discovery, innovation, scholarship  
Partnerships: Regional, entrepreneurial, global  
Relationships: Collegial, professional, ethical  
Sustainability: Social justice, economic opportunity, environmental protection  
Stewardship: Fiscal, intellectual

**1.3.0 Goals**

Listed below are the goals set forth by Wright State University:

**1.3.1 Goal 1: ACADEMIC DISTINCTIVENESS AND QUALITY**

Enhance our distinctive learning experience to produce talented graduates with the knowledge and skills essential for critical thinking, meaningful civic engagement, international competency, an appreciation for the arts, lifelong learning and the ability to lead and adapt in a rapidly changing world.

Objective A: Ensure the alignment of General Education, the major, assessment, undergraduate and graduate program review, and co-curricular activities with the above goal.

Objective B: Diversify and enrich academic and professional programs, including non-degree.

Objective C: Recruit and retain a nationally/internationally recognized diverse, learning centered faculty and staff.

Objective D: Enhance the quantity and quality of dialogue with our various communities to ensure our academic relevance and distinctiveness.

1.3.2 Goal 2: EDUCATIONAL ATTAINMENT

Enhance student access to and successful participation in higher education through quality and innovative instruction and student life programs that increase graduation and career placement for a diverse student body.

Objective A: Improve the enrollment and retention of direct-from-high-school, graduate and nontraditional student populations.

Objective B: Enhance the academic success of students.

Objective C: Develop effective educational processes to assist students in meeting post-graduate career and educational goals.

1.3.3 Goal 3: RESEARCH AND INNOVATION

Expand our scholarship in innovative and targeted ways to address regional, national and global needs.

Objective A: Build a national and international research reputation

Objective B: Enhance Research and Sponsored Programs infrastructure, leading to more external funding.

Objective C: Foster discovery at all levels in the educational pipeline (K-16+)

1.3.4 Goal 4: COMMUNITY TRANSFORMATION

Provide leadership to promote and support social, cultural and economic development within the region through our collaborations with local, state, national and global partners.

Objective A: Increase the opportunities within the curriculum for community engagement.

Objective B: Enhance the university's presence with the Dayton/West Central Ohio regions, and beyond, in ways that benefit communities.

Objective C: Offer degree and other education programs consistent with regional and state needs.

1.3.5 Goal 5: VALUED RESOURCES

Develop and sustain the human, financial and physical resources required to accomplish the university's strategic goals.

Objective A: Encourage and support the professional development and wellness of faculty and staff

Objective B: Enhance fiscal and operational management.

Objective C: Generate increased revenue.

Objective D: Increase investments in facilities/technologies to achieve strategic goals.

## Section 2

### 2.0.0 College of Liberal Arts (CoLA)-Mission Statement-*Empower*

What follows below is the **Mission Statement** of the College of Liberal Arts. It contains five **Goals** with corresponding objectives. It follows closely and serves to elaborate and expand on the mission of the university.

Since the School of Music is part of the College of Liberal Arts, these goals and objectives will also serve as guidelines for the Strategic Plan and Assessment Plan for the School of Music.

### 2.1.0 Mission Statement

Expand the international, national and state recognition for CoLA's exemplary students, faculty and staff, as evidenced by its outstanding educational, research, scholarship and professional service programs. CoLA's Mission is to provide students with a quality general education program, and undergraduate and graduate experience, and to engage in creative, innovative, and applied scholarship and professional service in the region, and beyond.

### 2.2.0 Values-Not Specifically Stated

### 2.3.0 Goals

Listed below are the goals set forth by the College of Liberal Arts:

#### 2.3.1 Goal 1: ACADEMIC QUALITY AND PROGRAM DISTINCTIVENESS

Enhance distinctive learning experiences to produce talented graduates with the knowledge, skills, and dispositions essential for lifelong learning and the ability to lead and adapt in a rapidly changing world.

Objective A: Enhance curricula to engage students in discovery, creativity, communities, professions, the arts, scholarship and world affairs.

Objective B: Expand capacity for interdisciplinary majors, minor and certificates. Promote curricular collaboration.

Objective C: Communicate the importance of a liberal arts education to a wide audience.

Objective D: Grow study abroad and recruit and support international students

Objective E: Recruit, develop, and retain an accomplished, diverse, and learning-centered faculty and staff.

#### 2.3.2 Goal 2: STUDENT ACCESS AND EDUCATIONAL ATTAINMENT

Enhance student access and success of a diverse student body through quality and innovative instruction that leads to graduation and career placement.

Objective A: Implement a recruitment plan. Target recruitment activities to specific student populations.

Objective B: Enhance and develop marketing materials.

Objective C: Enhance retention and degree completion.

Objective D: Expand diverse course delivery options.

Objective E: Develop effective educational processes to assist students in meeting post-graduation career and educational goals.

#### 2.3.3 Goal 3: RESEARCH AND INNOVATION

Attain regional and national prominence and leadership in creative, use-inspired research, scholarship, and entrepreneurship.

Objective A: Enhance the pipeline of opportunities and incentive for faculty and student research.

Objective B: Broaden the participation of faculty, staff, and students in collaborative research programs that revitalize the region's economy.

Objective C: Promote and enhance innovative faculty scholarship and collaborations.

Objective D: Foster a research-centric and entrepreneurial culture.

Objective E: Broadly communicate research, scholarship and creative activities.

2.3.4 **Goal 4: COMMUNITY AND ECONOMIC DEVELOPMENT**

Promote educational, social, cultural, economic and sustainable development with local, state, national and global partners through our leadership or supportive collaborations. Create a campus culture that values and supports community engagement and economic development.

Objective A: Increase opportunities within the curriculum for community engagement, service learning, and internships.

Objective B: Enhance our presence within the community in ways that are important to the community.

Objective C: Offer degree and other education programs consistent with regional and state needs.

Objective D: Expand the support of research that impacts our community.

Objective E: Develop new programs to meet market demand.

2.3.5 **Goal 5: ESSENTIAL RESOURCES**

Develop and maintain the human, fiscal, and physical resources required to accomplish our strategic goals.

Objective A: Enhance fiscal and operational management

Objective B: Enhance revenue generation

Objective C: Increase fundraising support

Objective D: Increase investments in and maintenance of facilities

**Section 3**

3.0.0 **School of Music-Mission Statement-Empower**

What follows below is the **Mission Statement** of the School of Music. It contains five **Goals** with corresponding objectives. It follows closely and serves to illuminate and expand on the mission of the University and the College of Liberal Arts. Since the School of Music is part of the College of Liberal Arts, these goals and objectives will also serve as guidelines for the Strategic Plan and Assessment Plan for the School of Music.

3.1.0 **Mission Statement**

The School of Music is a community whose members create a dynamic environment for the arts in which students are inspired and equipped to become lifelong performers, educators, creators, and learners in music. Inspired by the creative spirit of the Wright Brothers, each discipline strives to maintain a unique identity and is strengthened by opportunities for collaboration in our continuous drive to be Ohio's most innovative and learning centered School of Music. The School of Music endorses fully the University and College strategic plans and strives to embrace and elaborate many of the guiding principles of "Empower."

3.2.0 **Values**

Listed below are the values set forth by the School of Music:

3.2.1 **Value 1: SERVICE**

The School of Music seeks to serve the College of Liberal Arts, the University community, and the community at large by educating arts professionals and providing music education and performance opportunities for the region, for the school, and for our own students.

3.2.2 **Value 2: SUPPORT**

The School of Music seeks to support the university and the greater southwest Ohio region by providing opportunities in music and performance. In addition, the School of Music seeks to lead by providing support for professional performers, scholars and educators, and by supporting entrepreneurship and collaboration in the arts.

3.2.3 **Value 3: SCHOLARSHIP**

The School of Music seeks to promote scholarship and performance opportunities of faculty and students in each of the disciplines within the school: Music Education, Music Performance, Music History and Literature, Music Theory and Composition.



### 3.3.0 Goals

Listed below are the goals set forth by the School of Music

#### 3.3.1 Goal 1: ACADEMIC QUALITY AND PROGRAM DISTINCTIVENESS

Enhance distinctive learning experiences to produce talented music graduates with the knowledge, skills, and dispositions essential for a lifelong commitment to performing, educating, learning, and with the ability to lead and adapt in a rapidly changing world.

Objective A: Enhance curricula to engage students in creativity, scholarship, performance, and education.

Objective B: Expand capacity for interdisciplinary majors, minor and certificates. Promote curricular collaboration.

Objective C: Communicate the importance of music as a component in a liberal arts education. [MUS 2140]

Objective D: Grow study abroad and recruit and support international students. [Greece]

Objective E: Recruit, develop, and retain an accomplished, diverse, and learning-centered faculty and staff.

#### 3.3.2 Goal 2: STUDENT ACCESS AND EDUCATIONAL ATTAINMENT

Enhance student access and success of a diverse student body through quality and innovative instruction that leads to graduation and career placement.

Objective A: Expand and further support the music recruitment plan.

Objective B: Continue to engage in recruitment activities that attract highly talented and accomplished students.

Objective C: Expand and improve existing music marketing strategies to reach a wider audience.

Objective D: Enhance retention and degree completion. [see grad. statistics]

Objective E: Expand diverse course delivery options. [Skype/2140 development QM]

Objective F: Continue current successful educational processes that assist music students in meeting their post-graduation career and educational goals. [mock interviews]

#### 3.3.3 Goal 3: RESEARCH AND INNOVATION

Attain greater national prominence through increased high visibility performances, creative scholarship, and music-centered entrepreneurship.

Objective A: Enhance the pipeline of opportunities and incentives for faculty and student research. [devt. funds]

Objective B: Broaden the participation of faculty, staff, and students in collaborative research programs. [poetry night]

Objective C: Promote and enhance innovative faculty scholarship and collaborations. [CELIA]

Objective D: Foster an environment that encourages creativity through performance, research, and entrepreneurial endeavors.

Objective E: Broadly communicate research, scholarship and creative activities. [marketing plan]

#### 3.3.4 Goal 4: COMMUNITY AND ECONOMIC DEVELOPMENT

Promote educational, social, cultural, economic and sustainable development with local, state, national and global partners through our leadership or supportive collaborations. Create a culture within the School of Music that values and supports community engagement and economic development.

Objective A: Increase opportunities within the curriculum for community engagement, service learning, and internships. [Christman -Children's Music Director Intern]

Objective B: Enhance our presence within the community in ways that are important to the community. [UC orch.]

Objective C: Offer degree and other education programs consistent with regional and state needs.

Objective D: Expand the support of research that impacts our community. [Music/Medicine Symposium]

Objective E: Develop new programs to meet market demand. [recording major]

#### 3.4.5 Goal 5: ESSENTIAL RESOURCES

Develop and maintain the human, fiscal, and physical resources required to accomplish our strategic goals.

Objective A: Enhance responsible and sustainable fiscal and operational management of the School of Music.

Objective B: Enhance revenue generation through student and faculty support teams. [power lunches]

Objective C: Increase fundraising support through full cooperation with faculty and students. [Arts Gala]

Objective D: Increase investments in and maintenance of facilities. [Schuster Hall, new pianos, recording studio]

## Section 4

### 4.0.0 Role of the Music Program

The role of the Music Program is to establish cultural, historical, pedagogical, and theoretical contexts in which students have opportunities to develop the highest levels of musical independence and musicianship through performing, creating, and listening. This mission is supported by the faculty's commitment to quality research, creative and artistic endeavors, collaboration, and community service.

#### 4.1.0 Music Program curricula are designed to foster the musical skills and understandings necessary for students pursuing:

- Pre-professional and professional education as performers (and composers)
- Pre-service and in-service education as school music teachers, studio teachers, and entrepreneurs
- Music teacher education and music education research
- A liberal arts education with an emphasis in music

#### 4.2.0 The Music Program also provides:

- An arts component in the general education program for all WSU undergraduate students
- A comprehensive series of musical performances for the Wright State University community
- Performances and educational opportunities for the Dayton area community at large
- Sponsorship of musical experiences for the community and region

## Section 5

### 5.0.0 Learning Objectives of Specific Music Degree Programs

Listed below are the specific learning objectives for each degree program in the School of Music:

For a more detailed description of all degree plans and requirements please see the School of Music website under the "program" and "advising" tabs.

[U = University-Specified Goals; A, B, C, etc., represent corresponding Objectives]

[C = College of Liberal Arts-Specified Goals]

#### 5.1.0 Bachelor of Arts in Music (BA)

The Bachelor of Arts in Music degree offers an opportunity to study music within a liberal arts framework. Emphasis is dependent on the needs and desires of the individual student and objectives set forth by the College of Liberal Arts. The degree program serves students seeking a broad, general education in music. Bachelor of Arts in Music students are expected to meet all of the General Program Goals of the Music Program (listed above).

Students will:

- Objective A: Learn to develop a degree of musicianship that will enable him or her to function as a performer.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B]  
[C2.3.1A; 2.3.1B; 2.3.1C; 2.3.2E; 2.3.3D]
- Objective B: Develop an understanding of the principles and processes of music as it occurs within a variety of cultural and historical settings.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B]  
[C2.3.1A; 2.3.1B; 2.3.1C; 2.3.2E; 2.3.3D]
- Objective C: The degree program serves students seeking a broad, general education in music rather than one of intensive musical study leading to a professional degree.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B]  
[C2.3.1A; 2.3.1B; 2.3.1C; 2.3.2E; 2.3.3D]
- Objective D: Achieve proficiency in a foreign language and expand their appreciation of global perspectives in music.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B]  
[C2.3.1A; 2.3.1B; 2.3.1C; 2.3.1D; 2.3.2E; 2.3.3A; 2.3.3D; 2.3.4A; 2.3.4E]
- Objective E: Critical thinking and problem solving through a more diverse selection of Liberal Arts course offerings.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.4C]  
[C2.3.1A; 2.3.1B; 2.3.2C; 2.3.2E; 2.3.3A; 2.3.3B; 2.3.3D; 2.3.4C; 2.3.4D]
- Objective F: Cultivate an understanding of qualitative and quantitative research methods.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.4C]  
[C2.3.1A; 2.3.1B; 2.3.1C; 2.3.2C; 2.3.2E; 2.3.3A; 2.3.3B; 2.3.4C; 2.3.4D]

### 5.2.0 Bachelor of Music in Music History and Literature (BM)

The Bachelor of Music degree in Music History and Literature is designed for a student who desires to obtain an advanced degree in musicology. The Bachelor of Music degree in Music History and Literature is not a terminal degree, and students should expect to continue at the graduate level. It is critical for the student's future success that they understand that this is a pre-professional degree plan. Therefore, students should consult with the appropriate faculty advisor before entering.

Students will:

- Objective A: Develop a comprehensive understanding of the relationships among historical perspectives, theoretical analysis and performance practice in music.  
[U1.3.1A; 1.3.1D; 1.3.2B; 1.3.2C]  
[C2.3.1A; 2.3.1B; 2.3.1C; 2.3.2E; 2.3.3D; 2.3.4D; 2.3.4E]
- Objective B: Incorporate an understanding of music in its historical and cultural context such as it enables them to support the growth of their musicianship and enables them to have better understanding of the music they hear, perform, and/or create.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.4C]  
[C2.3.1A; 2.3.1B; 2.3.1C; 2.3.2E; 2.3.3D; 2.3.4D; 2.3.4E]
- Objective C: Develop a firm grasp of the basic principles of the structure, design, and language of music in the Western musical tradition.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.4C]  
[C2.3.1A; 2.3.1B; 2.3.1C; 2.3.2C; 2.3.2E; 2.3.3A; 2.3.3D; 2.3.4C]
- Objective D: Acquire the knowledge and vocabulary sufficient to approach music of any period, style or genre.  
[U1.3.1C; 1.3.2B]  
[C2.3.1A; 2.3.1B; 2.3.2]
- Objective E: Pursue a proficiency of technology appropriate to and connection with their field of specialization.  
[U1.3.1A; 1.3.1C; 1.3.2B; 1.3.2C]  
[C2.3.1A; 2.3.1B; 2.3.2C; 2.3.2D; 2.3.2E; 2.3.3A; 2.3.3B; 2.3.4A; 2.3.4B; 2.3.4C; 2.3.4D; 2.3.4E]
- Objective F: Acquire the knowledge of a diverse catalogue of representative works in all major genres and representing all historical and interpretive styles.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.4C]  
[C2.3.1A; 2.3.1B; 2.3.1D; 2.3.2C; 2.3.2E; 2.3.3D; 2.3.4C]
- Objective G: Acquire a proficiency in current research methods and trends including all forms and technologies available for the study of music.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.3A; 1.3.3B]  
[C2.3.1A; 2.3.1B; 2.3.1D; 2.3.2C; 2.3.2E; 2.3.3D; 2.3.4C]

### 5.3.0 Bachelor of Music in Performance (BM)

The Bachelor of Music in Performance degree is offered by the School of Music in the following areas of performance: bassoon, clarinet, classical guitar, euphonium or baritone horn, flute, horn, jazz guitar, oboe, organ, percussion, piano, saxophone, string bass, trombone, trumpet, tuba, viola, violin, violoncello, and voice. With departmental permission, students may major in fields other than those listed. Students must study continuously in their chosen disciplines until they meet all graduation requirements, including satisfactory public performance of specified recitals during the junior and senior years.

Students will:

- Objective A: Develop the ability to prepare successful and musically satisfying performances.  
[U1.3.1A; 1.3.2B; 1.3.4B]  
[C2.3.1A; 2.3.2E; 2.3.3D]
- Objective B: Develop efficient and effective practice skills for learning/memorizing music.  
[U1.3.1A; 1.3.2B; 1.3.4B]  
[C2.3.1A; 2.3.2E; 2.3.3D]
- Objective C: Develop technical proficiency, artistic integrity, and intellectual acuity on their instrument.  
[U1.3.1A; 1.3.2B; 1.3.4B]  
[C2.3.1A; 2.3.2E; 2.3.3D]
- Objective D: Expand their knowledge of music literature and genres.  
[U1.3.1A; 1.3.1D; 1.3.2B; 1.3.4B]  
[C2.3.1A; 2.3.2E; 2.3.3D]

- Objective E: Learn and apply theoretical concepts to music.  
*[U1.3.1A; 1.3.2B; 1.3.4B]*  
*[C2.3.1A; 2.3.2E; 2.3.3D]*
- Objective F: Learn a diverse repertoire representing many historical and interpretive styles.  
*[U1.3.1A; 1.3.1D; 1.3.2B; 1.3.4B]*  
*[C2.3.1A; 2.3.2E; 2.3.3D]*
- Objective G: Develop collaborative skills with other musicians.  
*[U1.3.1A; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.4A; 1.3.4B]*  
*[C2.3.1A; 2.3.1B; 2.3.2E; 2.3.3D; 2.3.4A; 2.3.4C; 2.3.4E]*
- Objective H: Develop the ability to sight-read music of diverse styles and genres, as well as to learn appropriate use of improvisation within historical context.  
*[U1.3.1A; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.4A; 1.3.4B]*  
*[C2.3.1A; 2.3.2E; 2.3.3D; 2.3.4A; 2.3.4C]*
- Objective H: Demonstrate (where degree-appropriate) involvement in operatic productions.  
*[U1.3.1A; 1.3.2B; 1.3.4B]*  
*[C2.3.1A; 2.3.1; 2.3.1D; 2.3.2D; 2.3.2E; 2.3.3C; 2.3.3D; 2.3.4A; 2.3.4B; 2.3.4E; 2.3.5B; 2.3.5C]*

#### 5.4.0 Bachelor of Music in Music Education (BM)

The Bachelor of Music in Music Education degree emphasizes a comprehensive approach to learning, encouraging music majors to apply their knowledge of pedagogy, literature, conducting into project-based outcomes. Music education degrees are offered in the following areas: Instrumental Band; Instrumental Orchestra; and Choral-Vocal.

Students will:

- Objective A: Pursue an understanding of how to design and carry out instruction that enables learners to develop musical understanding and musicianship.  
*[U1.3.1A; 1.3.2B; 1.3.2C; 1.3.4C]*  
*[C2.3.1B; 2.3.1B; 2.3.1C; 2.3.2C; 2.3.2D; 2.3.2E; 2.3.3A; 2.3.3B; 2.3.3D; 2.3.4A; 2.3.4C; 2.3.4E]*
- Objective B: Achieve personal music performance skills and skills in sight-singing, ear-training, improvisation, and composition to a level of proficiency and expertise necessary to pursue a career in music education.  
*[U1.3.1A; 1.3.2B]*  
*[C2.3.1A; 2.3.2C; 2.3.2E; 2.3.3D; 2.3.4C]*
- Objective C: Formulate a personal philosophy of learning and teaching and understand how that philosophy will affect the choices they make in practice.  
*[U1.3.1A; 1.3.2B]*  
*[C2.3.1A; 2.3.2C; 2.3.2E; 2.3.3B; 2.3.3D; 2.3.4A]*
- Objective D: Develop an understanding of teaching/learning theory and practice and understand how the student's personal beliefs about the nature of teaching and learning will affect the choices they make in practice.  
*[U1.3.1A; 1.3.2B 1.3.2C; 1.3.3C]*  
*[C2.3.1A; 2.3.2C; 2.3.2E; 2.3.3B; 2.3.3D; 2.3.4A]*
- Objective E: Acquire the ability to teach, respect, and value a diverse population of students, with respect to diversity of cultural, social and economic background, prior experience, and ways of learning.  
*[U1.3.1A; 1.3.2A; 1.3.2B 1.3.2C; 1.3.3C; 1.3.4A; 1.3.4C]*  
*[C2.3.1A; 2.3.2C; 2.3.2E; 2.3.3B; 2.3.3D; 2.3.4A; 2.3.4B; 2.3.4C; 2.3.4D; 2.3.4E]*
- Objective F: Demonstrate an understanding of how to provide all students with the capacity to use music as a means for personal expression and creativity.  
*[U1.3.1A; 1.3.2B 1.3.2C; 1.3.3C; 1.3.4A; 1.3.4C]*  
*[C2.3.1A; 2.3.1C; 2.3.2A; 2.3.2D; 2.3.2E; 2.3.3B; 2.3.3D; 2.3.4A; 2.3.4B; 2.3.4C; 2.3.4D]*
- Objective G: Show a propensity for professional growth.  
*[U1.3.1A; 1.3.2A; 1.3.2B 1.3.2C; 1.3.3C; 1.3.4A; 1.3.4B; 1.3.4C]*  
*[C2.3.1A; 2.3.1B; 2.3.2C; 2.3.2E; 2.3.3D]*
- Objective H: Demonstrate the ability to reflect on and assess the effectiveness of their own teaching with an eye toward self-improvement.  
*[U1.3.1A; 1.3.2A; 1.3.2B 1.3.2C; 1.3.3C; 1.3.4A; 1.3.4B; 1.3.4C]*  
*[C2.3.1A; 2.3.1B; 2.3.2C; 2.3.2E; 2.3.3D]*

- Objective I: Acquire a proficiency in current research methods and trends including all forms and technologies available for the study of music, and to be able to justify teaching strategies and support those views with this knowledge.  
*[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.3A; 1.3.3B]*  
*[C2.3.1A; 2.3.1B; 2.3.1D; 2.3.2C; 2.3.2E; 2.3.3D; 2.3.4C]*

#### 5.5.0 Minor in Music

The Minor in Music is a program designed to encourage an appreciation and knowledge of the basic components of music. It is hoped that the knowledge acquired in the Minor in Music will equip and enhance the student's abilities within his/her chosen major field of study.

- Objective A: Develop basic skills and knowledge of the fundamentals of music theory and general musicianship skills like ear training, dictation and sight-singing.  
*[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B]*  
*[C2.3.1A; 2.3.1B; 2.3.1C; 2.3.2C; 2.3.2D; 2.3.2E; 2.3.3D; 2.3.3E; 2.3.4A; 2.3.4B; 2.3.4C]*
- Objective B: Demonstrate a basic knowledge of music history, specifically the music of western culture.  
*[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B]*  
*[C2.3.1A; 2.3.1B; 2.3.1C; 2.3.2C; 2.3.2E; 2.3.3D; 2.3.3E; 2.3.4A; 2.3.4B; 2.3.4C]*
- Objective C: Collaborate with music majors in large ensembles such as orchestra and/or choir.  
*[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2A; 1.3.2B]*  
*[C2.3.1A; 2.3.1B; 2.3.1C; 2.3.2C; 2.3.2E; 2.3.3D; 2.3.3E; 2.3.4A; 2.3.4B; 2.3.4C]*
- Objective D: Demonstrate proficiency on the keyboard as well as in a specific applied area of their choice.  
*[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2A; 1.3.2B]*  
*[C2.3.1A; 2.3.1B; 2.3.1C; 2.3.2C; 2.3.2E; 2.3.3D; 2.3.3E; 2.3.4A; 2.3.4B; 2.3.4C]*

#### 5.6.0 Master of Music in Performance-Conducting Emphasis (MM)

The Master of Music in Performance is a degree program designed to prepare graduates for professional careers as performing musicians and/or those who seek to pursue further study in music at the doctoral level. Areas of study include solo performance in the instrumental or vocal areas, and conducting in the instrumental or choral areas. The following objectives relate to the Master of Music in Performance with Conducting Emphasis.

Students will:

- Objective A: Possess knowledge of all instruments and the voice, with special emphasis on the ensemble(s) of specialization.  
*[U1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C]*  
*[C2.3.1A; 2.3.1B; 2.3.2C; 2.3.2E; 2.3.3A; 2.3.3D; 2.3.4C; 2.3.4D]*
- Objective B: Demonstrate a grasp of string-instrument techniques.  
*[U1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C]*  
*[C2.3.1A; 2.3.1B; 2.3.2C; 2.3.2E; 2.3.3A; 2.3.3D; 2.3.4C; 2.3.4D]*
- Objective C: Achieve fluency in clefs and transpositions.  
*[U1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C]*  
*[C2.3.1A; 2.3.1B; 2.3.2C; 2.3.2E; 2.3.3A; 2.3.3D; 2.3.4C; 2.3.4D]*
- Objective D: Demonstrate familiarity with representative works of the concert repertoire, with broader and greater knowledge of the literature in their concentration.  
*[U1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A]*  
*[C2.3.1A; 2.3.1B; 2.3.2C; 2.3.2E; 2.3.3A; 2.3.3D; 2.3.4C; 2.3.4D]*
- Objective E: Learn various methodologies involving a variety of approaches to score study and preparation.  
*[U1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A]*  
*[C2.3.1A; 2.3.1B; 2.3.2A; 2.3.2C; 2.3.2E; 2.3.3A; 2.3.3D; 2.3.4C]*
- Objective F: Demonstrate the ability to prepare and lead a successful rehearsal through careful planning and effective execution of that plan.  
*[U1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.4B; 1.3.4C]*  
*[C2.3.1A; 2.3.1C; 2.3.2C; 2.3.2E; 2.3.3B; 2.3.3D; 2.3.4A; 2.3.4C; 2.3.4D]*

- Objective G: Develop strategies of how to devise good programs, as well as a series of programs, appropriate to a given ensemble, taking into account the nature of the ensemble, its development, and the development of the individuals who are members.  
*[U1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.4B; 1.3.4C]*  
*[C2.3.1A; 2.3.1C; 2.3.2C; 2.3.2E; 2.3.3B; 2.3.3D; 2.3.4A; 2.3.4B; 2.3.4C; 2.3.4D; 2.3.4E; 2.3.5B]*
- Objective H: Be able to lead a group in accompanying a soloist.  
*[U1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C]*  
*[C2.3.1A; 2.3.1B; 2.3.2C; 2.3.2E; 2.3.3A; 2.3.3D; 2.3.4C; 2.3.4D]*
- Objective I: Demonstrate the ability to listen and hear accurately, and communicate well to the ensemble to elicit musical responses.  
*[U1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C]*  
*[C2.3.1A; 2.3.1B; 2.3.2C; 2.3.2E; 2.3.3A; 2.3.3D; 2.3.4C; 2.3.4D]*
- Objective J: Maintain expertise in the practical aspects and routines of running an orchestra, band, or chorus.  
*[U1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C]*  
*[C2.3.1A; 2.3.1C; 2.3.2C; 2.3.2E; 2.3.3B; 2.3.3D; 2.3.4A; 2.3.4B; 2.3.4C; 2.3.4D; 2.3.4E; 2.3.5B]*
- Objective K: Acquire a proficiency in current research methods and trends including all forms and technologies available for the study of music.  
*[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.3B; 1.3.4A; 1.3.4B; 1.3.4C]*  
*[C 2.3.1A; 2.3.1B; 2.3.1C; 2.3.1D; 2.3.2C; 2.3.2D; 2.3.2E; 2.3.3A; 2.3.2B; 2.3.3D; 2.3.4A; 2.3.4B]*

#### 5.7.0 Master of Music in Performance-Solo Performance Emphasis (MM)

The Master of Music in Performance is a degree program designed to prepare graduates for professional careers as performing musicians and/or those who seek to pursue further study in music at the doctoral level. Areas of study include solo performance in the instrumental or vocal areas, and conducting in the instrumental or choral areas.

The following objectives relate to the Master of Music in Performance with Vocal, Instrumental or Piano Emphasis.

Students will:

- Objective A: Be able to perform with a high degree of musicianship, technical security, and artistry.  
*[U1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C]*  
*[C2.3.1A; 2.3.1B; 2.3.2C; 2.3.2E; 2.3.3A; 2.3.3D; 2.3.4C; 2.3.4D]*
- Objective B: Be familiar with a wide range of repertoire appropriate for their instrument or voice.  
*[U1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C]*  
*[C2.3.1A; 2.3.1B; 2.3.2C; 2.3.2E; 2.3.3A; 2.3.3D; 2.3.4C; 2.3.4D]*
- Objective C: Be able to perform in both solo and ensemble settings and be familiar with successful rehearsal techniques appropriate to each setting.  
*[U1.3.1A; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.4A]*  
*[C2.3.1A; 2.3.1B; 2.3.2C; 2.3.2E; 2.3.3D; 2.3.4C; 2.3.4D]*
- Objective D: Be aware of appropriate pedagogical strategies and techniques to enable them to function as studio teachers.  
*[U1.3.1A; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.3B; 1.3.3C; 1.3.4A]*  
*[C2.3.1A; 2.3.2C; 2.3.2E; 2.3.3B; 2.3.3D; 2.3.4A; 2.3.4B; 2.3.4D; 2.3.4E]*
- Objective E: Acquire a proficiency in current research methods and trends including all forms and technologies available for the study of music.  
*[U1.3.1A; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.3B; 1.3.3C; 1.3.4A]*  
*[C 2.3.1A; 2.3.1B; 2.3.1C; 2.3.1D; 2.3.2C; 2.3.2D; 2.3.2E; 2.3.3A; 2.3.2B; 2.3.3D; 2.3.4A; 2.3.4B]*
- Objective F: Develop the ability to sight-read music of diverse styles and genres, as well as to learn appropriate use of improvisation within historical context.  
*[U1.3.1A; 1.3.1B; 1.3.2B; 1.3.2C]*  
*[C2.3.1A; 2.3.2E; 2.3.3D; 2.3.4C]*
- Objective G: Enhance collaborative skills through performance with chamber music (duets, trios, duo-piano, etc.).  
*[U1.3.1A; 1.3.1B; 1.3.2B; 1.3.2C; 1.3.3B]*  
*[C2.3.1A; 2.3.1B; 2.3.2E; 2.3.3C; 2.3.3D; 2.3.4A; 2.3.4B; 2.3.4C]*
- Objective H: Demonstrate (where degree-appropriate) ability and proficiency in operatic singing.  
*[U1.3.1A; 1.3.1B; 1.3.2B; 1.3.2C; 1.3.3B; 1.3.4A; 1.3.4B; 1.3.4C]*  
*[C2.3.1A; 2.3.1; 2.3.2D; 2.3.2E; 2.3.3C; 2.3.3D; 2.3.4A; 2.3.4B; 2.3.4C; 2.3.4E; 2.3.5B; 2.3.5C]*

### 5.8.0 Master of Music in Music Education (MM)

The Master of Music in Music Education degree is a professional degree which emphasizes a comprehensive approach to learning, and that encourages students to apply their knowledge of pedagogy, literature, and conducting into project-based outcomes. The Master of Music in Music Education degree encourages a deeper understanding of current trends of educational research methodologies and resources.

Students will:

- Objective A: Develop an understanding of the philosophical bases of learning and musical learning approaches, their roots, assumptions, and implications for music education practice.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.3C; 1.3.4A]  
[C2.3.1A; 2.3.1B; 2.3.2A; 2.3.2C; 2.3.2E; 2.3.3A; 2.3.3B; 2.3.3D; 2.3.4A; 2.3.4C; 2.3.4D; 2.3.4E]
- Objective B: Develop an awareness of their personal philosophy of learning and teaching and understand how that philosophy affects the choices they make in practice.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.3C; 1.3.4A]  
[C2.3.1A; 2.3.1B; 2.3.2A; 2.3.2C; 2.3.2E; 2.3.3A; 2.3.3B; 2.3.3D; 2.3.4A; 2.3.4C; 2.3.4D; 2.3.4E]
- Objective C: Develop an understanding of theories of learning and musical learning, their roots, assumptions, and implications for music education practice.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.3C; 1.3.4A]  
[C2.3.1A; 2.3.1B; 2.3.2A; 2.3.2C; 2.3.2E; 2.3.3A; 2.3.3B; 2.3.3D; 2.3.4D]
- Objective D: Develop an awareness of their personal beliefs about the nature of learning and teaching and understand how those beliefs affect the choices they make in practice.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.3C]  
[C2.3.1A; 2.3.1B; 2.3.2A; 2.3.2C; 2.3.2E; 2.3.3A; 2.3.3B; 2.3.3D; 2.3.4A; 2.3.4C; 2.3.4D; 2.3.4E]
- Objective E: Develop a historical perspective of the roles the various philosophical ideas and psychological theories have played in changes in practice and climate in American schools over the past 100 years.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B]  
[C2.3.1A; 2.3.1B; 2.3.1C; 2.3.2E; 2.3.3B; 2.3.3C; 2.3.3D; 2.3.4A; 2.3.4C]
- Objective F: Improve and expand upon their knowledge of teaching methods and materials, including the influences of technology and multiculturalism in the learning process.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.3A; 1.3.3B; 1.3.4A; 1.3.4B; 1.3.4C]  
[C 2.3.1A; 2.3.1C; 2.3.1D; 2.3.1E; 2.3.2A; 2.3.2C; 2.3.2E; 2.3.3B; 2.3.4A; 2.3.4B; 2.3.4C; 2.3.4D]
- Objective G: Develop an understanding of current trends and methodologies in education and music education.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.3B; 1.3.4A; 1.3.4B; 1.3.4C]  
[C 2.3.1A; 2.3.1C; 2.3.1D; 2.3.1E; 2.3.2A; 2.3.2C; 2.3.2E; 2.3.3B; 2.3.4A; 2.3.4B; 2.3.4C; 2.3.4D]
- Objective H: Find solutions to current problems in education and music education by increasing their understanding of these situations.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.3B; 1.3.4A; 1.3.4B; 1.3.4C]  
[C 2.3.1A; 2.3.1C; 2.3.1D; 2.3.1E; 2.3.2A; 2.3.2C; 2.3.2E; 2.3.3B; 2.3.4A; 2.3.4B; 2.3.4C; 2.3.4D]
- Objective I: Develop an understanding of education research methodologies and resources and of their potential for improving the effectiveness of music education.  
[U1.3.1A; 1.3.1B; 1.3.1D; 1.3.2B; 1.3.2C; 1.3.3A; 1.3.3B; 1.3.4A; 1.3.4B; 1.3.4C]  
[C 2.3.1A; 2.3.1B; 2.3.1C; 2.3.1D; 2.3.2C; 2.3.2D; 2.3.2E; 2.3.3A; 2.3.2B; 2.3.3D; 2.3.4A; 2.3.4B]

## Section 6

### 6.0.0 Music Program Assessment Instruments

#### 6.1.0 Performance Juries

At the end of each fall and spring semester, each undergraduate music major performs on his or her major instrument or voice before a jury of at least three faculty with expertise in the performance area. This jury makes a qualitative assessment of the student's performance and progress in comparison to the previous end-of-semester performance. Results are reported to the student: These results may contain a rubric that contains descriptions of criteria, and/or comments that provide qualitative feedback, and grades. These results are then delivered to the students in a letter shortly after the jury process. Copies of these letters are kept in the student's file. Students also have opportunities to receive verbal feedback on performances throughout each fall and spring semester during master classes and studio classes in their particular instrument or voice.

Since most undergraduate music majors participate in at least 8 performance juries before they graduate, these experiences allow faculty to assess student progress through the degree. Students must perform two satisfactory juries at each level in order to qualify for the next level of applied lessons (e.g., two 3000-level juries must be passed successfully before a student may enroll in study at the 4000-level of literature difficulty and technical difficulty).

Performance juries provide an opportunity for an overview or "snapshot" of the success of the performance program-enabling faculty to make judgments and decisions about the program on a regular basis. Juries also provide an opportunity for full-time faculty with expertise in each area to assess the teaching of the part-time applied faculty in that area. All oboe students, for example, study with the same adjunct applied instructor. If a large number of the oboe students showed through their performance juries that they were not making satisfactory progress, the full-time faculty who coordinate the woodwind jury would likely discuss the matter with the applied teacher and, if warranted, take appropriate action to help the teacher achieve greater success. [A more detailed description of the jury process can be found in the Applied Policy Document located on the School of Music website.]

#### 6.2.0 Student Teaching (Music Education)

The last semester of the Bachelor of Music in Music Education program is the Music Education Internship, which consists of student teaching in a K-12 public school full time under the supervision of a public school cooperating teacher, a university supervisor, and a full-time music education faculty member. All music teacher certification candidates must engage in this internship in order to become certified teachers. Student performance as a teacher is assessed throughout the experience through self-assessment (reflection on videotapes of teaching), informal and formal feedback from the cooperating teacher, university supervisor, and the full-time music education faculty member who is responsible for the internship seminar that semester. During the internship, students are formally assessed three times. Assessment rubrics for these three assessments are used and serve as a prompt for discussion among all parties involved. If student performance is not at a sufficient level by the end of the internship, the student is not certified. Student success in the internship is also a measure of the effectiveness of the music education program. [A more complete description of the student teaching process can be found on our School of Music website in the area of Music Education.]

#### 6.3.0 Degree Recitals

All Bachelor of Music students, with the exception of those majoring in Music History and Literature, are required to perform a Senior recital on their major instruments or voice. Performance majors are also required to perform a Junior recital. The student chooses and prepares a program with the applied instructor. The recital committee then approves the program. This recital committee is selected by the student and is comprised of 3 faculty, 1 of whom is the applied teacher. The student then performs an approval jury (called a pre-hearing). Once the recital is approved, the student presents a public recital. The recital committee attends the recital and provides verbal and/or written feedback to the student. The student's performance must earn a passing grade in order to qualify for the degree sought. Student success in the recital is also a measure of the effectiveness of the music performance program. [A more detailed description of the recital process can be found in the School of Music Applied Policy Document located on the School of Music website.]



#### **6.4.0 Direct Measures**

##### **6.4.1 Master's Thesis or Project and Oral Examination**

When the coursework for the Master of Music degree is complete or near completion, all graduate music majors engage in research and/or preparation that lead directly to a thesis, a project, or a recital. Music education students often write a thesis that is based on a research study though this is not mandatory. Each student selects a topic under the guidance of the thesis or project adviser, writes a proposal, and selects a committee. The student then submits a proposal to the committee, completes the project, recital, or thesis, and then presents their recital, project, or research findings. The oral examination also provides an opportunity for an informal exit interview in that the committee and student generally discuss the student's success in the program as part of their conversations.

##### **6.4.2 Master's Recital and Oral Examination**

During the last semester of the Master of Music in Performance and Conducting programs, all graduate performance and conducting majors perform a master's recital. Performers present a one-hour solo recital. Conductors generally have opportunities to conduct individual works performed by WSU ensembles. The student chooses and prepares a program with the applied instructor or conducting mentor. A recital committee is then selected. The student then performs a recital pre-hearing. Once the recital is approved, the student presents a public recital. The recital jury attends the recital and provides verbal and written feedback to the student. At the oral examination that follows the recital, the student may be asked to share with the committee his or her process of preparation, knowledge of the literature performed, self-critique of the performance, as well as broader questions about the field of music and their chosen specialization. Student success in the recital is also a measure of the effectiveness of the graduate music performance and conducting programs. The oral examination also provides an opportunity for an informal exit interview in that the committee generally discuss the student's success in the program as part of their conversations.

##### **6.4.3 Student Performance in General Education Courses: Direct Measures**

The School of Music has a separate assessment plan for general education courses - in the format requested by the General Education Committee. The General Education Assessment Report was completed and handed in at the same time as we did this report on our offerings for music majors.

#### **6.5.0 Program Evaluation: Indirect Measures**

**6.5.1 Graduate/Alumni survey:** Every 10 years National Association of Schools of Music Survey is administered. Every 10 years, coinciding with self-studies surveys are required for continued accreditation. In recent years we asked the same questions through Survey Monkey, contacting alumni through email and Facebook.

##### **6.5.2 NASM Evaluation Visits**

##### **6.5.3 Reports from students after internship experience**

Music Education Interns assess their university supervisors and cooperating teachers.

##### **6.5.4 Graduate School Placement**

The School of Music keeps an informal record of graduate school placement of graduating seniors.

##### **6.5.5 Job Placement**

The music unit keeps an informal record of job placement of graduating seniors.

The music education faculty also track the success of graduates as they enter the education job market.

##### **6.5.6 Responses from Employers**

Such responses are informal. For example, when school principals and central office personnel call for references for candidates applying for music teaching jobs in their districts, they often comment about how pleased they have been with our teachers or interns in the past. That they call us personally to ask for our graduates is also a measure of this. K-12 schools throughout Ohio heavily seek after WSU music teachers. Calls generally come from all over the state.

6.6.0 DIRECT MEASURES OF STUDENT PERFORMANCE

6.6.1 B.A. & B.M. CANDIDATES

Measure	When Administered & by Whom	For Which Students	How Evaluated & Reported
Univ goals CoLA goals SoM goals All goals listed in specific degree plans	Finals week, Fall & Spring Semesters Monitored by full-time performance Faculty	All B.A. & B.M. Candidates	A committee of at least 3 faculty with expertise in the performance area listens to each performance jury. Information is reported to the student and faculty on the Jury letter. Assessment of overall quality of completed juries is reported to music faculty and discussed at a music program faculty meeting.
See specific degree plans	Offered every fall and spring. Monitored by music education coordinator	All B.M. in Music Education candidates	Students are evaluated by their university supervisors, the public school cooperating teacher, and the departmental internship coordinator (Jobert). Students also evaluate their placements and supervisors. All information is assembled and reviewed by the music education faculty. Assessment of overall quality of completed internships is reported to music faculty and discussed at a music program faculty meeting.
See specific degree plans	Offered every fall and spring.	All B.M in Performance candidates	A committee of at least 3 faculty with expertise in the performance area approves the recital jury and attends the recital. Information is reported to the student verbally.

## 6.6.2 M.M. CANDIDATES

Measure	When Administered & by Whom	For Which Students	How Evaluated & Reported
Univ goals CoLA goals SoM goals See Program Goals listed above in degrees	Upon completion of program coursework – administered by committee of 3 faculty chosen by the student.	All M.M. in Music Education (thesis) and Pedagogy (project) candidates	Student writes a proposal, selects a committee of 3 or more faculty, submits a proposal to the committee, completes thesis or project with guidance from committee, and, ultimately, participates in oral examination. Assessment of quality of completed theses, projects, and orals is reported to music faculty and discussed annually at a music program faculty meeting.
See Specific Program goals listed in degrees	Upon completion of program coursework – administered by committee of 3 faculty chosen by the student.	All M.M. in Performance and Conducting candidates	A committee of at least 3 faculty with expertise in the performance area approves the recital jury and attends the recital. Information is reported to the student and faculty verbally.

6.6.3 **INDIRECT MEASURES OF STUDENT LEARNING/SATISFACTION AND PERCEPTION/SATISFACTION OF EMPLOYERS**

MEASURE	How Often Implemented & By Whom	Source of Information	How Evaluated & Reported
NASM Survey of Alumni	every calendar year	Alumni from who we have current addresses	Data summarized and analyzed for emergent themes by the authors of the NASM report. Discussed by all music faculty and with external evaluators from accrediting agency (NASM).
NASM Evaluation Visits	every 10 years	External evaluators with expertise in music in higher education	NASM evaluators visit campus and spend 2 days gathering data about the programs and school. SoM also does an extensive self-study report that the evaluators have received prior to visit. Based on assessment of report and data collected during onsite visit, evaluators prepare a Report that is given to the president and provost, CoLA Dean, SoM chair, and shared with all faculty and staff.
Number of graduates of undergraduate programs successful in admission to graduate programs in music or securing positions as music teachers in K-12 schools	Informally every year, collected by music faculty	Graduates themselves, employers and schools contacting dept. for recommendations, interactions with colleagues in the field	Records kept, discussed, and evaluated annually by music faculty at a music program faculty meeting.

7.0.0 **Annual School of Music Assessment Schedule**

- Year 1 Graduate Program (intensive-sub review annually) (2015-16)
- Year 2 Bachelor of Arts Degree Program and the Music Minor (2016-17)
- Year 3 Bachelor of Music Performance Program (2017-18)
- Year 4 Bachelor of Music in Music Education Program (2018-19)
- Year 5 Bachelor of Music in Music History and Literature Program (2019-20)
- Year 6 Class Piano (2020-21)
- Year 7 Improvisation/Jazz/Multicultural Music (2021-22)
- Year 8 Skills in Music Theory and Musicianship (2012-13)
- Year 9 General Education in Music (2013-14)
- Year 10 Opera (2014-15) (NASM Accreditation was delayed due to construction until Spring 2017)

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

11250 ROGER BACON DRIVE, SUITE 21

RESTON, VIRGINIA 20190

TELEPHONE (703) 437-0700

FACSIMILE (703) 437-6312

December 19, 2006

Herbert E. Dregalla, Jr.  
Chair, Department of Music  
Wright State University  
3640 Colonel Glenn Highway  
Dayton, OH 45435-0001

Dear Professor Dregalla:

The NASM Commission on Accreditation, at its November 2006 meetings, voted to continue Wright State University in good standing. The enclosed *Commission Action Report* provides the official description of this action and, if applicable, any requests for additional information. A copy of the *Commission Action Report* is being sent to the individuals listed below, along with a notice of NASM policies regarding strict confidentiality.

This action is taken upon review of Wright State University according to accreditation standards in effect in November 2006. As a member of NASM, the institution is responsible for participating in all revisions and additions to the standards as well as maintaining its curricular programs in music current with NASM standards as these are developed.

Please accept our congratulations on behalf of the Association.

With best wishes for the success of your program, I remain

Sincerely yours,



Samuel Hope  
Executive Director

SH:ko  
Enclosure

cc: Kim Goldenberg, President  
Wright State University  
Mary Ellen Mazey, Dean, College of Liberal Arts  
Wright State University  
Dan Sher, President, NASM  
James C. Scott, Chair  
NASM Commission on Accreditation  
Charlotte A. Collins, Associate Chair  
NASM Commission on Accreditation  
Paul Bauer, NASM Visitor  
C. Brad Foley, NASM Visitor

## OFFICERS OF THE ASSOCIATION FOR 2007

### President

- \*† Daniel P. Sher, University of Colorado, Boulder  
Boulder, CO 80309-0301

### Vice President

- \*† Don Gibson, Florida State University  
Tallahassee, FL 32306

### Treasurer

- \*† Mellasenah Y. Morris, Ohio State University  
Columbus, OH 43210

### Secretary

- \*† Mark Watt, Vanderbilt University  
Nashville, TN 37212-3499

### Executive Director

- \*† Samuel Hope, 11250 Roger Bacon Drive, Suite 21  
Reston, VA 20190

### Past President

- \* William Hipp, University of Miami  
Miami, FL 33124-7610

## NON-DEGREE-GRANTING MEMBER, BOARD OF DIRECTORS

- \* Margaret Quackenbush, David Hochstein Memorial Music School  
Rochester, NY 14614

## COMMISSION ON COMMUNITY/JUNIOR COLLEGE ACCREDITATION

- \* Eric W. Unruh, *Chair*  
Casper College  
Casper, WY 82601  
William A. Meckley, Schenectady County Community College  
Robert Ruckman, Northwest College

## COMMISSION ON ACCREDITATION

- \*† James C. Scott, *Chair*  
University of North Texas  
Denton, TX 76203
- \*† Charlotte A. Collins, *Associate Chair*  
Shenandoah University  
Winchester, VA 22601  
George Arasinowicz, Wheaton College  
Wayne Bailey, Arizona State University  
Julia C. Combs, Oklahoma State University  
Cynthia R. Curtis, Belmont University  
Dan Dressen, Saint Olaf College  
Kenneth Fuchs, University of Connecticut  
Mitzi Groom, Western Kentucky University  
Tayloe Harding, University of South Carolina  
Catherine Jarjisan, Baldwin-Wallace College  
Edward J. Kvet, Loyola University  
Lawrence R. Mallett, University of Kansas  
John Miller, North Dakota State University  
Ronald D. Ross, Louisiana State University  
John William Schaffer, University of Wisconsin, Madison  
Kristin Thelander, University of Iowa  
Cynthia Uitermarkt, Moody Bible Institute

## PUBLIC MEMBERS OF THE COMMISSIONS AND BOARD OF DIRECTORS

- \* Melinda A. Campbell, Duxbury, MA
- \* Mary E. Farley, Mount Kisco, NY
- \* John H. Walter, Champaign, IL

## REGIONAL CHAIRS

- Region 1: \* Ernie M. Hills, California State University, Sacramento  
Sacramento, CA 95819-6015
- Region 2: \* John Paul, Marylhurst University  
Marylhurst, OR 97036-0261
- Region 3: \* Marie C. Miller, Emporia State University  
Emporia, KS 66801
- Region 4: \* Robert W. Kase, University of Wisconsin, Stevens Point  
Stevens Point, WI 54461
- Region 5: \* Donald R. Grant, Northern Michigan University  
Marquette, MI 49855
- Region 6: \* Terry B. Ewell, Towson University  
Towson, MD 21252-0001
- Region 7: \* Dennis J. Zeisler, Old Dominion University  
Norfolk, VA 23529
- Region 8: \* Jimmie James, Jr., Jackson State University  
Jackson, MS 39217
- Region 9: \* Arthur L. Shearin, Harding University  
Searcy, AR 72143

- \* Board of Directors
- \*† Executive Committee

## NATIONAL OFFICE STAFF

Samuel Hope, *Executive Director*  
Karen P. Moynahan, *Associate Director*  
Chira Kirkland, *Meeting Specialist*  
Willa Shaller, *Projects Associate*  
Jan Timpano, *Constituent Services Representative*  
Jenny Kuhlmann, *Data Specialist*  
Clivia Perla, *Financial Associate*  
Adrienne Issi, *Accreditation Coordinator*  
Mark Marion, *Research Associate*  
Lisa Ostrich, *Executive Assistant*  
Laura Strickling, *Accreditation Specialist*  
Ketty Ortega, *Assistant to the Executive Director*

**NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC**

**VISITORS' REPORT**

**WRIGHT STATE UNIVERSITY  
DEPARTMENT OF MUSIC  
Dayton, OH**

**Herbert Dregalla, Chair**

**April 24-26, 2005**

**Visitors:**

**Paul Bauer, Northern Illinois University (Chair)  
C. Brad Foley, University of Oregon**

**Degrees currently listed in the NASM *Directory* for which renewal of Final  
Approval is sought.**

**Bachelor of Arts in Music  
Bachelor of Music in Music Education  
Bachelor of Music in Music History and Literature  
Bachelor of Music in Performance  
Master of Music in Music Education  
Master of Humanities in Music**

**Degree that has been previously granted Plan Approval for which the  
appropriate number of transcripts or other evidence of completion are not  
yet available, and for which renewal of Plan Approval is sought.**

**Master of Music in Performance**

## ACKNOWLEDGMENT

The visitors wish to express appreciation for the gracious hospitality and cooperation extended during the visit by the administration, faculty, staff, and students of the Department of Music at Wright State University.



*The following report and any statements therein regarding compliance with NASM accreditation standards represent only the considered opinion of the visitors at the time of the visit. Definitive evaluation of compliance and the accreditation decision will be made by the appropriate Commission following a complete review of the application, including the Self-Study, the Visitors Report, and any Optional Response to the Visitors' Report submitted by the institution.*

## **PART ONE**

### **A. Mission, Goals, and Objectives**

Wright State University, the College of Liberal Arts, and the Department of Music have clearly articulated mission statements that are published and publicly accessible (website and *Self-Study* Appendix A). The Department of Music completed a Strategic Plan (*Self-Study* Appendix B) in 1999, and it is reviewed annually. Several goals and subordinate objectives for each goal have been established as part of WSU's 2003 Strategic Plan (*Self-Study* Appendix B). The *Self-Study* presents goals and objectives for the music unit that are consistent with the mission statements and strategic plan goals and objectives. These institutional statements, when taken together, would appear to provide a good foundation on which educational, artistic, long-range planning, and operational decisions can be based. Therefore Department of Music appears to have an ongoing review of mission, goals, and objectives.

### **B. Size and Scope**

The music unit appears to have sufficient enrollment to have a community of learners appropriate for the degrees offered at the undergraduate (B.A. and B.M.) level. While the enrollment numbers are not large for the graduate degree (M.M & M.Hum.) level, the graduate enrollment during the five years of the data presented below represent only two of the three graduate programs. The unit's third graduate degree, Master of Music in Performance received Plan Approval from NASM less than one year ago, and one could assume the addition of this third degree will generate increased graduate enrollment in the future. Furthermore, there have been 20 graduates in the past five years from the two graduate degree programs. Therefore the music unit also appears to have sufficient enrollment for the graduate degrees. The *Self-Study* did not provide enrollment or degrees granted in a concise format, and the enrollment/degrees granted data in the three HEADS Data Surveys (Appendix I) was confirmed to be not accurate enough for the purposes of this report. Therefore, the following data was requested by the visitors and provided by WSU for the Visitors' Report.

## Five Year Overview - Department of Music

### Number of Majors/Degrees Granted

	<u>University College</u> <sup>1</sup>	<u>Undergraduate</u>	<u>Graduate</u>	<u>total</u>
Fall, 1999	1.5 <sup>2</sup>	162	12	175.5
Fall, 2000	7.5	138	16	161.5
Fall, 2001	7	158.5	9	174.5
Fall, 2002	6	179	17	202
Fall, 2003	9	188	14	211
Fall, 2004	16	189.5	11	216.5

University College + Undergraduate = Total Undergraduates

### Degrees Awarded

	<u>Bacc</u>	<u>Masters</u>	<u>Total</u>
1999-2000	29	8	37
2000-2001	11	5	16
2001-2002	25	3	28
2002-2003	28	3	31
2003-2004	27	2	29
2004-2005 <sup>3</sup>	25	7	32

### Undergraduate students by major

	<u>BA</u>	<u>BM Mus Ed</u>	<u>BM Perf</u>	<u>BM H/L</u>	<u>total(undergrad)</u>
Fall, 2002	10	127	47	1	185
Fall, 2003	15	136	43	3	197
Fall, 2004	18	127	58	3	206

1. University College is the general entity on campus for incoming freshmen. Once a student declares and changes major number they are assigned to a Department. See p.61 of the 2003-05 *Undergraduate Catalog*. The total of undergraduates is: University College + Undergraduate = Total Undergraduates

2. Fractional numbers indicate a student has a double major

3. Does not include Summer, 2005

### C. Finances

The financial condition of the Department of Music is described generally in the *Self-Study* on pp. 1-2 with additional detailed financial information provided in WSU's Higher Education Arts Data Services (HEADS) Annual Data Surveys for the past three years (*Self-Study* - Appendix I).

The budget of the Department of Music has remained relatively flat over at least the past three years as revealed in WSU's HEADS surveys (Appendix I). Recent special allocations have been received to purchase new musical instruments, assist with concert touring and travel, and to add three new faculty lines in 2002. The visitors learned from the Dean of the College of Liberal Arts that other special requests have been addressed from time to time including an addition of salary dollars in Fall 2004 to support the hiring of part-time instructional faculty.

In comparing the department's most recent budget data from their 2004-2005 HEADS Data Survey with the 2004-05 *HEADS Music Data Summaries* (available from NASM), the financial figures compared to seventy-seven NASM peer institutions (public institutions with 201-400 music majors) indicates that their overall total budget is significantly below the 50<sup>th</sup> percentile and is closer to the 25<sup>th</sup> percentile than the 50<sup>th</sup> percentile. It appears to be a minimal budget to support the stated mission, goals, and objectives of the unit.

It should also be noted that the hourly rates currently paid to part-time applied music faculty are low and problematic in retaining highly qualified teachers. The average current rate used at Wright State University is \$27 per contact hour, well below the average of \$38 reported by colleges and universities from a survey of schools across Ohio (data provided by music unit executive), and certainly below the average hourly rate reported in the 2004-05 *HEADS Music Data Summaries* of \$44.19 reported by fifty-four public institutions with between 201-400 music majors, placing WSU below the 25<sup>th</sup> percentile (\$31).

Another financial concern expressed by faculty related to available scholarship resources. Following a review of 2004-05 *HEADS Music Data Summaries*, WSU's allocation of \$150,000 to undergraduate scholarships is significantly below the average amount of \$255,147 for seventy-one peer institutions reporting (public institutions with 201-400 music majors).

The visitors commend the current Chair of the Department of Music for both his prudent management of departmental resources and understanding of the need for continued advocacy, on and off campus, for the needs of the music unit.

## D. Governance and Administration

### 1. Overall Effectiveness

The overall governance of the Department of Music at Wright State University appears to be effective and in compliance with NASM standards. The governance structure of the Department and its role within the University is clearly delineated. The Department of Music has experienced quite a few years of stability in leadership from the current Chair. He appears to possess excellent analytical and administrative skills. The faculty and administration expressed confidence in the chair, and also noted his strong and active advocacy, his ability to follow through on projects, and his growing strength and abilities in development and cultivation work. There seems to be strong support from the department and university administration for his continued leadership.

### 2. Policy Making

The current organization of faculty governance in music and the university is described in the *Self-Study*, pp. 2-3 and 5-6. The Department of Music has in place a substantial committee structure that seems to function effectively. There is ample evidence that all significant decisions are made through a process of shared governance. The *Department of Music Bylaws* (Appendix D) in the *Self-Study* provides further information and details concerning the function and responsibilities of departmental committees and processes.

### 3. Music Executive's Load and Responsibilities

The music executive indicates in WSU's 2004-05 HEADS Data Survey (Appendix I) that 50% of his time is devoted to administrative matters, 30% to fundraising efforts, and the remaining 20% is devoted to teaching, creative endeavors, and service. On average, he teaches two courses per year and continues to perform and conduct regularly although on a limited basis. This appears to be adequate load relief for a unit of this size and complexity. The daily leadership and administration is made possible, in part, because the department enjoys the services of two full-time administrative staff members who seem very dedicated and possess excellent skills as well as an associate chair and a director of graduate studies.

### 4. Communication

The current music executive seems to communicate with the faculty in an easy, friendly, and effective manner. The department holds regular faculty meetings, and communication with the chair, faculty, students, and central administration appears to be quite good.

## E. Faculty and Staff

### Faculty

The faculty appear to be quite appropriately skilled and highly dedicated to serving the needs of the students and degree programs. This perspective is supported by the review of the Faculty Record Reports (Appendix III) and classroom visitation. The 22 FTE faculty provide for a student/faculty ratio of 9.0, which compares well to the 8.8 average of the seventy-seven peer institutions (public institution with 201-400 music majors) in the 2004-05 *HEADS Music Data Summaries*. Compared to the same data source, the gender breakdown of the 14 tenured/tenure-track faculty 29% female/71% male mirrors the national average of 29%/65% respectively. (Some institutions do not report gender information in the HEADS Data Surveys, so total is less than 100%.) For the same pool of WSU faculty, the percentages of Black/African American 7% and Asian 14% exceed the 2004-05 *HEADS Music Data Summaries* respective percentages of 5% and 3%. Nationally 3% of music faculty are Hispanic to WSU's 0%. Of the 14 tenured/tenure-track faculty, two are tenured professors, eight are tenured associate professors, two are tenure-track assistant professors, and two are tenure-track instructors. Five have been at WSU less than 10 years and nine have been at WSU 10 years or longer. Additional non-tenure-track faculty include two full-time and five FTE faculty comprised of 16 temporary part-time faculty. While the distribution of the tenured/tenure-track faculty by several measures is in good balance, there is concern by the music executive and tenured/tenure-track faculty on the increased reliance on part-time faculty with a high turnover rate. Most of these are applied faculty who are doctoral students from larger institutions such as the University of Cincinnati College-Conservatory of Music. The modest hourly applied instruction compensation (detailed in C. Finances above) is a deterrent to longer-term commitment by highly qualified part-time applied faculty.

The current number of faculty fundamentally support the institution's mission, goals, and objectives, as well as the curriculum of the various degree programs, but heavy teaching loads hinder music faculty from pursuing research and artistry activities and the funding provided by the university for such purposes. Interestingly, faculty teaching loads were confirmed with Dean of the College of Liberal Arts to be greater than non-music arts faculty in the same college. Since the faculty are all members of a collective bargaining unit, it would seem that loads should be uniform. Also NASM *Handbook* 2005-06, p. 56 item II.E.4., ¶ 3 states, "Classroom instruction in lecture/seminar format is commonly weighted with studio private lessons on a 2:3 ratio, that is, two hours of classroom instruction is equated with three hours of private instruction. Music faculty teaching only classroom/seminar courses should have their load determined in the same way as faculty in other departments of the institution." Although the NASM standards use the word "should," the visitors feel this matter is of real importance for consideration by administrators and the NASM commission.

It may be important to note that without the addition of music faculty positions over the past several years by the Dean of the College of Liberal Arts, the heavy teaching load situation would be an even greater problem.

Faculty morale appears to be good. They state that collegiality is valued, and they noted increased recognition and rising reputation of the institution in the city and region.

Faculty state that appointment, evaluation, and advancement policies and procedures are clearly understood and applied fairly.

### Staff

The support staff appears to be minimal to support the activities of the music unit. The average secretarial/clerical staff for peer institutions (public institutions with 201-400 music majors) is 3.3 FTE (2004-05 *HEADS Music Data Summaries*), and WSU staffing is 2.0 FTE. Peer institutions average an additional 6 FTE in Technical, Professional and Miscellaneous staff and WSU appears to have an additional 3 FTE. It is not clear that support staff are provided commensurate with the music unit's mission, goals, objectives, size, and scope. (NASM *Handbook* 2005-06, p. 57 item II.E.8.)

### F. Facilities, Equipment, and Safety

The Wright State University Music Department is housed in the Creative Arts Center, constructed in 1973. Since that time, the facility received an addition in 1990 and a renovation of the 1973 area in 1991. The facility is shared with the Department of Theatre Arts with a portion of the lower level housing faculty from the College of Education and Human Services.

The *Self-Study* document, pages 16-19, accurately reports an inventory of the facilities as verified by the on-site visit. The building contains a 360-seat concert hall that appeared to have several inadequacies including a small stage, poor lighting, and poor acoustics; a 100-seat recital hall with poor acoustical properties, modest lighting, and poor sound isolation properties; choral and instrumental rehearsal halls which seemed to work well during the ensemble rehearsals observed although the instrumental room is immediately below a large dance studio with inadequate sound isolation properties; access to at least six classrooms in the building (including one equipped with 25 electronic pianos and a computer laboratory with 17 workstations); 15 practice rooms; and at least 25 studio/offices for the faculty. In addition, there appeared to be several storage spaces available.

The facilities were accurately described in the *Self-Study* as having inadequate acoustical properties, practically nonexistent sound isolation properties, and seriously poor climate control HVAC systems (both temperature and humidity controls) throughout the facility. The visitors would agree that these are indeed significant problems; however, since the writing of the *Self-Study*, numerous efforts have taken place to begin planning for making improvements in these issues in the coming months and years. More information from the institution may be warranted in regard to several items in NASM Standards including the following: (NASM *Handbook* 2005-06, p. 57 item II.F., ¶ 1, 4, & 6) "Space allotted to any music unit function must be adequate for the effective conduct of that function. ...Acoustical treatments appropriate to music facilities shall be provided....All facilities and equipment should produce an environment conducive to learning and be sufficient to enable faculty and

students to focus on artistic and academic endeavors.” It is not clear that these standards are met in regard to the two performance spaces and some rehearsal and instructional spaces.

Through the efforts of the Department Chair, Dean of the College of Liberal Arts, and the Provost, a multi-phased plan has been developed, funded, and is to be implemented beginning by next fall to address the Creative Arts Center’s air handling equipment and temperature controls. A second phase will replace piping and fan coil units serving the Music wing practice rooms and offices, and replacement of ductwork will follow to achieve better air distribution and sound control. The final steps will address humidity and sound control (noise created by fans and air handling units). The institution has made addressing and hopefully correcting the Creative Arts Center’s HVAC system problems a high priority.

A space programming study has also just been completed and the report arrived during the time of the visit. It is hoped that the results of the study will assist the department and university administration in determining possibilities and justification for addressing the music faculties’ concerns for additional space. The visitors also learned during the visit that plans are being formulated to move Education and Human Services faculty from CAC to other facilities over the next two years making additional spaces available to the three arts units in the near future.

An additional update to the *Self-Study* was made known to the visitors during the visit. The Provost and Dean have supplied funding to equip a space to be used as both a daytime Student Lounge and an evening or pre-concert Green Room space.

The *Self-Study* document supplied a thorough listing of instrumental equipment and computer equipment. The *Self-Study* indicated that recording equipment needed updating and that available video equipment was limited. The visitors found this to be an accurate assessment. The unit does not currently have on staff a regular or permanent piano technician, but contracts out for piano servicing. Equipment found in the electronic keyboard laboratory and the computer lab appeared up-to-date and adequate for the needs of the program offerings, except there is a need and desire to expand the size of the computer facility when a larger space becomes available. The *Self-Study* page 21 explains that there is no plan for regular maintenance of the physical plant and equipment. (NASM *Handbook* 2005-06, p. 57 item II.F., ¶ 4) “Budget provisions shall be made for adequate maintenance of the physical plant and equipment.” The visitors recommend that a regular repair and maintenance plan be established for instruments and equipment.

Some concerns were expressed about building and equipment security and a closed-circuit video monitoring system has recently been installed to assist and regular security patrols are conducted during evening and weekend hours. It is recommended that further measures be explored with campus security or police officials to help ensure greater safety and security throughout the building.

Contrary to comments on page 26 of the *Self-Study*, the music building is readily accessible to those with disabilities and appears to be fully ADA compliant.

#### G. Library and Learning Resources

The *Self-Study*, pp. 27-30, accurately describes library administration, acquisition policies, music library financial resources, outside resources, staffing, access, instruction, and facilities. The library holdings were carefully reviewed. The reference materials, collection of circulating books, scores, collected editions, periodicals, media, and a collection of CDs and LPs are housed in the Paul Laurence Dunbar Library, which is in reasonably close proximity to the music facilities in an adjacent building. It is large, spacious, attractive, and appears actively utilized by university students, faculty, and some members of the community.

The music holdings of the library are extensive and are good in both breadth and depth. The collection of scores, books, serials, and circulating collected editions are very good. The library resources are able to support all current degree programs.

The library currently provides several individual listening stations and has an additional room that could provide group listening. The Dunbar Library is technologically well equipped. It has substantial numbers of open access computers and the accessibility of all technology seems to be actively utilized.

In addition to following a systematic acquisitions policy, the librarian responsible for music holdings also relies on the recommendations of the Department of Music library liaison to communicate the curricular needs of the music faculty and individual faculty and students may also make requests directly to the music collection development librarian. The allocation for books, scores, periodicals, CDs and other media appears to be adequate to meet all instructional needs of the music unit.

The Dunbar Library maintains cooperative relationships with the other libraries in Ohio through the statewide library and information network, OhioLINK, as well as the Library Division of the Southwestern Ohio Council for Higher Education, SOCHE.

The faculty expressed wide satisfaction with the quality of the library collection and its accessibility.

#### H. Recruitment, Admission-Retention, Record Keeping, and Advisement

Admission processes and policies as outlined on pp.32-34 of the *Self-Study* seem to be clear and effective. The music faculty and department staff members appear pleased with the current admission processes. The faculty are each assigned advisees and they work closely with the department head, area coordinators, and office staff to coordinate access to appropriate advising materials which include individual degree program checklists and a university-wide degree audit program for each student (DARS). The visitors did note in their meeting with the student body that it does appear there are some inconsistencies in advising and with the adequacy of information that all advisors receive and communicate to their advisees. It was also noted that advising in regards to teacher education programs lacked accuracy and clarity due to a perceived lack of communication between the Department of



Music and the College of Education.

The Department has recently developed a Recruiting Plan that is being implemented as discussed in the *Self-Study* on pages 31-32. Retention is discussed in the Self-Study on page 34 as an outcome of good advising, but no information on retention rates was provided. It appears to the observers that tracking of retention data would be an additional appropriate goal for the program. It does appear that the College of Liberal Arts office tracks this sort of information and it would be useful for the department to obtain and review this data.

Student files and records that were reviewed appeared up to date and complete. The institution utilizes an electronic, degree audit program (DARS) that seems to assist with monitoring and tracking student progress in their degree programs. Transcripts that were provided and audited appeared to accurately reflect the stated degree program requirements found in the official catalog as well as on degree checklists.

In general, faculty seem pleased with the current advising model as outlined on p. 35 of the *Self-Study* and student concerns were noted above. It should also be added that many students expressed great satisfaction with their advising situations, emphasizing the need to improve consistency and perhaps advisor training opportunities.

#### I. Published Materials – Web Sites

The School of Music Web site and published materials are clear and attractive. On page 138, in the first paragraph under “Music” of the 2003-05 Undergraduate Catalog, the following statement appears:

“As a full member of the National Association of Schools of Music, the department has designed the requirements for entrance and graduation according to the published regulations of that association.”

To more precisely follow the Rules of Practice and Procedure under Printed Recognition of Membership (*NASM Handbook, 2005-06*, p. 43, XII, Section 1, C.), it would appear that the statement should substitute the word “accredited” for “full.” Also, the use of the word “standards” may be more accurate and appropriate than “regulations” in that statement.

Otherwise, it appears that the University’s and School of Music published materials and Web site are in compliance with NASM standards.

#### J. Branch Campuses, External Programs, Use of the Institution’s Name for

The university offers only two courses, MUS 365, Methods and Materials for the Elementary Teacher and MUS 190, Lake Campus Chorale at the WSU Lake Campus, located near Celina, Ohio. The branch campus does offer a complete music curriculum leading to a degree in music.

K. Community Involvement and Articulation With Other Schools

Appropriate outreach activities appear to be in place with a long established record of cooperation with the community. As stated on pages 38, 62 and 67-69 of the *Self-Study*, the department's faculty is actively involved in a variety of university, community, regional, and statewide organizations that are music and arts related. Music faculty are active as adjudicators, clinicians, moderators, and presenters within the state. Several faculty perform professionally in regional ensembles. Faculty members participate in or with the Dayton Philharmonic Chorus, Dayton Philharmonic Orchestra, Dayton Opera, Columbus Opera, Dayton Boys Choir, Kettering Children's Choir, Ohio Valley British Brass Band, Dayton Playhouse, Playhouse South, and the Hayner Center Concert Series in Troy, Ohio. Additional outreach efforts include hosting festivals for area secondary schools including the Mad River Vocal Arts Festival and the Tri-State Honor Band. Other workshops and special programming efforts are offered to attract community members to campus including the WSU Artist Series. The department has established an articulation agreement with the music department at Sinclair Community College and has participated in collaborative efforts with the University of Dayton music program, the Stivers School for the Arts of the Dayton City Schools, and the Dayton Contemporary Dance Company.

L. Non-Degree-Granting Programs for the Community (if applicable)

The Wright State University Department of Music includes a Community Music Division. According to the *Self-Study*, p. 39, on average, it serves twenty-five students per quarter and the instructional faculty includes ten instructors. It seems that not only applied music instruction is being offered at this time through the CMD program, but that music theory has also been successfully taught. It appears that the department is struggling to sustain the program due to financial matters and lack of profitability since this must be a self-supporting program.

M. Standards for (A) Independent Postsecondary Music Units Without Regional or Other Institutional Accreditation and/or (B) Proprietary Institutions (if applicable)

Not Applicable

N. Programs, Degrees, and Curricula

**Student Work** - The visitors observed students in undergraduate and graduate classes and in rehearsals, lessons and the Student Recital. They also examined video of student teachers and final projects submitted in partial fulfillment of degree requirements. In all cases the work was of a quality appropriate for the purpose and level of the specific credential to be awarded.

**Student Evaluation** - The Department implements appropriate review of competencies at

entrance and exit for the undergraduate and graduate degree programs and mid-point for the undergraduate degree programs.

Overall Effectiveness - Faculty exhibit an interest in maintaining rigorous programs and attracting increasingly talented students. Information about alumni achievements could provide effective evidence of overall effectiveness.

1a. Specific Curricula — Undergraduate

Enrollments and course offerings in the Department of Music undergraduate majors appear to be appropriate to the unit's scope, and the core-based structure of all undergraduate programs ensures that upper-level offerings provide suitably advanced instruction.

It is not clear that all undergraduate students are informed in regard to performance health. (NASM *Handbook* 2005-06, p. 71 item V. B.) "Institutions should assist students to acquire knowledge from qualified professionals regarding the prevention of performance injuries."

**Bachelor of Arts in Music: Submitted for renewal of Final Approval**

General Education requirements appear to meet NASM curricular standards.

Musicianship requirements appear to meet NASM curricular standards.

Performance and Music Electives requirements appear to meet NASM curricular standards, except in regard to performance health..

The degree title appears to be appropriate for the curricular content.

General Standards and Competencies for professional (B.M.) undergraduate degrees

The following discussion concerns all undergraduate professional degree curricula.

Performance

Applied study, conducting, ensemble and keyboard requirements appear to meet NASM curricular standards.

Aural Skills and Analysis

Aural skills and analysis skills requirements appear to meet NASM curricular standards. These are covered in the aural skills (Sight-Singing MUS151, 152, 153, 252, 252, 253) and music theory/analysis (Form and Analysis MUS 342) courses.

### Composition and Improvisation

Composition and improvisation skills requirements appear to meet NASM curricular standards. Composition exercises are included within required core music theory (MUS 101, 102, 103, 201, 202, 203) and computer applications (MUS 465) courses. Creating music extemporaneously and improvisation are included within the class piano courses (MUS 155, 156, 157).

### History and Repertory

History and repertory requirements appear to meet NASM curricular standards. The core undergraduate music history curriculum includes a systematic presentation of Western music history (MUS 311, 312, 313). Students are exposed to music of other cultures through a Music in Non-Western Cultures course (CST 242).

### Technology

It appears that students acquire a basic overview of how technology serves the field of music as a whole. All undergraduate music majors complete Computer Applications (MUS 465). However, it is not clear that all undergraduate B.M. majors acquire a working knowledge of the technological developments applicable to their area of specialization. (NASM *Handbook*, 2005-06, p. 74, item VII, E, 2).

### Synthesis

Synthesis is achieved through a variety of experiences, including student teaching and required recitals.

## **Bachelor of Music in Music Education: Submitted for renewal of Final Approval**

This degree appears to meet NASM standards, except for the competencies in performance health and technology cited above.

The degree title appears to be appropriate for the curricular content.

## **Bachelor of Music in Music History and Literature: Submitted for renewal of Final Approval**

At 58-61% of the curriculum (*Self-Study* Bachelor of Music History and Literature curricular table - Appendix IV), it appears that studies in the major area and

supportive courses in music do not meet minimum standards. (NASM *Handbook* 2005-06, p. 79 item VIII. D.1.) "...Studies in the major area and supportive courses in music normally total at least 65% of the curriculum."

This degree appears to meet NASM standards, except for the percentage of music curricular content and competencies in performance health and technology cited above.

The degree title appears to be appropriate for the curricular content.

#### **Bachelor of Music in Performance: Submitted for renewal of Final Approval**

This degree appears to meet NASM standards, except for the competencies in performance health and technology cited above.

The degree title appears to be appropriate for the curricular content.

#### **1b. Specific Curricula — Graduate**

It would appear that the cover page of the *Self-Study* should be changed in regard to the reference to the Master of Music in Performance degree. The NASM office confirms that the degree should be submitted for renewal of Plan Approval, not pursuit of Final Approval. The cover page of the Visitors' Report includes the correct statement.

#### **General Standards for Graduate Programs in Music**

Admission policies are clearly stated and admission standards appear to meet NASM standards. A comprehensive review is part of each graduate degree's requirements.

#### **Master of Music in Music Education: Submitted for renewal of Final Approval**

This degree appears to meet NASM standards.

The degree title appears to be appropriate for the curricular content.

#### **Master of Humanities in Music: Submitted for renewal of Final Approval**

This degree appears to meet NASM standards.

The degree title appears to be appropriate for the curricular content.

## **Master of Music in Performance: Submitted for renewal of Plan Approval**

This degree appears to meet NASM standards.

The degree title appears to be appropriate for the curricular content.

### **2. Study of the Transcripts of Recent Graduates and Comparison with Catalogue**

Official degree audits were presented by the department and university for all degree programs. The transcripts corresponded to curricular requirements in all instances.

### **3. Performance.**

The School of Music's strong support for and coordination of solo, chamber, and large ensemble performances is described in the *Self-Study*, pages 63-67, and these activities appear to support the standards related to performance for the various degrees. The School takes pride in the growing quality of its large performance ensembles.

Exposure to many high school guests and community members who attend concerts and festivals, such as the Mad River Vocal Arts Festival and the Tri-State Honor Band, as well as active faculty performers, enrich the performance environment at WSU.

### **4. Music Studies for the General Public.**

The music curriculum is designed to offer the general college students a variety of musical experiences. The department serves as many as 750-1,700 non-majors annually in a variety of course offerings per the most three recent HEADS Data Surveys (Appendix I). A 34-37 credit quarter hour music minor program is available. Applied lessons and performance ensemble courses are available to non-majors with an audition and/or permission of the instructor as space allows. The University Chorus and Concert Band have open enrollment with no audition. Three courses are specifically designed to fulfill university-wide general education requirements in the Human Expression and Comparative Non-Western Cultures categories and include the following: MUS 214, Music in Western Culture; MUS 290, African-American Music: America and Beyond; CST 242, Comparative Nonwestern Cultures: Music. Other courses designed for the non-music majors include: MUS 131, Guitar Class, MUS 117, Music Listening: Jazz, and MUS 118, Popular Musical Theater. Additionally, MUS 365, Methods and Materials for Teaching General Music in Grades K-6, is provided for elementary education majors. It appears that the department is doing their part to encourage participation by the general college student and providing a number of opportunities to enrich the general education program at Wright State University. See pp. 61-62 of the *Self-Study* for further details.

#### O. Music Unit Evaluation, Planning, and Projections

The institution and Department of Music have undergone two strategic planning processes during the past five years, as well as thorough faculty involvement in the completion of the *Self-Study*. These projects have provided ample opportunity for administrative and faculty reflection as to the future direction for the institution and school. The visitors learned that the institution as a whole is making plans for controlled growth over the next several years, and there is some expectation that targets will be established. It was noted that graduate student enrollment/credit hour production generates more fiscal support from the state, so it would appear that growth of the graduate program and the addition of the new MM. in Performance degree might be considered beneficial to the institution.

The *Self-Study* document appears to have been a project that allowed for input by a majority of the faculty, delegated by the music executive. It was comprehensive and provided excellent supplementary programmatic review documents. While the tone of the *Self-Study* sometimes projects what might be construed as a provocative demeanor by administrators, the Visitors attribute that to the writing style of authors other than the music executive. The music executive consistently projected a positive attitude and healthy relationships with administrators on campus.

#### P. Standards Summary

- Faculty teaching loads are greater than non-music arts faculty in the same college. (NASM *Handbook* 2005-06, p. 56 item II.E.4., ¶ 3) “Music faculty teaching only classroom/seminar courses should have their load determined in the same way as faculty in other departments of the institution.” (See E. Faculty and Staff above.)
- It is not clear that support staff are provided commensurate with the music unit’s mission, goals, objectives, size, and scope. (NASM *Handbook* 2005-06, p. 57 item II.E.8.) (See E. Faculty and Staff above.)
- The *Self-Study* page 21 explains that there is no plan for regular maintenance of the physical plant and equipment. (NASM *Handbook* 2005-06, p. 57 item II.F., ¶ 4) “Budget provisions shall be made for adequate maintenance of the physical plant and equipment.” (See F. Facilities, Equipment, and Safety above.)
- (NASM *Handbook* 2005-06, p. 57 item II.F., ¶ 1, 4, & 6) “Space allotted to any music unit function must be adequate for the effective conduct of that function. ...Acoustical treatments appropriate to music facilities shall be provided....All facilities and equipment should produce an environment conducive to learning and be sufficient to enable faculty and students to focus on artistic and academic endeavors.” It is not clear that these standards are met in regard to the two performance spaces and some rehearsal and instructional spaces. (See F. Facilities, Equipment, and Safety above.)

- It is not clear that all undergraduate students are informed in regard to performance health. (NASM *Handbook* 2005-06, p. 71 item V. B.) "Institutions should assist students to acquire knowledge from qualified professionals regarding the prevention of performance injuries." (See N. Programs, Degrees, and Curricula above.)
- It is not clear that all undergraduate B.M. majors acquire a working knowledge of the technological developments applicable to their area of specialization. (NASM *Handbook*, 2005-06, p. 74, item VII, E, 2). (See N. Programs, Degrees, and Curricula above.)
- Bachelor of Music in Music History and Literature (NASM *Handbook* 2005-06, p. 79 item VIII. D.1.) "...Studies in the major area and supportive courses in music normally total at least 65% of the curriculum." (See N. Programs, Degrees, and Curricula above.)
- On page 138, in the first paragraph under "Music" of the 2003-05 Undergraduate Catalog, it would appear that the statement should substitute the word "accredited" for "full." Also, the use of the word "standards" may be more accurate and appropriate than "regulations" in that statement. (NASM *Handbook*, 2005-06, p. 43, XII, Section 1, C.) (See I. Published Materials above.)

Q. Overview, Summary Assessment, and Recommendations for the Program

STRENGTHS (listed in no particular order)

- Qualified faculty who are committed to teaching; a strong, committed, and dedicated faculty, willing to work hard to achieve the best outcome for students
- A quality and hardworking student body, with considerable promise
- Community and regional outreach services and the involvement of many faculty members in local arts activities; increased visibility
- A very active and competent chair willing to work closely with the faculty and serve as a strong advocate for the department
- Good faculty to student ratio
- A very knowledgeable and supportive administration that has been generous with resources
- Generous campus-wide program to support faculty travel and other development activities
- A fine library collection to support the needs of the programs



- A highly qualified and professional support staff

AREAS FOR IMPROVEMENT (listed in no particular order)

- Severe inconsistency in HVAC systems especially in humidity and cooling
- Non-existent sound isolation properties throughout the music wing of the Fine Arts Center
- Need for additional space for classes, rehearsals, practice rooms, and studios
- Inconsistent applied music syllabi, often with no evidence of pedagogical or health content
- Faculty workloads inconsistent with faculty in other units
- Heavy reliance on part-time applied music faculty who receive inadequate salaries to ensure continuity and quality of instruction

Aggressive attention to acoustical problems in performance, rehearsal and teaching spaces in the facility is necessary. Issues related to instructional staffing will require careful examination for the future in regard to a growing student population, continuity and quality of part-time faculty, and teaching loads. The necessary services provided by a support staff for a music unit growing in student population and quality will become more essential for success, especially as technology progresses. An increased focus on recruiting issues has begun and will become more critical as student quality rises and the institution becomes more competitive for the best and brightest students.

Assuming acoustical problems can be improved sufficiently in the near term, long-term planning in regard to student population and instructional staffing goals should provide clear direction for the music unit's future.