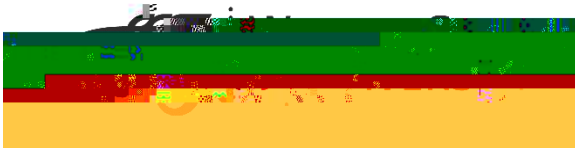

Academic unit: School of Music College: Fine Arts

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 | | |
| 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 |

# Part 1: Impact of Previous Self-Study Recommendations

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 a 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.

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

# 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).*

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## *Narrative:*

*Bachelor of Music Education ACT Scores*

*Bachelor of Music Composition ACT Scores*

*Bachelor of Music Performance ACT Scores*

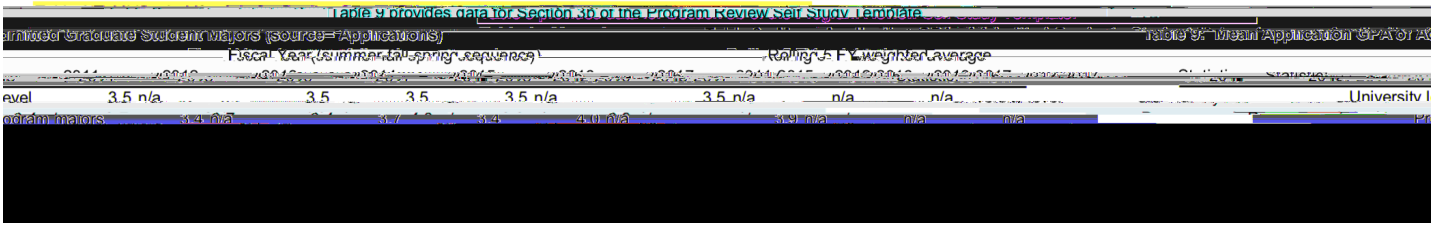
## Provide assessment here:

For students enrolled in the Music Education program ACT scores have stayed relatively stable over a six ye
average and are typically one point higher then the general university level
Students enrolled in the Mus 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 students a year.
Students majoring in Music Performance have mean ACT scores ranging between 26.1-26.2 points higher
than the mean University level ACT.
Based on the data above j 0.33 nove d co M1 R ddangine las-4 ( M (h)-1-6 (w)--6 (as-4 (r)-w-1 (i)-26 -1.15 T

***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*

*Masters of Music Composition GPA*




*Masters of Music Performance GPA*


## Provide assessment here:

For students enrolled in the master's in music education GPA's have ranged between 3.6 and 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 over the last three years of 3.6
Based on the data above we believe we are recruiting students with the rigorous academic background necessary for 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 le96 73.561 69 re W47.8 (m)1 69 re W47.8 (mre W47.8 (mre W47.8 (3001 Tw 9.96 -0gd |
|---|---|---|

| | | | | |
|---|---|---|---|---|
| | | | | 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 criterion/target is a valid indicator of the learning outcome as well as whether the learning outcomes need to be revised.

## *Narrative:*

## 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, 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

***Narrative:*** d. Provide aggregate data on student majors satisfaction (e.g., exit surveys), capstone res 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.

# Part 5 Student Need and Employer Demand

Analyze the student need and employer demand for the program/certificate. Complete for each program 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* | | | | |
|---|---|---|---|---|
| | Average Salary Q46D | Employ-ment % In state Q46C | Employment [redacted] Q46B | Employment: % related to the fitel 628.6 Tm ( )92 ET Q 230.04 604.4 47.76 9.239 re f q 224.88 586.8 57.96 36..12 re f* BT 0 g /TT3 1 |

## 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).

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*Narrative:*

**Provide assessment here:**

The School of Music cer et-(Q -hou(c)4 (s)]TJ58.4 0 Td ( )Tj -0.004 Tc 0.004 Tw [(g)-4 (en)-14 (er)-1 cat)-6 ((d)

by offering applied lessons to non-majors in voice, piano, trumpet, and saxophone. The majority of assistantships are GSA's that serve 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 Musics 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 plans 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 in tack

A greater focus on recruiting deficiencies will need

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.

# 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 3FYs) | Goal(s) | Assessment Data Analyzed | Outcome |
|---|---|---|---|
| | Continue to assess our studer 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 21st 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.*

# Part10: Summary

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*Narrative:*

**Provide assessment here:**

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 21st 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

# Part11: Forward-facing goals

*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.

## 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 |
|---|---|---|---|---|

Analysis

## 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,

Annual student evaluations
Peer review by direct observation
Peer review of published or creative teaching materials (textbooks, video, audio, etc.)

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).

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.

**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