



Academic unit: **School of Music**

College: **Fine Arts**

Date of last review **2016-2017** Date of last accreditation report (if relevant) **2016**

Triggered Programs **Bachelor of Music > Grads; Master of Music > Majors;**

List all degrees described in this report (add lines as necessary)

Degree: **Bachelor and Master – Music** CIP\* code: **50.0901**

Degree: **Bachelor and Master Music Education** CIP code: **13.1312**

\*To look up, go to: Classification of Instructional Programs Website, <http://nces.ed.gov/ipeds/cipcode/Default.aspx?y=55>

Certificate (s): **Professional Studies in Music Performance**

Faculty of the academic unit (add lines as necessary)

NAME	SIGNATURE	TENURE OR NON-TENURE TRACK
Andrea Banke		Non-Tenure
Julie Bees		Tenure
Elaine Bernstorf		Tenure
Phillip Black		Non-Tenure
Kristin Castaldi		Tenure
Catherine Consiglio		Tenure
Lynne Davis		Tenure
William Flynn		Tenure
Mark Foley		Tenure
John Goering		Non-Tenure
Rachelle Goter		Non-Tenure
Michael Hanawalt		Tenure
Alan Held		Tenure
Lucas Hulett		Non-Tenure
David Hunsicker		Tenure
Mark Laycock		Tenure
Carmen Lemoine		Tenure
David MacDonald		Non-Tenure
Walter Mays		Tenure

Josephine Miller		Tenure
Steve Oare		Tenure
James Pisano		Non-Tenure
Samuel Ramey		Non-Tenure
Dean Roush		Tenure
Justine Sasanfar		Tenure
Gerald Scholl		Tenure
Timothy Shade		Tenure
Leonid Shukaev		Tenure
Betul Soykan		Tenure
Kelly St. Pierre		Tenure
Aleksander Sternfeld-Dunn		Tenure
Michael Sylvester		Tenure
Andrew Trechak		Tenure
Jeanne Vance		Non-Tenure
Jeb Wallace		Tenure
Tom Wine		Tenure

Submitted by: Aleksander Sternfeld-Dunn, Director School of Music  
(Name and title)

Date 04/15  
(Date)

In yellow highlighted areas,  
data will be provided

## Part 1: Impact of Previous Self-Study Recommendations

At the conclusion of the last program self-study performed, the committee provided recommendations for improvement for the department. Please list those recommendations and note your progress to date on implementation.

Recommendation	Activity	Outcome
Align outcomes with target criteria.	<p>After the completion of the last self-study, the School of Music began the work of evaluating both its mission and the assessment tools connected to that mission. In academic year 16-17 the school worked with a facilitator from the Office of Community Engagement to create a new mission statement. Program outcomes were then revised to align with the mission statement and a new set of assessment tools were put in place.</p> <p>Further assessment tools will be needed to connect with all aspects of the mission of the program with both students and faculty being assessed.</p> <p>In the 17-18 school year the faculty voted to put in a new set of metrics and assessments however not all assessments were actually put in place. This study includes those that were measured. For the complete rubric see <a href="#">Appendix I</a></p>	While some new assessments have been put in place, the School will need to address all the agreed upon assessment points.
Consider incorporating the newly approved UNISCOPE model into the department's assessment of scholarship.	<p>In the 2017-18 year a committee made up of tenured and tenure track faculty reevaluated our tenure and promotion guidelines that would incorporate UniScope. A new document was put together and approved in the 18-19 academic year.</p> <p><a href="#">See Appendix II</a></p>	After approval of new Tenure and Promotion Guidelines faculty assessments began this year using this criteria. Metrics for what Exceeds/Meets/Does Not meet, are much clearer.
For the next review, align recruitment and retention efforts with the university's strategic enrollment plan.	<p>Recruitment has been the central focus for the School of Music over the last two years. The focus of the school was directed towards communicating with potential students, outreach to the public-school systems, and better advertising of our program. This has resulted in several new initiatives:</p> <ul style="list-style-type: none"> <li>Increased Faculty and student recruiting trips. Faculty regularly visit school music programs in Kansas, Oklahoma, and Texas. Our school ensembles have taken tours to the Kansas City Area, Oklahoma, Texas, and Nebraska.</li> <li>Letters from area directors and applied teachers are sent out regularly to students in Kansas, Texas, and Oklahoma, who are accepted into the All-State and All-City ensembles</li> <li>New marketing materials were created including a newsletter that goes out each semester to potential students, donors, and alumni. A link to the newsletter can be found here: <a href="https://www.wichita.edu/academics/fine_arts/music/Fall2018newsletter.pdf">https://www.wichita.edu/academics/fine_arts/music/Fall2018newsletter.pdf</a></li> <li>Staff vacancies allowed for a new staff position, "Coordinator of Music Admissions" which has become a central part of our recruiting efforts.</li> </ul>	<p>The incoming class of 2018-19 was the largest in 8 years.</p> <p>This year the School of Music is on track to have a larger incoming class for 19-20 than the previous year.</p>

## Part 2: Departmental Purpose and Relationship to the University Mission

*The mission of Wichita State University is to be an essential educational, cultural, and economic driver for Kansas and the greater public good.*

**Please list the program mission (if more than one program, list each mission), define the role of the program and tie them to the overall mission of Wichita State University printed above. (Explain in 1-2 concise paragraphs)**

- a. Program Mission (if more than one program, list each mission):

The mission of the Wichita State University School of Music is to propel the future of the arts by inspiring and equipping students to attain their full artistic and intellectual potential while engaging diverse communities.

- b. The role of the program (s) and relationship to the University mission:

The arts, at its core is an applied experience. The School of Music strives to become an internationally recognized program by providing opportunities to our students that cannot be replicated anywhere else. For graduate students this is done through partnerships with the Wichita Symphony, and the Wichita Grand Opera and serving as the home for the country's largest Kodaly Certification program for graduate music education students. For undergraduates we provide multiple performing opportunities within the school of music, in the community and through a close relationship with USD 259. The newly formed Bachelor of Applied Arts in Media Production has allowed faculty and students the use of recording facilities for demos, video tutorials, and music scores for video games and films.

- c. Has the mission of the Program (s) changed since last review? ☒ Yes ☐ No

- i. If yes, describe in 1-2 concise paragraphs. If no, is there a need to change?

The school of music changed its mission statement in academic year 16-17. The previous mission statement was:

The School of Music at Wichita State University has a two-part mission: 1) to provide specialized training at the baccalaureate and master's degree level for music majors and non-majors; and 2) to provide cultural enrichment for the campus community, the Greater Wichita area, and the surrounding region, both in on-campus and off-campus settings.

- d. Provide an overall description of your program (s) including a list of the measurable goals and objectives of the program (s) (programmatic). Have they changed since the last review? ☒ Yes ☐ No

The School of Music is a comprehensive program involving the complete faculty and student body in interactive academic and performance activities. At the baccalaureate level, students in all music emphases, such as education, performance, theory, composition, etc., share a core of experiences in which all faculty serve in one capacity or another. The same principle applies to master's level programs. This core is identified by the National Association of Schools of Music (NASM), the professional accreditation body, as "Basic Musicianship Studies." Some variety exists from school to school in the extent of this core; at WSU approximately 3/4 of the required music curriculum is common to all degree emphases.

### **Learning Goals:**

Students who successfully complete degree and/or program requirements in music education, music performance, musicology/composition and music pedagogy will:

- 1) Demonstrate their artistic potential through performance-based assessments
- 2) Demonstrate intellectual potential through academic-based assessments
- 3) Demonstrate how to engage effectively with diverse communities through applied learning experiences.

If yes, describe the changes in a concise manner:

Following the school of music's decision to replace its previous mission statement, the faculty then decided to re-evaluate the programs learning outcomes. The learning outcomes now align with the mission statement, and evaluation of students now serves as an assessment of whether we are meeting our mission.

### Part 3: Faculty Quality

Describe the quality of the program/certificate as assessed by the strengths, productivity, and qualifications of the faculty in terms of SCH, majors, graduates, and scholarly/creative activity (*refer to instructions in the WSU Program Review document for more information on completing this section*).

**What standards, if any, are in place for your college/department for the following areas?**

Departmental Standards																				
College/ Dpt.	Ref Journal Articles				Non Ref Journal Articles				Conference Proceedings				Presentations				Books			
	S	A	P	MA	S	A	P	MA	S	A	P	MA	S	A	P	MA	S	A	P	MA

S=Submitted, A=Accepted, P=Published, NA= Not Accepted

Departmental Standards										
College/ Dpt.	Performances			Number of Exhibits		Creative Work		No. Grants Submitted	No. Grants Awarded	\$ Grant Value
	*	**	***	Juried	****	Juried	Non-Juried			

\* Winning by competitive audition. \*\*Professional attainment (e.g., commercial recording). \*\*\*Principal role in a performance.

\*\*\*\*Commissioned or included in a collection.

**Narrative:** Provide a brief assessment of the quality of the faculty/staff using the data from the table above and tables 1-7 from the Office of Planning Analysis as well as any additional relevant data. Programs should comment on details in regard to productivity of the faculty (i.e., some departments may have a few faculty producing the majority of the scholarship), efforts to recruit/retain faculty, departmental succession plans, course evaluation data, etc.

While the School of Music does not provide specific guidelines to its faculty in regard to the amount of submissions, publications, performances etc. we do have general expectations for our faculty depending on rank. Further assessment criteria that linked teaching/research/service to Uniscope were passed by the faculty in the 2018-19 academic year (**See Appendix II**). In general, the criteria for faculty align as such:

**7Teaching:** All faculty who are full time tenure or tenure track are expected to teach a 12/12 maximum load. In the case of faculty who have a proven research agenda, a release of one course can be granted each semester

with approval by the Dean of the College of Fine Arts, and the Director of the School of Music. Some faculty do get load release for administrative responsibilities with approval from the Dean and the Director.

**Research:** The level of research expectation differs for faculty depending on their current rank.

*Fractional Faculty (.5 and .75)*-Fractional faculty have no expectation for research and creative activity. While they are encouraged to report it on their annual activity report they are assessed primarily on their teaching and secondarily on their service.

*Assistant Professors:* Assistant professors are required to engage in some creative activity, or research at the regional level that is peer reviewed either through adjudication or invitation. Additionally, they are encouraged to engage in similar activity at the national level to a more modest degree.

*Associate Professor:* Associate professors are required to engage in some creative activity, or research at the national level that is peer reviewed either through adjudication or invitation. Additionally, they are encouraged to engage in similar activity at the international level to a more modest degree.

*Full Professor:* Full professors are required to engage in some creative activity, or research at the international and national level that is peer reviewed either through adjudication or invitation.

**Please use the tables below to share information about your departmental scholarly outputs.**

Departmental Outputs																				
College/ Dpt.	Ref Journal Articles				Non Ref Journal Articles				Conference Proceedings				Presentations				Books			
	S	A	P	MA	S	A	P	MA	S	A	P	MA	S	A	P	MA	S	A	P	MA
2014-2015	5	4	5		8	2	15		12	11	20		4	36	22		2	2	3	
2015-2016	5	5	6		5	1	11		9	7	14		5	35	15					
2016-2017	1	1	2		6	1	18		11	10	16		13	41	11		1	1	2	
2017-2018	2	2	5		2		3		20	11	24		17	45	18	1			1	

S=Submitted, A=Accepted, P=Published, NA= Not Accepted

Departmental Outputs										
College/ Dpt.	Performances			Number of Exhibits		Creative Work		No. Grants Submitted	No. Grants Awarded	\$ Grant Value
	*	**	***	Juried	***	Juried	Non-Juried			
2014-2015	286	2	139			42	3	2	1	\$3,600
2015-2016	315	2	128			37	2	1	1	\$4,000
2016-2017	370	2	145			38	17	1	1	\$2,500
2017-2018	356	4	188			52	15	2	2	\$8,000

\* Winning by competitive audition. \*\*Professional attainment (e.g., commercial recording). \*\*\*Principal role in a performance.

\*\*\*\*Commissioned or included in a collection.

**Narrative:** Provide a brief assessment of the quality of the faculty/staff using the data from the table above and tables 1-7 from the Office of Planning Analysis as well as any additional relevant data. Programs should comment on details in regard to productivity of the faculty (i.e., some departments may have a few faculty producing the majority of the scholarship), efforts to recruit/retain faculty, departmental succession plans, course evaluation data, etc.

Provide assessment here:

The faculty in the School of Music is fully engaged in both research and creative activity. Performing faculty hold positions won by audition in the Wichita Symphony, Santa Rosa Symphony, and the Colorado Music Festival Orchestra. Faculty have performed nationally and internationally with prestigious opera companies like the Metropolitan Opera Company, and the National Symphony Orchestra. More importantly over the last few years with the hiring of new faculty there has been an increase in research, and creative activity. This has led to growth in grant funding, book publications, articles, presentations, and performances.

For faculty highlights see appendix III

## Part 4: Academic Program(s) and Emphases

Analyze the quality of the program as assessed by its curriculum and impact on students for each program (if more than one). Attach updated program assessment plan (s) as an appendix (refer to instructions in the WSU Program Review document for more information).

**Narrative:** a. For undergraduate programs, compare ACT scores of the majors with the University as a whole. (Evaluate table 8 [ACT data] from the Office of Planning and Analysis).

### Bachelor of Music Education ACT Scores

Tables 8 provides data for Section 3a of the Program Review Self Study Template.

**Table 8: Mean ACT score of Juniors and Seniors Enrolled on Fall Census Day (source=Fall Census Day)**

Statistic:	Year of Fall Census Day							Rolling 5 year average		
	2010	2011	2012	2013	2014	2015	2016	2010-2014	2011-2015	2012-2016
University level	22.7	22.8	23.0	23.0	23.1	23.0	23.1	22.9	23.0	23.0
Program majors	23.5	24.3	24.6	25.7	23.8	24.2	24.1	24.3	24.5	24.5
Program majors count	73	64	51	47	44	39	36	56	49	43
reporting ACT	46	47	38	32	30	28	30	39	35	32
Percent reporting	63.0%	73.4%	74.5%	68.1%	68.2%	71.8%	83.3%	69.2%	71.4%	72.8%

note: if ACT missing and SAT available, SAT is used converted to ACT metric; KBOR captures ACT data for enrolled juniors & seniors only; KBOR minima >=20.

### Bachelor of Music Composition ACT Scores

Tables 8 provides data for Section 3a of the Program Review Self Study Template.

**Table 8: Mean ACT score of Juniors and Seniors Enrolled on Fall Census Day (source=Fall Census Day)**

Statistic:	Year of Fall Census Day							Rolling 5 year average		
	2010	2011	2012	2013	2014	2015	2016	2010-2014	2011-2015	2012-2016
University level	22.7	22.8	23.0	23.0	23.1	23.0	23.1	23.0	23.0	23.1
Program majors	18.3	19.0	26.0	25.2	23.8	24.6	27.0	22.7	24.0	25.3
Program majors count	4	3	5	6	7	6	7	5	5	6
reporting ACT	4	3	3	5	5	5	5	4	4	5
Percent reporting	100.0%	100.0%	60.0%	83.3%	71.4%	83.3%	71.4%	80.0%	77.8%	74.2%

note: if ACT missing and SAT available, SAT is used converted to ACT metric; KBOR captures ACT data for enrolled juniors & seniors only; KBOR minima >=20.

### Bachelor of Music Performance ACT Scores

Statistic:	Year of Fall Census Day							Rolling 5 year average		
	2010	2011	2012	2013	2014	2015	2016	2010-2014	2011-2015	2012-2016
University level	22.7	22.8	23.0	23.0	23.1	23.0	23.1	22.9	23.0	23.0
Program majors	25.4	24.3	24.8	24.2	26.1	26.1	25.6	24.9	25.0	25.2
Program majors count	73	65	66	73	56	50	50	67	62	59
reporting ACT	61	52	51	53	41	32	37	52	46	43
Percent reporting	83.6%	80.0%	77.3%	72.6%	73.2%	64.0%	74.0%	77.5%	73.9%	72.5%

note: if ACT missing and SAT available, SAT is used converted to ACT metric; KBOR captures ACT data for enrolled juniors & seniors only; KBOR minima >=20.

Table 9 provides data for Section 3b of the Program Review Self Study Template.

**Table 9: Mean Application GPA of Admitted Graduate Student Majors (source= Applications)**

Provide assessment here:

For students enrolled in the Music Education program ACT scores have stayed relatively stable over a six year average and are typically one point higher than the general university level

Students enrolled in the Music Composition program have trended upwards in their mean ACT score and over the the last three years ACT scores range between 23.8 and 27. It should also be noted that this program is fairly small, averaging between 3-5 students a year.

Students majoring in Music Performance have mean ACT scores ranging between 25.6-26.1, 2 points higher than the mean University level ACT.

Based on the data above we believe we are recruiting students with the rigorous academic background necessary for a music degree.



**Narrative:** b. For graduate programs, compare graduate GPAs of the majors with University graduate GPAs. (Evaluate table 9 [GPA data] from the Office of Planning and Analysis)

#### *Masters of Music Education GPA*

Table 9 provides data for Section 3b of the Program Review Self Study Template.

**Table 9: Mean Application GPA of Admitted Graduate Student Majors (source= Applications)**

Statistic:	Fiscal Year (summer-fall-spring sequence)							Rolling 5 FY weighted average		
	2011	2012	2013	2014	2015	2016	2017	2011-2015	2012-2016	2013-2017
University level	3.5	3.5	3.5	3.5	3.5	3.5	3.5	3.5	3.5	3.5
Program majors	3.6	3.8	3.7	3.7	3.7	3.7	3.6	3.7	3.7	3.7
Program majors count	19	15	33	20	29	25	25	23	24	26
reporting GR gpa	15	8	26	14	22	22	20	17	18	21
Percent reporting	78.9%	53.3%	78.8%	70.0%	75.9%	88.0%	80.0%	73.3%	75.4%	78.8%

note: graduate student application gpa based on last 60 hours of course work earned.

#### *Masters of Music Composition GPA*

Table 9 provides data for Section 3b of the Program Review Self Study Template.

**Table 9: Mean Application GPA of Admitted Graduate Student Majors (source= Applications)**

Statistic:	Fiscal Year (summer-fall-spring sequence)							Rolling 5 FY weighted average		
	2011	2012	2013	2014	2015	2016	2017	2011-2015	2012-2016	2013-2017
University level	3.5	n/a	3.5	3.5	3.5	n/a	3.5	n/a	n/a	n/a
Program majors	3.4	n/a	3.7	3.4	4.0	n/a	3.9	n/a	n/a	n/a
Program majors count	1	n/a	2	1	1	n/a	2	n/a	n/a	n/a
reporting GR gpa	1	n/a	2	1	1	n/a	2	n/a	n/a	n/a
Percent reporting	100.0%	n/a	100.0%	100.0%	100.0%	n/a	100.0%	n/a	n/a	n/a

note: graduate student application gpa based on last 60 hours of course work earned.

#### *Masters of Music Performance GPA*

Table 9 provides data for Section 3b of the Program Review Self Study Template.

**Table 9: Mean Application GPA of Admitted Graduate Student Majors (source= Applications)**

Statistic:	Fiscal Year (summer-fall-spring sequence)							Rolling 5 FY weighted average		
	2011	2012	2013	2014	2015	2016	2017	2011-2015	2012-2016	2013-2017
University level	3.5	3.5	3.5	3.5	3.5	3.5	3.5	3.5	3.5	3.5
Program majors	3.6	3.4	3.5	3.4	3.6	3.5	3.6	3.5	3.5	3.5
Program majors count	40	54	39	49	51	49	48	47	48	47
reporting GR gpa	32	38	32	37	44	38	40	37	38	38
Percent reporting	80.0%	70.4%	82.1%	75.5%	86.3%	77.6%	83.3%	78.5%	78.1%	80.9%

note: graduate student application gpa based on last 60 hours of course work earned.

#### **Provide assessment here:**

For students enrolled in the master's in music education GPA's have ranged between 3.6-3.8 over a six-year time span. These GPA's sit above the 3.5 University GPA level.

Students pursuing a master's in composition or history have a mean GPA ranging between 3.4-3.7

Students pursuing a master's in music performance have a mean GPA of 3.6 over the last three years.

Based on the data above we believe we are recruiting students with the rigorous academic background necessary for a graduate music degree.

In the following table provide program level information. You may add an appendix to provide more explanation/details.

Learning Outcomes (most programs will have multiple outcomes)	Assessment Tool (e.g., portfolios, rubrics, exams)	Target/Criteria (desired program level achievement)	Results			Analysis
Attain full artistic potential	Jury Rubric	-90% of students pass with grade C or better	Academic Year	Meets Target (%C or better)	%B or better	The School of Music has recently been on target however the disparities in numbers between academic years 14-16 and 16-18 are connected to some key elements. There has been a lack of consistent rubrics amongst areas, a lack of all faculty submitting their data, and finally inconsistent methods of collecting and maintaining the data.
			14-15	59%	48%	
			15-16	68%	58%	
			16-17	92%	88%	
			17-18	97%	95%	
Attain full artistic potential	Piano Proficiency	-80% of students pass on first attempt	<b>FY15:</b> 39 first attempts 35 passed (90%)  <b>FY16:</b> 29 first attempts			Changes made to Curriculum and Proficiency Exam

			<p>21 passed (72%)</p> <p><b><u>FY17:</u></b> 38 first attempts 34 passed (89%)</p> <p><b><u>FY18:</u></b> 32 first attempts 30 passed (94%)</p>	<p>Other considerations:</p> <p>1.) Coordination between Class Piano and Applied Piano &amp; student preparation</p> <p>2.) Students changing majors</p> <p>3.) Students coming in with skill/knowledge deficiencies</p>
Attain full artistic and intellectual potential	Music WSU GPA and Cumulative WSU GPA	-80% with 3.0 GPA	<p><b><u>Fall 2016</u></b> Undergraduate: 98 out of 150 (65.3%) Graduate: 60 out of 61 (98.3%)</p> <p><b><u>Fall 2017</u></b> Undergraduate: 104 out of 148 (70.3%) Graduate: 66 out of 67 (97%)</p> <p><b><u>Fall 2018</u></b> Undergraduate: 115 out of 154 (74.7%) Graduate: 63 out of 66 (95.5%)</p>	<p>The Graduate Program seems to draw strong students who are able to maintain a strong GPA.</p> <p>Undergraduates seem to struggle. This suggests a closer look at courses with high F/W rates need to be investigated.</p>
Attain full intellectual potential	Music History Grade for MUSC 335	-90% of students pass with grade C or better	<p><b><u>Spring 2016</u></b> 21 out of 26 Students: 80%</p> <p><b><u>Spring 2017</u></b> 16 out of 19: 84%</p> <p><b><u>Spring 2018</u></b> 13 out of 16: 81%</p>	<p>This course is one of the most academically rigorous courses in the school of music. While Success in the program is high (especially with a small n) the goal is not being met.</p> <p>It will be important to</p>

				assess what tools are in place for student success.
Engage diverse communities	Diversity of community service.	90% pass CV rubric with “acceptable”	This Metric has not been assessed since approval in Spring of 2018	

Definitions:

Assessment Tool: One or more tools to identify, collect, and prepare data to evaluate the achievement of learning outcomes (e.g., a writing project evaluated by a rubric).

Criterion/Target: Percentage of program students expected to achieve the desired outcome for demonstrating program effectiveness (e.g., 90% of the students will demonstrate satisfactory performance on a writing project).

Result: Actual achievement on each learning outcome measurement (e.g., 95%).

Analysis: Determines the extent to which learning outcomes are being achieved and leads to decisions and actions to improve the program. The analysis and evaluation should align with specific learning outcome and consider whether the measurement and/or criteria/target remain a valid indicator of the learning outcome as well as whether the learning outcomes need to be revised.

c. Identify the principal learning outcomes (i.e., what skills does your Program expect students to graduate with). Provide aggregate data on how students are meeting those outcomes in the following table. Data should relate to the goals and objectives of the program as listed in 1e. Provide an analysis and evaluation of the data by learner outcome with proposed actions based on the results.

#### Provide assessment here:

For the most part, metrics that have been set by the school of music are being met. The biggest takeaway from the assessment of learning outcomes is a need for more consistent data, a better way of collecting that data, and a wider array of assessment points along the way. While performance juries are one of the most useful assessments we provide, as they are taken every semester a student is in our program, each area has modified the school rubrics, and not every faculty member submits their data to the director. This leads to an inability to assess students across areas (i.e. brass, voice, percussion, etc.) and inconsistency in numbers.

In AY 2019 the School of Music will be working, in conjunction with the College of Fine Arts and the Office of Planning and Assessment, to devise a new set of assessment and data management tools.

Learner Outcomes (e.g., capstone, licensing/certification exam pass-rates) by year, for the last three years				
Year	N	Name of Exam	Program Result	National Comparison±
1				
2				
3				

Most of our seniors are required to perform senior recitals and/or student teaching. These act as capstones for our School. One of our potential goals for the future is to collate the final recital grades in order to compare final recital grades with the semester jury data in order to get a better picture of how students' progress within their programs across time. A bold goal would be to look at our native students (entered as freshmen at WSU) compared to our transfer students to make sure we are adequately meeting the needs of both groups.

**Narrative:** d. Provide aggregate data on student majors satisfaction (e.g., exit surveys), capstone results, licensing or certification examination results (if applicable), employer surveys or other such data that indicate student satisfaction with the program and whether students are learning the curriculum (for learner outcomes, data should relate to the outcomes of the program as listed in 3c). Evaluate table 10 from the Office of Planning and Analysis regarding student satisfaction data.

**Provide assessment here:**

Students in the Music Education program have found a great satisfaction with the program. Over the last three years (2015-2017) 100% of the students were either satisfied or very satisfied. Unfortunately, students enrolled in the Music Performance Degree have not had as positive an experience with the music performance program. Over the last three years only 71.4%-85.7% of students were satisfied or very satisfied. While the upward trend is positive this shows room for growth. Based on the most recent exit survey, students in the Music Performance degree had the biggest dissatisfaction with: Course offerings in a timely manner for degree completion, accessibility of internet, and satisfaction with WSU technology.

**Does your program support the university General Education program?** ☒ Yes ☐ No

If yes, please complete the table below and respond to the narrative prompt. If no, skip to the next.

Outcomes:		
<ul style="list-style-type: none"> <li>Have acquired knowledge in the arts, humanities, and natural and social sciences</li> <li>Think critically and independently</li> <li>Write and speak effectively</li> <li>Employ analytical reasoning and problem solving techniques</li> </ul>	Results	
	Majors	Non-Majors

Note: Not all programs evaluate every goal/skill. Programs may choose to use assessment rubrics for this purpose. Sample forms available at:

<http://www.aacu.org/value/rubrics/>

**Narrative:** e. Provide aggregate data on how the goals of the *WSU General Education Program* and *KBOR 2020 Foundation Skills* are assessed in undergraduate programs (optional for graduate programs).

**Provide assessment here:**

The School of Music offers several courses within the General Education Program:

Introductory Courses:

MUSC 113 Music in Context

MUSC 160 What to Listen for in Music

MUSC 162 World Music

Advanced and Further Studies Courses:

MUSC 334 History of Music I

MUSC 335 History of Music II

MUSC 346 Styles of Jazz

MUSC 493 American Popular Music

At this time the School of Music does not individually assess these courses but has not had any issues with the general education committee in audits of its programs.

**Concurrent Enrollment - Does the program offer concurrent enrollment courses?** ☐ Yes ☒ No

If no, skip to next question.

**Narrative:**

The School of Music does not offer concurrent enrollment courses

- f. For programs/departments with concurrent enrollment courses (per KBOR policy), provide the assessment of such courses over the last three years (disaggregated by each year) that assures grading standards (e.g., papers, portfolios, quizzes, labs, etc.) course management, instructional delivery, and content meet or exceed those in regular on-campus sections. ☐ Yes ☒ No

**Narrative:** g. If yes, please note the name of the body, the next review date and concerns from the last review.

**Provide assessment here:**

The School of Music is accredited by the National Association of Schools of Music (NASM) and was last reviewed in 2015. The next accreditation visit will take place in 2025. The visit was positive and re-accreditation was granted. However, some concerns were listed by NASM, and several have already been corrected.

- 1) There was a concern about the difference between a degree and an emphasis. For instance, a Bachelor of Music in Piano Performance or Bachelor of Music Performance with a Piano Emphasis. This has been corrected within our literature, both physical and digital.
- 2) There was a concern around the 27% drop in music majors. The School of Music has worked hard over the last few years and enrollment has increased. Enrollment for the previous three years was:  
FA 16: 220  
FA 17: 215  
FA 18: 227
- 3) A concern about how adjuncts were funded between the college and the school of music was addressed. Currently, the College and School has reached an agreement that classroom instructors will primarily be funded from College resources, while applied (studio) teachers will be funded by the school. This visit also took place prior to student credit fees being put in place, which have now helped provide a more consistent funding system.
- 4) There was a concern about the ability to stack scholarships. This is no longer the policy of the university.
- 5) A concern about the work load of staff and the lack of a full-time piano technician. This still remains an issue.
- 6) There are concerns about the lack of quality pianos for student use. We have been slowly acquiring new instruments over the last few years, but to replace all of the pianos in disrepair would require approximately \$500,000.00-\$750,000.00
- 7) A concern of having one musicologist on faculty was listed in a few places. The lack of having a second musicologist means an inability to offer as many courses in the music history sequence to allow for more offerings of courses needed for all degrees.

***Credit hour determination – How does the department assign credit hours to courses?***

***Narrative:*** h. Provide the process the department uses to assure assignment of credit hours (per WSU policy 2.18) to all courses has been reviewed over the last three years.

**Provide assessment here:**

Courses in the School of Music fall into three general categories and are assigned credit hours dependent on the category.

***Classroom/Lecture Courses:*** These courses are the most traditional in offering and vary from 2-3 credits dependent on the number of hours the course meets and expectations of outside work. Credit hours align with WSU Policy 4.08, formerly 2.18.

***Applied Lessons:*** Applied lessons are taught on a one to one basis between teacher and student. Credit hours for lessons range from 1-4 credits depending on various factors. Non-Majors take 1 credit lessons, Freshmen, Sophomores, and students studying a secondary instrument take two credit lessons, and upper division music

majors take four credit lessons. Lessons range from 30 minutes to an hour, and 2 and 4 credit lessons on a primary instrument also include a 1-hour masterclass where all students meet together.

*Ensembles:* Ensembles are a specialized class as they typically meet three times a week, have 2-4 concerts a semester, and require outside time to practice and prepare parts. Students on scholarship will often play or sing in multiple ensembles because they have a specific requirement to perform in a designated ensemble separate than the one required for their major. Even with the high demand of time an ensemble takes the national trend is to make ensembles a 1 credit course. This is partly because students will take multiple ensembles every semester of their degree and acts like a lab for the applied lessons in which they study their instruments. In the WSU School of Music students have the ability to register for a 0 credit option after they have enrolled in a 1 credit ensemble so they may perform in multiple ensembles without penalty.

Credit hours assignments are assessed regularly by the Director of the School of Music, with faculty input, by considering multiple factors. The first is national trends in credit hour assignments, particularly for applied lessons and ensembles based on NASM accreditation standards. Second are trends in the state of Kansas, for instance the reduction of credit hours for degrees. Finally, semesterly load reports by faculty are considered, when looking at amount of preps, load credit assignments, and contact hours.

### *Overall Assessment – Define the Overall quality of the academic program.*

Provide assessment here:

Overall, the School of Music, is making positive strides as it moves into the future. Enrollment is growing, research and creative activity is high, and faculty are looking more inwards towards the future of our program. New initiatives in the last few years have been focused around student needs including new interdisciplinary degrees (Bachelor of Applied Arts in Media Arts, Audio Production), new ensembles and activities (Shocker Sound Machine), and we have now turned our attention to new curriculum development. The top two priorities for the School of Music over the next three years are continued growing enrollment and the complete rebuilding of a curriculum that has historically been rooted in 19<sup>th</sup> century practices. Ultimately, the School of Music has had a long tradition of providing a quality education for performers and teachers. This is seen in the success of our students and alumni (Appendix IV) some of which have come back and joined our faculty.



## Part 5: Student Need and Employer Demand

Analyze the student need and employer demand for the program/certificate. Complete for each program if appropriate (refer to instructions in the WSU Program Review document for more information on completing this section).

Utilize the table below to provide data that demonstrates student need and demand for the program.

Employment of Majors*							Projected growth from BLS** Current year only.
	Average Salary Q46D	Employment % In state Q46C	Employment % in the field Q46B	Employment: % related to the field Q46B	Employment: % outside the field Q46B	No. pursuing graduate or professional education Q47	
2013-14	\$42,000 (1)	50% (2)	100% (2)	100% (2)	0% (2)	Elementary Music – 10% (10); Performance – 0% (11); Piano Ped. – 50% (2); Music Other – 20% (5)	
2014-15	\$19,800 (5)	80% (5)	80% (5)	20% (5)	0% (5)	Elementary Music – 0% (15); Performance – 6.7% (15); Piano Ped. – 25% (4); Music Other – 0% (2)	
2015-16	No data	Performance – 100% (1); Education – 100% (1)	Performance – 100% (1); Education – 100% (1)	Performance – 0% (1); Education – 0% (1)	Performance – 0% (1); Education – 0% (1)	Education – 11.1% (9); Performance – 10% (10); Music Other – 0% (4)	
2016-17	\$12,000 (<5)	Performance – 100% (<5);	Performance – 100% (<5);	Performance – 0% (<5);	Performance – 0% (<5);	Education – 0% (13); Performance – 10% (10); Music Other – 0% (<5)	Education-7% Performance-6%

\* May not be collected every year

\*\* Go to the U.S. Bureau of Labor Statistics Website: <http://www.bls.gov/oco/> and view job outlook data and salary information (if the Program has information available from professional associations or alumni surveys, enter that data)

**Narrative:** Provide a brief assessment of student need and demand using the data from tables 11-15 from the Office of Planning Analysis for number of applicants, admits, and enrollments and percent URM students by student level and degrees conferred. AND provide a brief assessment of student need and demand using the data from tables 11-15 from the Office of Planning and Analysis and from the table above. Include the most common types of positions, in terms of employment graduates can expect to find.

Provide assessment here:

Based on the available data, pulled primarily from student graduation surveys, a very high percentage of our Music Performance and Music Education graduates are getting employment in their field. Over the past four years, the percentage of in-state employment has greatly increased, whereas the average salary has greatly decreased. Overall, a very small percentage of our graduates are pursuing graduate or professional education.

The Bureau of Labor Statistics provides a projected 6% growth in the job market between 2016-2026 (as fast as the average growth rate) with the median pay being \$26.96 per hour for performers, and music educators growing 7% between 2016-2026, with a median salary of \$56,900.

## Part 6: Program and Faculty Service

Analyze the service the Program/certificate provides to the **discipline, other programs at the University, and beyond**. Complete for each program if appropriate (refer to instructions in the **WSU Program Review document for more information on completing this section**).

**Narrative:** Provide a brief assessment of the service the Program provides. Comment on percentage of SCH taken by majors and non-majors (using table 16 from the Office of Planning Analysis for SCH by student department affiliation on fall census day), nature of Program in terms of the service it provides to other University programs, faculty service to the institution, and beyond.

Tables 16 provides data for Section 5 of the Program Review Self Study Template.

**Table 16: Department Student Credit Hour (SCH) by Student Department Affiliation on Fall Census Day**

Major & student level:	Year of Fall Census Day							Rolling 5 year average		
	2010	2011	2012	2013	2014	2015	2016	2010-2014	2011-2015	2012-2016
Total	4,576	4,145	3,783	4,025	3,640	3,448	3,577	4,034	3,808	3,695
Program UG majors	1,276	1,013	931	1,054	770	728	929	1,009	899	882
Program GR majors	411	387	339	417	437	498	359	398	416	410
Non-program majors	2,889	2,745	2,513	2,554	2,433	2,222	2,289	2,627	2,493	2,402
Total	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Program UG major	27.9%	24.4%	24.6%	26.2%	21.2%	21.1%	26.0%	25.0%	23.6%	23.9%
Program GR major	9.0%	9.3%	9.0%	10.4%	12.0%	14.4%	10.0%	9.9%	10.9%	11.1%
Non-program majors	63.1%	66.2%	66.4%	63.5%	66.8%	64.4%	64.0%	65.1%	65.5%	65.0%

note: program majors includes all active program matching majors among 4 possible major codes.

Provide assessment here:

The School of Music excels at service to the students, the university, the community, and to the profession. In terms of credit hours generated over a rolling 5-year average, between 2012-2016, the School of Music generated 3,695 total SCH, 2,402 which were for Non-Program Majors. However, the School of Music goes far beyond just student credit hours.

The music program at WSU provides one of the major cultural outlets for the university, giving approximately 80-100 ensemble, faculty, student, and guest performances on campus. The Athletic Band Program provides entertainment for audiences at men's and women's basketball and select volleyball games. Our students and faculty can be found all over campus providing music for various alumni, foundation, and university events. Our faculty engage regularly in service to the institution. In the last three years faculty have served on:

- The Provost Search Committee
- Graduate School Dean Search Committee
- Faculty Senate
- Chaired the University Tenure and Promotion Committee
- the Strategic Planning Committee
- the Presidents Diversity Council
- Graduate Research Council
- The Presidents Advisory Council for Innovation
- Chaired Faculty Affairs Committee, a standing committee of the Faculty Senate, the year the policy for non-tenure track faculty promotion was put in place.

Outside of the university our faculty and students engage regularly with the community of Wichita and the I-35 Corridor. Highlights include:

- Numerous applied teaching faculty hold principal (leadership) roles with the Wichita Symphony
- Faculty and students perform regularly with the Wichita Grand Opera
- Faculty perform regularly with Music Theater Wichita
- Prof. Alan Held was named Artistic Director of the Wichita Grand Opera
- Prof. Catherine Consiglio serves as artistic director of Chamber Music in the Barn in Maize, KS
- Annually our faculty and students visit approximately 30-50 Middle Schools and High Schools each year
- Annually, the School of Music holds special events for K-12 groups like: Middle School Band Days, Middle School Orchestra Days, Choral Invitationals, Be a Music Major for a Day, and regular shared concerts with USD 259 schools.
- Students in the chamber music program perform at Senior Citizen homes as part of their program

Finally, our Faculty are engaged heavily in service to their own professions. Faculty consult and serve on various advisory boards, committees, for professional organizations including:

- Serving as chair of the National Association for Music Educations Special Research Interest Group Board
- Serving as an advisor to the Organization of American Kodaly Educators
- Serving as a member of the of Board of Administration, Association des Grandes Orgues de Chartres, FRANCE
- Serving on the Board of Directors for the KNOB New Music Festival
- Serving on the advisory board for the Metropolitan Opera Companies National Audition Council

## Part 7: Graduate Enrollment Management (GEM)

For each graduate program, summarize and reflect on the progress you have made toward your GEM plan following the (a)-(e) template.

- 
- Narrative:*
- Program name:
  - In 2-4 sentences, summarize the GEM plan, paying particular attention to the vision, actions, and GEM evaluation.
  - Discuss how graduate assistantships are being used to advance the GEM goals.
  - Provide an assessment of successes, challenges, and deficiencies with the GEM plan.
  - Summarize how the GEM plan is being updated going forward based on the findings

Provide assessment here:

- Masters of Music, Masters of Music Education
- The Graduate Program in both Music Performance and Music Education is focused around the training of performers and educators to become specialists in their field. The vision for the program is that it will grow in its applied learning experiences, specifically focusing on strengthening existing as well as building new private/public partnerships with music organizations in the community like the Wichita Symphony, Wichita Grand Opera and Music Theater Wichita. The School of Music has also moved forward with a low residency summer music education program that has helped grow and strengthen a cohort of professional teachers seeking graduate degrees.
- A limited number of assistantships are classified as GTA's where direct and indirect teaching is the primary responsibility. These positions serve our broad music student population by offering tutoring hours to music majors in theory and aural skills, and piano classes that all music majors must take in order to successfully pass the piano proficiency exam. A handful of these GTA's also serve the university population

by offering applied lessons to non-majors in voice, piano, trumpet, and saxophone. The majority of assistantships are GSA's that service many of our ensembles and also partner with community organizations like Wichita Adventist Christian Academy, and the Wichita Symphony. These students serve as important mentors to our undergraduate students, allow us to recruit students from high quality undergraduate programs, and provide real world musical experiences for graduate students.

- d. Overall the School of Music's Graduate program is strong. Overall enrollment over the last 10 years has remained consistent even when undergraduate enrollments declined. Music education's low residency master's program has provided a new population of graduate students and helped to grow summer enrollment. High profile hires have helped grow the graduate Opera program. Although we have had several successes, challenges still remain, primarily with enrollment in the string area. Stipends for string assistantships have decreased by 50% due to cuts from the Wichita Symphony, as well as turnover in the violin faculty position over the last five years.
- e. Many of the GEM plan's original goals have moved forward and seen benefits, however the School of Music is ready for some new steps forward:
  - With the School of Music changing its mission statement, it's time to revisit the mission of the graduate program and decide if it needs to be revised, replaced, or kept in tact
  - A greater focus on recruiting deficiencies will need to be addressed
  - Devising a set of learning outcomes and assessments for the graduate program

## Part 8: Undergraduate Enrollment Management

For each undergraduate program, summarize and reflect on the progress you have made toward your college's enrollment goals.

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**Narrative:**

- a. Program name:
- b. In 2-4 sentences, summarize how the department and faculty have engaged in strategic enrollment management,
- c. Discuss how faculty have been engaged in recruitment and retention activities.
- d. Provide an assessment of successes, challenges, and deficiencies with departmental activities.

**Provide assessment:**

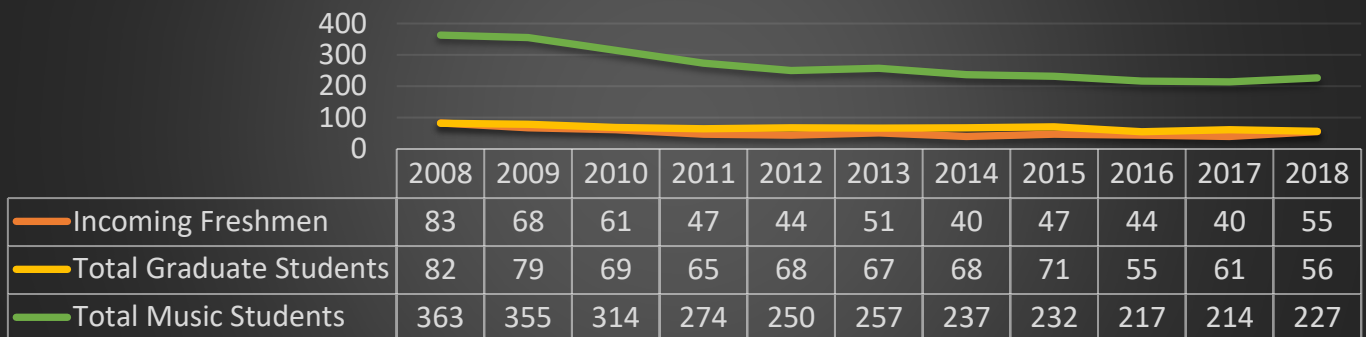
- a. Music Performance and Music Education
- b. The most immediate example of the School of Music engaging in SEM is the addition of our new position, Coordinator of Music Admissions, who will seek to strengthen our already diverse portfolio of endeavors. Beyond that, the faculty of the School of Music meet with area majors on a weekly basis, if not several times a week, often in one-on-one settings, which allows them to become more invested in individual students' success. The department refers newer students to OneStop for help when necessary, and faculty members show their Shocker pride in their various professional ensembles, solo recitals, and international teaching opportunities.
- c. Faculty from the school of music travel to schools in and outside of Kansas several times a semester, bringing WSU to the attention of thousands of students per year. Multi-state tours have already concluded, and more are yet on the schedule to come. The faculty and staff organize various on-campus events for potential students, including Middle School Band Day and the Madrigal Invitational. In addition, the School of Music, with help from the school faculty and members of Admissions and Workforce Development, recently concluded a

three-day stint at the Kansas Music Educators Association annual conference, where faculty met hundreds of interested students, performed for more, and had their individual workshops positively reviewed by all attendees. As a final example, the School has begun the process to host a new scholarship competition, open to rising first year students, in the Fall of 2020. This will hopefully increase WSU's regional profile while lessening the financial burden taken on by the competition winners.

The School of Music works hard to improve the individual experiences enjoyed by our current students. For instance, this year saw the start of our new marching band, the Shocker Sound Machine, which performs at men's and women's basketball games. This opportunity includes the traditional uniforms and professional instruments expected of a collegiate-level band and truly raises the national profile of the program. Our students tour with their ensembles, sometimes internationally, and they enjoy free performances, lectures, and masterclasses from their professors and distinguished guests. Our faculty also strive to create a bond or family-like environment within their various areas, most easily represented by the flute studio, or "Fluteshox".

- d. The School of Music has faced numerous recruiting difficulties over the last 10 years. This decline was caused by numerous factors both external and internal. Externally the school was impacted by the Great Recession, a Building renovation, and a state government that was hostile to public funding of the arts. Internally, the school has gone through transitions of several faculty, and a senior faculty that was disengaging from the recruitment. However, in the last two years the School of Music has engaged fully in the act of recruiting. Enrollment grew significantly in the 2018-19 school year and current admissions trends show that the school of music is up in overall admits for next year.

## Student Enrollment Numbers



## Part 9: Program Goals from Last Review

Report on the Program's/certificate's goal (s) from the last review. List the goal (s), data that may have been collected to support the goal, and the outcome. Complete for each program if appropriate (refer to instructions in the WSU Program Review document for more information on completing this section).

(For Last 3 FYs)	Goal (s)	Assessment Data Analyzed	Outcome
	Continue to assess our students using performance based assessments and are working with the College of Education to follow their processes in the recording and analysis of data	Internal Rubrics designed around performance juries, PASS Rubrics used for Piano Proficiency	Both Categories are meeting criteria.

Provided below is the Summary and Recommendations provided by the School of Music last review. As you will see few recommendations were actually made and a summary of challenges was outlined.

*It may not seem that we have made much progress on the Assessment portion of our Program Review since our last report. However, we concluded our 4-year building renovation of the Duerksen Fine Arts Building. We participated wholeheartedly in the university-wide Strategic Plan process—including many animated discussions of where we are and where we would wish our students and ourselves to be in the 21<sup>st</sup> Century. And we had a very successful Accreditation Self Study Report (accompanied by a flash drive adding 80 reports, processes, tables and descriptions), Consultant Visit, NASM Visitors and their report, the “Optional Response” and now the concluding details of that process.*

*We have gone through the processes of searching and hiring 7 new faculty in the past three years, and we are now in the process of 6 faculty searches, 1 Unclassified Professional search and 3 emergency hires. One of the Emergency Hires has been revised to an Adjunct position. One has been totally placed in Rescission (along with the \$50,000 that would have been the salary savings). One has been hired (losing the \$45,000 in salary savings). One faculty position was changed to an Unclassified Professional position as Coordinator of Music Admissions (Recruiting Coordinator)—in line with our Strategic Plan. However, even though we searched the position, there is now a hiring freeze on staff positions. So that faculty line has been lost—at least for the time being. To summarize, of 10 available lines, 5 have been lost.*

*While these recent challenges have an effect on faculty and student morale, the quality of our programs has continued. Our faculty continue to put students first. During this year we completed our NASM visit, have revised all of our course syllabi (for both active and inactive courses) in preparation for our HLC visit. We continue to assess our students using performance based assessments and are working with the College of Education to follow their processes in the recording and analysis of data (as is currently used by our music education program). Better use of technology to support data analysis of our assessments is one of our primary goals. The recent hiring of younger faculty who are more familiar with these types of processes has already yielded support and modeling for this work.*

## Part 10: Summary

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- Narrative:** a. Set forth a summary of the report including an overview evaluating the strengths and concerns. List recommendations for improvement of each Program (for departments with multiple programs) that have resulted from this report (relate recommendations back to information provided in any of the categories and to the goals and objectives of the
- Provide assessment**

The School of Music has gone through a significant transition over the last three years. We have hired 10 new faculty, two new staff, a new director of the school and we will be hiring 5 new faculty positions that will begin in the 2019-20 academic year. New faculty, new programs in the College of Fine Arts, and other developments at the University have brought numerous changes to the School of Music as it moves forward in the 21<sup>st</sup> century. Positive changes include:

- A revitalized focus on recruiting at the undergraduate level with both freshmen and transfer students, that has led to growing enrollments
- Sustaining the high level and quality of research and creative activity amongst faculty
- Many recent alumni successes, a few recent highlights: Angela Parish (Bachelors of Music Ed) recorded the opening musical sequence for the movie LaLa Land; Every year since 2012 WSU has had an alum receive an award from at least one of the following organizations, KBA (KS Bandmasters Assoc), KASTA (KS String Teachers), and KCDA (KS Choral Dir. Assoc)
- Working collaboratively across the colleges to help support interdisciplinary degrees like the new BAA in Media Arts.
- Incoming Undergraduate and Graduate Students who enter with exceptional ACT scores and GPA's respectively, often above the university average.
- An internal focus from the school of music that resulted in: the creation of a new mission statement, updating of learning outcomes, and developing a new tenure and promotion model based on uniscope.

While there are many successes to be highlighted some concerns are still present:

- A lack of clear and consistent assessment tools to measure student outcomes
- Although we attract students with high GPA's and ACT scores we are not currently meeting metrics on overall GPA's and C or better pass rates for select courses.
- Low satisfaction rates from Music Performance majors based on student surveys.
- Some concerns from the most recent accreditation visit still exist, including access to high quality pianos, and deficient number of faculty and staff for certain areas, specifically in Musicology and a full-time piano technician.

## Part 11: Forward-facing goals

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***Narrative:*** b. Identify goal (s) for the Program to accomplish in time for the next review. Goals must be **Specific, Measurable, Attainable, Realistic and Time-bound (SMART)**.

List goals here:

- 1) In AY 2019 the School of Music will be working, in conjunction with the College of Fine Arts and the Office of Planning and Assessment, to devise a new set of assessment and data management tools.
- 2) Creating unified jury rubrics across each area.
- 3) Creating assessments beyond just the undergraduate program but the graduate program as well.
- 4) With the reduction in credit hours mandated by KBOR to 120 credits the School of Music is in a 3-year process to completely rebuild the curriculum for music majors. We believe this will help in student satisfaction of the program.
- 5) Using salary savings from upcoming retirements to help create new faculty lines that will help meet NASM accreditation standards.
- 6) Evaluating courses with a high F/W rate as well as tools put in place for student success.



## **Appendix**

- I. Learning outcomes Rubric**
- II. Tenure and Promotion using Uniscope**
- III. Faculty Creative Activity and Research Highlights**
- IV. Select Alumni and Current Student Successes**

## I. Learning Outcomes Assessments

Learning Outcomes (most programs will have multiple outcomes)	Assessment Tool (e.g., portfolios, rubrics, exams)	Target/Criteria (desired program level achievement)	Results	Analysis
Attain full artistic potential	#1 Jury Rubric (Common items may have to be established)	-90% of students pass with grade C or better	FY15: FY16: FY17: FY18: FY 19: TBD	
Attain full artistic potential	#2 Piano Proficiency	-80% of students pass on first attempt	FY15: FY16: FY17: FY18: FY 19: TBD	
	#3 Music WSU GPA	-80% with 3.0 GPA	FY15: FY16: FY17: FY18: FY 19: TBD	
Attain full intellectual potential	#4 Cumulative WSU GPA:	-80% of students with 3.0 GPA	FY15: FY16: FY17: FY18: FY 19: TBD	
Attain full intellectual potential	#SOM 5/KSDE 7 Music/composition rubric (orchestration rubric)	-90% of students pass with grade C or better (all music students)	FY15: FY16: FY17: FY18: FY 19: TBD	
	OR Grade for MUSC 335	- 90% of students pass with grade C or better	FY15: FY16: FY17: FY18: FY 19: TBD	
Engage diverse communities	#8 Diversity Content Course: MUSC 113	-90% of students pass with grade C or better	FY15: FY16: FY17: FY18: FY 19: TBD	

### Definitions:

**Assessment Tool:** One or more tools to identify, collect, and prepare data to evaluate the achievement of learning outcomes (e.g., a writing project evaluated by a rubric).

**Criterion/Target:** Percentage of program students expected to achieve the desired outcome for demonstrating program effectiveness (e.g., 90% of the students will demonstrate satisfactory performance on a writing project).

**Result:** Actual achievement on each learning outcome measurement (e.g., 95%).

Analysis: Determines the extent to which learning outcomes are being achieved and leads to decisions and actions to improve the program. The analysis and evaluation should align with specific learning outcome and consider whether the measurement and/or criteria/target remain a valid indicator of the learning outcome as well as whether the learning outcomes need to be revised.

## II. Tenure and Promotion Using Uniscope

### SCHOOL OF MUSIC

#### MERIT ASSESSMENT CATEGORIES (Based on the UniScope Model)

##### Criteria Statements and Examples

The general criteria or principles outlined here are intended to be applied to tenure and promotion decisions in light of a detailed knowledge of the specific goals for each area within the School of Music and the specific qualities and competencies of the individual. Tenure and promotion criteria are generally cast into three areas of scholarship, **Teaching, Research and Creative Activity**, and **Service** along with four key functions of each scholarship labeled as **Discovery, Integration, Application**, and **Education** of knowledge (Hyman et al., 2002). The following discussions explicate how the three areas of scholarship are, theoretically, integrated with the four key functions of scholarship according to the UniScope Model. **Note:** Each activity should be cited in only one area of scholarship.

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#### I. Teaching:

Evaluation of teaching within the UniScope perspective must consider pedagogical leadership within one's field as well as effective student advising and mentoring, incorporation of applied learning experiences, use of innovative techniques, and development of interdisciplinary courses. Types of teaching scholarship include theoretical, technical, clinical, professional, special, and general pedagogy.

School of Music faculty exhibit a wide range of teaching duties. The following constitutes normal expectations for the various teaching descriptions. Evidence will be considered according to the visibility and character/reputation of the organization, publication, competition, etc., and recognition gained for the individual and the university.

##### *A. Examples of Teaching activities include:*

- Formal classroom teaching
- Individualized instruction such as Independent and Directed Studies
- Non-credit courses offered through the University that are part of the normal workload
- Training or other seminars which are part of the normal workload
- Program direction of graduate degree candidates, supervision of thesis, service on thesis committees or honors project
- Program and curriculum development
- Course development and revision
- Training or other seminars, including short courses, workshops, and guest lecturers
- Advising
- Interdisciplinary course teaching
- Supervision of capstone projects (recitals, student teaching, thesis/research projects, etc.)

##### *B. Evidence of Teaching Effectiveness can include:*

- Awards or other teaching recognitions

- Annual student evaluations
- Peer review by direct observation
- Peer review of published or creative teaching materials (textbooks, video, audio, etc.)
- Significant increase in applied studio size or maintenance of full and overloaded studio
- Outstanding student achievement showing a direct relationship impact of faculty's teaching
- Invitations to present teaching/pedagogy sessions/masterclasses or teaching clinics on regional or national conference programs, or to guest conduct regional/national/international honor ensembles, etc. (If reported in Category I, do not report same item in Category II).
- Course syllabi that are current in content and teaching practices
  - Explanation of innovative techniques or teaching methods of special merit used in teaching
  - Description of major course revisions
- Selections to regional or national panel, board, committee, etc. on teaching/pedagogy.

## **II. Scholarly/professional activity:**

Key components of the university's mission are the discovery, integration, application, and transmission of knowledge in one's field of study. In the arts, effective research/creative activity varies based upon the faculty member's area of expertise as described in their role statement. The faculty member's agenda may be focused or broad-based with several lines of inquiry. Creative and scholarly activity is reviewed based on the quantity, quality, and impact of the faculty member's work within the member's profession or discipline.

Creative and scholarly activity in music may take four basic forms:

1. Traditional types of scholarship in education, history, theory and criticism.
2. Live or recorded performance of music.
3. Composition of original material to be performed by others.
4. Production of music performances and events.

### **1. Traditional Types of Scholarship can include:**

- Presentations, papers read, sessions presented on program of regional/national/international professional conference, convention, etc. (weighted according to rigor of competition or selection process).
- Authorship of books, monographs, and scholarly and/or performance editions.
- Publication of articles in recognized journals, preferably refereed.
- Activities in which there was significant use of candidate's expertise (consulting, journal editor, reviewer for journals or presses, reviewer of grants, etc.)
- Significant recognition and/or honors acknowledging scholarly and professional achievements (e.g., Outstanding Research award, awards acknowledging professional stature and contributions, etc).
- Election to presidency or signification office in regional/national/international professional society or organization.
- Authorship of chapters or sections of books.
- Submission of grant proposals (with additional weight if approved/funded).

### **2. Performance can include:**

- Selection to perform as featured artist or member with regional/national/international ensembles, companies, or equivalent professional settings
- Invitation to present recital or featured performance on program of regional/national/international professional conference, convention, recital series, etc.
- Prestigious achievement/recognition of artist ensemble of which you are a member.
- Invitation to participate as performance/teaching faculty in regional/national/international summer

festivals.

- Invitation to perform on programs of regional/national/international conventions, conferences, festivals, etc.
- Significant recognition and/or honors acknowledging scholarly, artistic, professional achievements (e.g., winner of performance competition).
- Invitations to serve as guest conductor of regional/national/international performance organizations, honor ensembles, or peer university ensembles.
- Live or studio recordings of performances

### **3. Compositions can include:**

- Commissions of new works
- Performance, publication, and/or recording of original works
- Significant recognition and/or honors acknowledging creative achievements (e.g., winner of composition competition, awards acknowledging professional stature and contributions, etc).

### **4. Musical Production can include:**

- Organizing/hosting/presenting symposium, conference, festival, seminar, etc., focused on interest(s) of the discipline or performance specialty(s).
  - Digital media (e.g., blog, podcast, etc.) that contribute to the public intellectual discourse
  - Production of professional music series
  - Production of performances in unusual settings, integrating multiple disciplines
- 

## **III. Service:**

Effective service is defined as activities performed by a faculty member that benefit the department, college, university, community, society or the profession. These activities will be documented and judged relative to the level at which they are performed, the extent of time involved, and the significance of their impact. The faculty member must document his/her time commitment and explain how the service is relevant to the profession.

### **A. Examples of Service:**

- Service to the School, College, and University
  - Administrative responsibilities
  - Committee service (chair or member)
  - Service on Senate or Graduate Council
  - Recruitment activities
  - Ad hoc service to the School, College, University
  - Teaching overload at request of administration
  - Assisting with School of Music publications, manager of performance series or events, and assigned or entrepreneurial efforts on behalf of the School, College, or University
  - Other activities which enhance the image of the university, further the goals and direction of the university, or exercise one's professional competence for the benefit of the public
- Service Within the Profession
  - Editorial service for journals or other publications (This is sometimes cited under scholarly activity if the appointment implies special recognition of stature, scholarship, or expertise in the field).
  - Service as an officer for state, regional, or national professional organizations
  - Service on state, regional, or national boards with research, scholarly or creative

functions (nature of participation and function of board, time required, etc.)

- Committee assignments in professional organizations (nature of the work and time required)

- Service to the Community
  - Service on Boards, Councils
  - Consulting work
  - Speeches

**B. Evidence of Service Activity**

Faculty members are expected to document their service activities by presenting information about the time, effort, and accomplishments associated with each activity.

**III. Faculty Research and Creative Activity Highlights:** While, our faculty are incredibly active, this appendix highlights a single success of each faculty member .5 or above:

**Elaine Bernstorf (Professor)**- Keynote presentation: Bernstorf, E. and Vanausdall, A. Presentation *Layers of Learning Across the Lifespan*, International Society of Music Education, Commission on Special Music Education and Music Therapy, Salzburg, Austria

**Julie Bees (Professor)**-Teaches and performs regularly in Malaysia, Thailand, China and Singapore with the Orfeo Trio

**Phil Black (.5)**-Principal Tubist Wichita Symphony

**Cristina Castaldi (Assistant Professor)**-Recognized nationally for as an expert in the field of Somatic Singing

**Catherine Consiglio (Professor)**-Grant from the National Endowment of the Arts to bring the Rastrelli Cello Quartet to play at Chamber Music at the Barn and work with students in our Bows at The Barn camp, Northeast Area Strings Academy of Wichita (NASAW) and Recreational Centers in Wichita who are bused to The Barn for a concert.

**Lynne Davis (Associate Professor)**-Recitals in Denmark, Germany, France, Monaco, Florida, and Texas

**William Flynn (Assistant Professor)**-Book Publication by Mel Bay Music, *Jazz Guitar Duets: Etudes on Familiar Chord Progressions for Two Guitars*, by William Flynn & Dr. Tim Fischer

**Mark Foley (Professor)**-Principal Bassist with the Colorado Summer Music Orchestra, won by national audition.

**John Goering (.75)**- Contracted pianist for guest artists *The Priests* performing at the Orpheum Theater

**Rachelle Goter (.5)**-Second Clarinetist in the Wichita Symphony

**Alan Held (Associate Professor)**-Soloist on Tristan und Isolde with the Cleveland Symphony

**David Hunsicker (Associate Professor)**-Secured the patent for original invention the Gapper

**Mark Laycock (Professor)**-Guest conducted 12 orchestras throughout the country in the most recent academic year.

**Carmen Lemoine (Assistant Professor)**-Holds positions with two regional orchestra in San Francisco, and the Wichita Symphony, all won by audition

**David Macdonald (Assistant Professor)**-Part of a team that won the ASCAP award for music journalism for his work on the Composers Diversity Project.

**Walter Mays (Professor)**-Work *Dreamcatchers* was performed by the Eastman Wind Ensemble, one of the best wind ensembles in the country.

**Pina Mozzani (Professor)**-Fund raised over \$25,000 in scholarships for Cantata in Italia program

**Steve Oare (Associate Professor)**-Presentations at ASTA National Conference

**James Pisano (Assistant Professor)**-Performed with Wynton Marsalis and the Jazz Heritage Orchestra in Cleveland Ohio

**Dean Roush (Professor)**-Performance of his work *Stabat Mater* by the Santa Women's Ensemble in Santa Fe, New Mexico

**Timothy Shade (Assistant Professor)**-Conducted the WSU Wind Symphony at the Regional CBDNA Conference, a juried invitation

**Leonid Shukaev (Associate Professor)**- Teaches and performs regularly in Malaysia, Thailand, China and Singapore with the Orfeo Trio

**Betul Soykan (Assistant Professor)**-Commercial recording on the Centaur Label of music for Violin and Piano

**Kelly St. Pierre (Associate Professor)**-Awarded a Fulbright Scholarship to teach and research in the Czech Republic

**Aleks Stenfeld-Dunn (Associate Professor)**-Selected as a participant at Harvard's, Art and the Practice of Leadership program.



**Michael Sylvester (Assistant Professor)**- Co-Founder and Co-Director of the San Miguel Institute of Bel Canto summer program in Mexico, the largest for Mexican Opera singers. Co-Founder and Co-Director of the San Miguel Institute of Bel Canto summer program in Mexico, the largest for Mexican Opera singers.

**Andrew Trechak (Associate Professor)**-Performed the Brahms Horn Trio at Chamber Music at the Barn

**Jeb Wallace (Assistant Professor)**-Principal Horn of the Wichita Symphony, won by audition

**Tom Wine (Professor)**-Published: *Searching for an Icon: Eric Whitacre on Composing and Conducting*, *Choral Journal*, Vol 58, No. 2, 2017, pp. 46-56

#### IV. Select Student and Alumni Successes

- Caroline Anderson (MM Performance '12) Violist with the Brevard Symphony Orchestra
- Vivian Chang (MM Performance, '20)-Selected as a participant in the Aspen Summer Music Festival, one of the most prestigious music festivals in the country
- Shawn Chastain (BME '91 and MME '96)-Executive Coordinator for Fine Arts for USD 259
- Joyce DiDonato (BME '92)-Grammy award winning Opera Singer
- Arlen Fast (BME '96)-Bassoon and Contrabassoon in the New York Philharmonic
- Chris Fisher (MM '01 Performance)- Professor and Chair of the Piano Department at Ohio University in Athens. Presents internationally on piano pedagogy.
- Rachelle Goter (BME '94 and MM '10 Performance)-2<sup>nd</sup> Chair with the Wichita Symphony, Principal with the Wichita Grand Opera, Faculty member at Wichita State University
- Alexis Korbe (MM Performance '17)-Accepted into graduate degree program at University of Illinois, Champagne Urbana
- William Mathis (BME '86)-Appointed Dean of the College of Musical Arts at Bowling Green State University
- Patrick Orr (BM Performance '22)-Winner of the Kansas City Symphony Young Artists Concerto Competition
- Ryan Partin (BME '11)-Awarded Kansas Bandmasters Association young director of the year 2018
- Michael Powell (BM '73)-Faculty at Julliard, and trombonist for the American Brass Quintet
- Sam Ramey (BM Performance)-Most recorded Opera Bass in history
- Krystin Skidmore (BM '16 and MM '20) Participated in the Aspen Summer Music festival
- Alicia Tape (MM Performance '16)-Accepted into the Doctoral Performance Program at Indiana University, one of the premier music schools in the country.
- Cathy Tummins (BME '12)-Awarded Kansas String Teachers teacher of the year.
- Mark Wait (BM '71)-Dean of the Blair School of Music at Vanderbilt
- Matt Willson (BM '86)-New York City Based Jazz Drummer, tours internationally
- Brian Yeakley (BM '12)-Tenor, performing with Houston Grand Opera, Wolf Trap Opera, Glimmerglass Opera and Wichita Grand Opera.