

Weber State University
Biennial Report on Assessment of Student Learning

Cover Page

Department/Program: Performing Arts: Music
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Date Submitted: 11/15/2022
Report author(s): Daniel Jonas

Contact Information:

Phone: ext 6443

Email: danieljonas@weber.edu

Table of Contents

- [A: Mission Statement](#)
- [B: Student Learning Outcomes](#)
- [C: Curriculum Grid](#)
- [D: Program Contact Information](#)
- [E: Assessment Plan](#)
- [F: Student Achievement](#)
- [G: Evidence of Learning](#)
- Appendices
 - [A: Recommendations](#)
 - [B: Program Faculty](#)
 - [Questions](#)
- [Glossary](#)

The Institutional Effectiveness website hosts a page for each program that displays assessment reports and information. All available biennial assessment and program review reports are located at the bottom of the program's page on our site. As a part of the biennial report process, we ask that you please review your page for completeness and accuracy, and indicate below the changes that need to be made.

Program page link: <https://www.weber.edu/ie/Results/Music.html>

A. Mission Statement

 Information is current; no changes required.

Update if not current:

The Music Program at Weber State University offers transformative educational experiences to music students of all identities and backgrounds. We foster student achievement, equity and inclusion, and community relationships through our multiple degree pathways, experiential learning, and personal connection with our faculty, staff, and community.

B. Student Learning Outcomes

(Please include certificate and associate credential learning outcomes)

 Information is current; no changes required.

Update if not current:

Graduates completing the Bachelor of Arts in Music and Bachelor of Music will:

- Employ writing and research skills to examine and communicate ideas about music.
- Demonstrate competency as performers through the preparation of repertoire and technical studies.
- Synthesize skills of performance, aural analysis, score analysis, technology, musicology, improvisation and composition

Graduates completing the Bachelor of Music Education will:

- Employ writing and research skills to examine and communicate ideas about music.
- Demonstrate competency as performers through the preparation of repertoire and technical studies.
- Synthesize skills of performance, aural analysis, score analysis, technology, musicology, improvisation and composition

- Use their knowledge of music history, world music, music theory, performance, composition and improvisation to design instructional strategies for K-12 students.

C. Curriculum Grid

(Please review your current curriculum grid and verify that at least one course has been identified for each outcome in which you expect your students to demonstrate the desired competency of a graduating student. This could be shown in a variety of ways: classroom work, clinical or internship work, a field test, an ePortfolio, etc. You may request access to the Google Sheet on our site if that is easiest, or we can make the updates. Please reach out to oe@weber.edu if you wish to have access)

___ **Information is current; no changes required.**

Update if not current

	Employ writing and research skills to examine and communicate ideas about music.	Demonstrate competency as performers through the preparation of repertoire and technical studies.	Synthesize skills of performance, aural analysis, score analysis, technology, musicology, improvisation and composition.	Use their knowledge of music history, world music, music theory, performance, composition and improvisation to design instructional strategies for K-12 students.
MUSC 1006, Concert Attendance I			I	
MUSC 1110, Music Theory I	I, E, U & A		I, E, U & A	
MUSC 1120, Music Theory II	I, E, U & A		I, E, U & A	
MUSC 1130, Sight-Singing & Aural Skills I		I, E, U & A		
MUSC 1140, Sight-Singing & Aural Skills II		I, E, U & A		
MUSC 1901, Music: The First-Year Experience	I	I	I	
MUSC 1911, Introduction to Music Technology			I, E, & U	
MUSC 2006, Concert Attendance II			I	
MUSC 2110 Music Theory III	I, E, U & A		I, E, U & A	
MUSC 2120, Music Theory IV	I, E, U & A		I, E, U & A	

MUSC 2130, Sight-Singing & Aural Skills III		I, E, U & A	I, E, U & A
MUSC 2140, Sight-Singing & Aural Skills IV	I, E, U & A	I, E, U & A	I, E, U & A
MUSC 3205, Music History I	I, E, U & A		I, E, U & A
MUSC 3206, Music History II	I, E, U & A		I, E, U & A
MUSC 3208, World Music	I, E, U & A	I	I, E, U & A
MUSC 3840, Form and Analysis	I, E, U & A		I, E, U & A
MUSC 3924, Music Teaching and Learning in the Elementary School			I, E, U & A
MUSC 4822, Secondary Music Methods			I, E, U & A
MUSC 4900 Senior Project– BA in Music	I, E, U & A		I, E, U & A
MUSC 168X/268X/368X/468X Private Instruction		I, E, U & A	I, E, U & A

I= introduced, E= emphasized, U= utilized, A= assessed comprehensively

D. Program and Contact Information

 Information is current; no changes required.

Update if not current:

Music offers opportunities for students to develop their creative and critical thinking skills. As a discipline, it forces individuals to reconcile diverse ideas, and develop acute skills of cooperation and collaboration. Music opens doorways to careers in performance, music education, composition, musicology, ethnomusicology, and other fields that value creativity, discipline and collaboration.

At Weber State University, students receive individualized attention and experience a wide variety of opportunities to perform, chances to travel to conferences and festivals as well as possibilities to tour nationally and internationally. Students experience a diversity of learning and practical experiences that help them develop as a musicians, teachers, and scholars.

Contact Information:

Daniel Jonas, D.M.A
Music Program Director
Weber State University
danieljonas@weber.edu
(801) 626-6443

E. Assessment Plan

We have traditionally asked programs to report on outcome achievement by students at the course level. We are encouraging programs to consider alternative assessment approaches and plans that are outcome-based as opposed to course-based, though course-based assessment can continue to be used. A complete assessment plan will include a timeline (which courses or which outcomes will be assessed each year), an overall assessment strategy (course-based, outcome-based, reviewed juries, ePortfolio, field tests, etc.), information about how you will collect and review data, and information about how the department/program faculty are engaged in the assessment review.

___ **Information is current; no changes required.**

Update if not current:

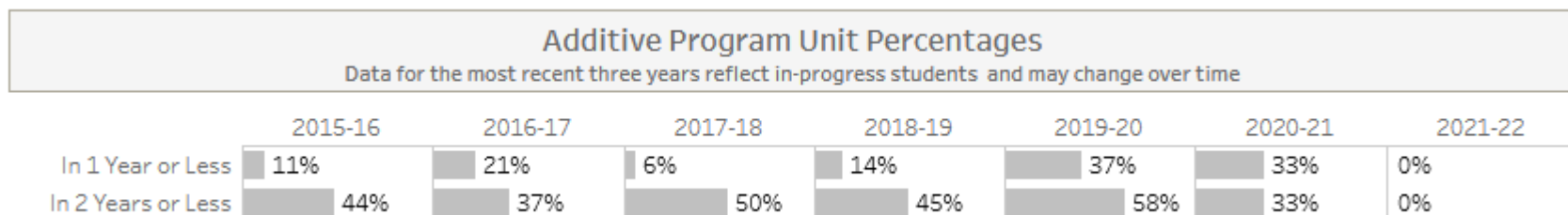
Previously, we had expressed a desire to assess more of our program in order to better determine how well our students are doing. To that end, for this report we have created a specific program learning outcome for our Music Education degree (BME), updated our curricular grid, and assessed that learning outcome using an EoL sheet. Additionally we are now assessing the final project for the BA and have updated our curriculum grid to reflect that. We also moved from prior, narrative methods of assessment to more Learning Outcome driven methods of assessment for all core coursework listed in the Curriculum Grid. If the grid says a learning outcome is assessed in a course, we should have data and an EoL worksheet for it. This method of assessment will also be used for our Juries – a final, graded performance for all students who are taking private lessons – and the Curriculum Grid has been updated to include those private lessons.

One area that was assessed previously that will not be assessed in this report is large ensembles. Prior assessment of large ensembles had our faculty focus on student performance and improvement over the course of the semester rather than assessing whether students are meeting program learning outcomes through the ensemble courses. For our next assessment report we should update our curriculum grid to include the role large ensembles play in the curriculum and the assessment of learning outcomes, and then challenge the faculty to assess the students in terms of those learning outcomes using the standard EoL worksheet. With those changes, our next biennial assessment report should give us a more complete picture of how we are meeting our program learning outcomes.

Additionally, one area of the music core curriculum – Piano – is not currently being assessed in regards to program learning outcomes. We should assess those courses in our next report and include them in our curriculum grid.

F. Student Achievement

F.A: For undergraduate programs only: Percent of students completing degrees after 90 credit hours within 2 years and a reflection on that metric. Please discuss what initiatives the department is doing to address the numbers shown. If you require assistance or have questions, please email ojie@weber.edu.



In 2018 the Music Program underwent a comprehensive curriculum restructuring designed to eliminate barriers to graduation and increase our graduation rates. As shown on the above graph, we had particularly low numbers of graduates in the 1-year category prior to this restructuring and now have a number that is significantly closer (albeit still slightly below) the university and college average. The 2-year number in of 58% in 2019-2020 was largely driven by the drastic increase in the 1-year number as we had a significant number of students switch to our new curriculum programs in order to graduate in a more timely fashion. More data will be needed in order to determine the success of that original curriculum change.

Additionally, we have been charged to review and restructure our curriculum again, with our new goal being to align course credit hours with student workload, to eliminate any remaining hidden requirements in our curriculum, to remove single points of failure and create more pathways towards graduation, and to diversify our offerings in line with the University's goal of becoming a Hispanic Serving Institution. We will begin this curriculum review in Spring 2023 and hope to submit a completely new curriculum for approval no later than Fall 2024.

G: Evidence of Learning

G.A: Evidence of Learning: Courses within the Major

Evidence of Learning Worksheet: **Courses within the Major**

Course: MUSC 1110 and 1120 Music Theory I and II - Fall 21 and Spring 22

Evidence of Learning: Courses within the Major						
Program Learning Goal or Outcome	Measurable Learning Outcome	Method of Measurement	Threshold for Evidence of Student Learning	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results and Closing the Loop
Employ writing and research skills to examine and communicate ideas about music.	Learning Outcome 1: Develop a profound understanding of music through harmonic and melodic practices, which provide the foundation for music of the Western civilization since cir.1600.	Measure 1: Unit Tests (completion of paper tests to demonstrate an ability to analyze and interpret concepts of musical syntax while composing)	Measure 1: Out of 80% expected median grade students class averaged 85%	Measure 1: 70% of students received 85% or higher	Measure 1: Students demonstrated progress towards better understanding of compositional concepts	While showing a good understanding of basic classical music concepts, more time should be spent on developing students ability to better understand classical music style in general (including more time spent practicing outside class).
		Measure 2: Weekly assignments measuring progress towards each unit test and final test.	Measure 2: 70% of students received 80% or higher per semester	Measure 2: 75% of students received 80% or higher	Measure 2: While showing that voice leading (compositional syntax) was challenging, students generally became more knowledgeable and comfortable applying the concepts properly	
Synthesize skills of performance, aural analysis, score analysis, technology, musicology, improvisation and composition.	Learning Outcome 2: Develop skills in using the harmonic and melodic techniques which will aid in arranging and composing.	Measure 1: Final Test: Demonstrate a skill to write a composition while using harmonic and melodic techniques appropriate to the “common practice theory” (Baroque and classical style)	Measure 1: 70% of students received 80% or higher	Measure 1: 80% of students scored 83% or higher	Measure 1: Students showed an above average accumulated skill to compose a basic harmonic and melodic chorale using proper voice leading techniques.	While final tests showed a good application of basic and intermediate harmonic/compositional skills, about 40% of students showed some lack in overall “classical” musicianship. Assignments, discussions and other class work should put more weight on these concepts in general.

Evidence of Learning Worksheet: **Courses within the Major**

Course: **MUSC 2110/2120 Music Theory III/IV (F20 and S21)**

Evidence of Learning: Courses within the Major

Program Learning Goal or Outcome	Measurable Learning Outcome	Method of Measurement	Threshold for Evidence of Student Learning	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results and Closing the Loop
Employ writing and research skills to examine and communicate ideas about music.	Learning Outcome 1: Discuss both in person and in writing how (harmonic and voice leading) techniques affect the functional harmony of a piece and how they fit into the overall structure	Measure 1: Final Project (score analysis of a major work, research paper on analysis, and presentation of paper, all averaged together)	Measure 1: 70% of students receive a 75% or better	Measure 1: 92% of students in the class received a 75% or better	Measure 1: Although overall project grades were high, the research paper component of the assignment lagged behind the others in grades (the average paper score was 82%)	More discussion of research and writing concepts should be included in the assignment to build students up to the final project

Program Learning Goal or Outcome	Measurable Learning Outcome	Method of Measurement	Threshold for Evidence of Student Learning	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results and Closing the Loop
Synthesize skills of performance, aural analysis, score analysis, technology, musicology, improvisation and composition.	Learning Outcome 2: Understanding of advanced music theory concepts	Measure 1: Midterm Composition and Presentation (compose a short piece using theory concepts and discuss it)	Measure 1: 70% of students receive a 75% or better	Measure 1: 89% of students in the class received a 75% or better	Measure 1: Students were generally able to demonstrate theory concepts through their composition	Although the compositions were generally acceptable, homework tended to reveal that creating music was a weakness for most students. More course time should be given to composition and creativity.
		Measure 2: Homework Assignments out of workbook measuring various specific concepts	Measure 2: 70% of students receive an average 75% or better for the semester	Measure 2: 84% of students averaged at least a 75% score on homework	Measure 2: Students struggled most on part writing and voice-leading but were significantly better at score analysis	

*Direct and indirect: at least one measure per objective must be a direct measure.

Evidence of Learning Worksheet: **Courses within the Major**

Course: **MUSC 2130/2140 Sight Singing and Aural Skills III/IV (F20 and S 21)**

Evidence of Learning: Courses within the Major						
Program Learning Goal or Outcome	Measurable Learning Outcome	Method of Measurement	Threshold for Evidence of Student Learning	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results and Closing the Loop
Employ writing and research skills to examine and communicate ideas about music.	Learning Outcome 1: The course emphasizes three major categories: 1) Sight Singing Melodies	Measure 1: sight sing songs using Solfege from a course packet of collection of music arranged for singing.	Measure 1: 92% of the students after two semesters is able pass the class.	Measure 1: Students can now effectively use Solfege to sing tonal melodies, in both Fixed and Moveable Do.	Measure 1: Before the Solfege method was introduced the students did not have an effective way of sing a piece of melody.	3 students out of 20 failed to pass (C or better) in the Fall semester MUSC 2130 class. However, all 18 students in the Spring MUSC 2140 course passed the class.
Demonstrate competency as performers through the preparation of repertoire and technical studies.	Learning Outcome 2: 2) Rhythm Studies	Measure 1: A text by Ann Hall on Rhythm is used for single and double rhythm using verbal syllables, hands, feet, and keyboard as the media of tools.	Measure 1: 92% of the students after two semesters is able pass the class.	Measure 1: Division of beats is the emphasis for the rhythm study. Students are required to count in beats of the meter using sub-division for detailed rhythm.	Measure 1: Students usually don't do rhythm with precision. The chanting of rhythmic syllables, physically tapping hands and feet, play on the keyboard, and use of the metronome helps accomplish this goal.	There is no midterm or final for this class. Quizzes are short and many throughout the semester. It is much easier to get good progression when the students do the assignment progressively constant.
Synthesize skills of performance, aural analysis, score analysis, technology, musicology, improvisation and composition.	Learning Outcome 1: 3) Music Dictation	Measure 1: Dictation of melodies, rhythm and harmony using the App Auralia in the Music Lab.	Measure 1: 92% of the students after two semesters is able pass the class.	Measure 1: Each level of the dictation using the computer App Auralia needs to be above 80% to pass. 100 times of minimum exercises is required if 80% is not achieved.	Measure 1: Students are not shy when work on dictation using the computer. And the repeated exercises helps them build confidence when doing dictation.	The class attendance is strictly enforced. Students cannot easily pass the class without attending the class regularly. The tests in the class are short and many. Students who cannot attend classes regularly would have difficulty passing the class.

Evidence of Learning Worksheet: **Courses within the Major**

Course: Music History I/II (Fall 20/Sp 21)

Evidence of Learning: Courses within the Major						
Program Learning Goal or Outcome	Measurable Learning Outcome	Method of Measurement	Threshold for Evidence of Student Learning	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results and Closing the Loop
Employ writing and research skills to examine and communicate ideas about music.	Learning Outcome 1: Discuss differences between musical periods in terms of their stylistic characteristics and cultural contexts	Measure 1: Short writing assignment at the end of studying each period, outlining its salient musical, social, and political characteristics.	Measure 1: 70% of students receive a 75% or better	Measure 1: 95% of students received a 75% or better	Measure 1: Students have a firm grasp on the differences between musical periods	Continue to incorporate comparative activities throughout the semester
Synthesize skills of performance, aural analysis, score analysis, technology, musicology, improvisation and composition.	Learning Outcome 2: Transfer knowledge from a piece in one stylistic category to analyze another, unknown piece from that same category	Measure 1: Long writing assignments/analysis at mid-semester and at the end of the semester	Measure 1: 70% of students receive a 75% or better	Measure 1: 90% of students received a 75% or better	Measure 1: Students are able to demonstrate knowledge transfer in this domain	The essays, while factually correct, are far from elegant. Need to work on students on how to present a written analytical argument and provide exemplars.

*Direct and indirect: at least one measure per objective must be a direct measure.

Evidence of Learning Worksheet: **Courses within the Major**

Course: **MUSC 3840 Form and Analysis**

Evidence of Learning: Courses within the Major						
Program Learning Goal or Outcome	Measurable Learning Outcome	Method of Measurement	Threshold for Evidence of Student Learning	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results and Closing the Loop
Employ writing and research skills to examine and communicate ideas about music.	<u>Learning Outcome 1:</u> Upon completion, students should be able to speak and write in depth about musical structures and how those structures inform performance, interpretation, and listener appreciation. Students are also expected to engage with scholarly writings and incorporate them into these discussions.	<u>Measure 1:</u> Term paper: an analysis of a piece of music from the student's repertoire, requiring discussion of the large scale form. The paper must also include at least one figure or diagram and engage with scholarly sources (beyond assigned course readings).	<u>Measure 1:</u> Three quarters of the students achieve a C+ or better on the final paper.	<u>Measure 1:</u> 85% (35/41) students achieved a C+ or better	<u>Measure 1:</u> Upon completion, a supermajority of students were able to accurately identify musical forms and describe these in both prose and graphics. These students were also capable of harmonic analysis at least to the level that is expected of those with an undergraduate theory education.	By the completion of the two year theory curriculum, students are well prepared for score analysis. However, they are lacking in music research skills and synthesis of ideas. More class time should be devoted to research and writing skills; the advanced theory discussions can be moved to readings and shorter lecture meetings.
		<u>Measure 2:</u> Reading response assignments throughout the term and citations for the final product.	<u>Measure 2:</u> Students will be able to find sources, properly them, engage with them beyond simple summation, and synthesize ideas from a pool of writings.	<u>Measure 2:</u> Most students were able to follow proper citation practices, but a majority struggled to connect writings that were not expressly on the same topic. Likely because of this, students also struggled to find sources for their projects.	<u>Measure 2:</u> On the whole, students did not understand the role of sources beyond their affirmation of a particular fact or opinion. Moreover, students did not fully grasp research methods that would lead them to writings outside of their hyper-specific focus.	

Evidence of Learning: Courses within the Major						
Program Learning Goal or Outcome	Measurable Learning Outcome	Method of Measurement	Threshold for Evidence of Student Learning	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results and Closing the Loop
Synthesize skills of performance, aural analysis, score analysis, technology, musicology, improvisation and composition.	<u>Learning Outcome 2:</u> Students should be able to discuss how analysis impacts performance and/or pedagogy.	<u>Measure 1:</u> Students were presented analyses of pieces by Brahms and Britten, then asked to describe how they would bring out the formal structures through playing and how they would explain those to students.	<u>Measure 1:</u> When provided with an analysis, a majority of students will be able to speak to how that analysis could be integrated into their playing and teaching	<u>Measure 1:</u> About two-thirds of the students were able to provide actionable plans for integrating the analysis into their performance and teaching. Of the students who could not provide an actionable plan within the time constraints of the course unit, a majority still showed enthusiasm for the assignment.	<u>Measure 1:</u> A vast majority of students are interested in integrating performance and pedagogy into the theory classroom. Many, if not most, of them are also very capable discussing this overlap at least by the conclusion of the two year theory curriculum.	Integration of performance and pedagogy is a key to student engagement in the theory classroom. While having a particular unit on performance and analysis is critical, it is also something that can and should be integrated into almost every unit and even lecture.

*Direct and indirect: at least one measure per objective must be a direct measure.

Evidence of Learning Worksheet: **Courses within the Major**

Course: MUSC 3924 (Music Teaching and Learning in the Elementary School)

Evidence of Learning: Courses within the Major						
Program Learning Goal or Outcome	Measurable Learning Outcome	Method of Measurement	Threshold for Evidence of Student Learning	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results and Closing the Loop
Employ writing and research skills to examine and communicate ideas about music.	Learning Outcome 1: Students will develop their understanding of musical repertoire to share with children.	Measure 1: Music Repertoire Project	Measure 1: Students will score 70% or higher on completing the music repertoire assignment.	Measure 1: Fall, 2019: The average score was 100%; Fall, 2021: The average score was 97%	Measure 1: Students are successfully completing this assignment.	No change is planned.
	Learning Outcome 2: Students develop their interdisciplinary understanding of musical repertoire to share with children.	Measure 2: The Facets Model Assignment	Measure 2: Students will score 70% or higher on the Facets Model Assignment	Measure 2: Fall, 2019: The average score was 100%; Fall, 2021: The average score was 99%.	Measure 2: Students are successfully completing this assignment.	No change is planned.
Synthesize skills of performance, aural analysis, score analysis, technology, musicology, improvisation and composition.	Learning Outcome 3: Students develop their understanding of music through listening, singing, playing instruments and organizing musical elements.	Measure 1: Students Complete ten musicianship assignments including compositions.	Measure 1: Students will score 70% or higher on the musicianship assignments	Measure 1: Fall, 2019, Did not complete the ten musicianship assignments; Fall, 2021: The average score was 91%.	Measure 1: Due to the pandemic, this course was redesigned for virtual instruction.	Changing the format of the course yielded some very positive results. Will continue to gather data before any further changes are made.

Evidence of Learning: Courses within the Major						
Program Learning Goal or Outcome	Measurable Learning Outcome	Method of Measurement	Threshold for Evidence of Student Learning	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results and Closing the Loop
Students will be able to use their knowledge of music history, music theory,	Learning Outcome 5: Students will develop their ability to share music with children in meaningful ways.	Measure 1: Students develop a teaching unit.	Measure 1: Students will score 70% or higher on their teaching unit.	Measure 1: Fall, 2019, students did not complete the teaching unit; Fall, 2021, the average score was 80%	Measure 1: Due to the pandemic, this course was redesigned for virtual instruction.	Changing the format of the course yielded some very positive results. Will continue to gather data before any further changes are made.

Evidence of Learning: Courses within the Major

Program Learning Goal or Outcome	Measurable Learning Outcome	Method of Measurement	Threshold for Evidence of Student Learning	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results and Closing the Loop
performance, composition and improvisation to design instructional strategies for K-12 students.						
	Learning Outcome 6: Students will develop music learning activities that build connections between knowing music and knowing in other ways (interdisciplinary understanding).	Measure 2: Students develop a teaching unit.	Measure 2: Students will score 70% or higher on their teaching unit.	Measure 2: Fall, 2019, students did not complete the teaching unit; Fall, 2021, the average score was 80%	Measure 2: Due to the pandemic, this course was redesigned for virtual instruction.	Changing the format of the course yielded some very positive results. Will continue to gather data before any further changes are made.

Evidence of Learning Worksheet: **Courses within the Major**

Course: MUSC 4822 (Secondary Music Methods)

Evidence of Learning: Courses within the Major						
Program Learning Goal or Outcome	Measurable Learning Outcome	Method of Measurement	Threshold for Evidence of Student Learning	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results and Closing the Loop
Employ writing and research skills to examine and communicate ideas about music.	Learning Outcome 1: Students will develop their understanding of musical repertoire to share with secondary students.	Measure 1: Music Repertoire Project	Measure 1: Students will score 70% or higher on completing the music repertoire assignment.	Measure 1: Spring, 2021, average score was 100%; Spring, 2022, average score was 90%	Measure 1: Due to the pandemic, this course was redesigned for virtual instruction.	Changing the format of the course yielded some very positive results. Will continue to gather data before any further changes are made.
	Learning Outcome 2: Students develop their interdisciplinary understanding of musical repertoire to share with secondary students.	Measure 2: The Facets Model Assignment	Measure 2: Students will score 70% or higher on the Facets Model Assignment	Measure 2: Spring, 2021, average score was 90%; Spring, 2022, average score was 90%	Measure 2: Due to the pandemic, this course was redesigned for virtual instruction.	Changing the format of the course yielded some very positive results. Will continue to gather data before any further changes are made.

Evidence of Learning: Courses within the Major

<p>Students will be able to use their knowledge of music history, world music, music theory, performance, composition and improvisation to design instructional strategies for K-12 students.</p>	<p>Learning Outcome 3: Students will design instructional strategies for secondary students.</p>	<p>Measure 1: Teacher Work Samples</p>	<p>Measure 1: Students will score 70% or higher on their teacher work samples.</p>	<p>Measure 1: Spring, 2021, average score on the teacher work sample was 100%; Spring, 2022, average score was 98%.</p>	<p>Measure 1: Due to the pandemic, this course was redesigned for virtual instruction.</p>	<p>Changing the format of the course yielded some very positive results. Will continue to gather data before any further changes are made.</p>
	<p>Learning Outcome 4: Students will engage the class with two lessons designed for secondary students.</p>	<p>Measure 2: Students share Teaching Episodes</p>	<p>Measure 2: Students will score 70% or higher on their Teaching Episodes</p>	<p>Measure 2: Spring 2021, average score on the Teaching Episodes was 100%; Spring, 2022, average score was 96%</p>	<p>Measure 2: Due to the pandemic, this course was redesigned for virtual instruction.</p>	<p>Changing the format of the course yielded some very positive results. Will continue to gather data before any further changes are made.</p>

Evidence of Learning Worksheet: **Courses within the Major**

Course: MUSC 4900 (BA Senior Project) Fall 20/Spr 21

Evidence of Learning: Courses within the Major						
Program Learning Goal or Outcome	Measurable Learning Outcome	Method of Measurement	Threshold for Evidence of Student Learning	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results and Closing the Loop
Employ writing and research skills to examine and communicate ideas about music.	Learning Outcome 1: Students may elect to write a substantial (20-page) research paper. Those completing an experiential project must still turn in a journal/analysis documenting and assessing their project.	Measure 1: Research paper or journal/analysis	Measure 1: 80% of students receive a 75% or better	Measure 1: 97% of students received a 75% or better	Measure 1: Students generally are successful with the writing/research element of the capstone project	Need to set firm deadlines along the way. Seems much of the writing happens late in the semester.
Synthesize skills of performance, aural analysis, score analysis, technology, musicology, improvisation and composition.	Learning Outcome 2: Both research projects and experiential projects must demonstrate command of analysis and musicology skills. Experiential projects involve some element of public performance.	Measure 1: Research paper or experiential project	Measure 1: 80% of students receive a 75% or better	Measure 1: 97% of students received a 75% or better	Measure 1: Students are successful in synthesizing disparate skills	I'd like to see the documentation of the experiential projects a bit more fleshed-out .

*Direct and indirect: at least one measure per objective must be a direct measure.

Evidence of Learning Worksheet: **Courses within the Major**

Course: MUSC 168X/268X/368X/468X Private Instruction

Evidence of Learning: Courses within the Major						
Program Learning Goal or Outcome	Measurable Learning Outcome	Method of Measurement	Threshold for Evidence of Student Learning	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results and Closing the Loop
Demonstrate competency as performers through the preparation of repertoire and technical studies.	Learning Outcome 1: Demonstrate comprehensive technical and artistic competencies on your instrument by performing representative solo repertoire, etudes, and/or exercises learned in lessons throughout the semester	Measure 1: Final Jury Performance	Measure 1: At least 85% of students will receive a C or better on their Jury	Measure 1: FALL 2021 – 92% of students received a C or better on their jury SPRING 2022 – 92% of students received a C or better on their jury	Measure 1: The data indicates that students are doing very well in Jury performances and should be advancing through lesson levels on their pathway towards graduation.	Collecting further data about the advancement on students through levels and codifying criteria for student advancement is essential to ensure that students are not being held back in their degree progress.
Synthesize skills of performance, aural analysis, score analysis, technology, musicology, improvisation and composition.	Learning Outcome 1: Synthesize skills of theoretical and historical analysis related to your repertoire and performance.	Measure 1: Final Jury Performance	Measure 1: At least 85% of students will receive a C or better on their Jury	Measure 1: FALL 2021 – 92% of students received a C or better on their jury SPRING 2022 – 92% of students received a C or better on their jury	Measure 1: The data indicates that students are doing very well in Jury performances and should be advancing through lesson levels on their pathway towards graduation.	

G.C Evidence of Learning: General Education Courses

Evidence of Learning: General Education, Creative Arts Courses

Course MUSC 1010 (section 1)

Gen Ed Learning Goal Students will:	Measurable Learning Outcome Students will demonstrate their understanding by:	Method of Measurement Direct and Indirect Measures*	Target Performance	Actual Performance	Interpretation of findings	Action Plan/Closing the Loop
Students will create works of art and/or increase their understanding of creative processes in writing, visual arts, interactive entertainment, or performing arts.	Learning Outcome 1. Students will develop an understanding of the fundamentals of music, and that they apply to all types of music. Class members will simultaneously explore the idea of musical expression, as well as how composers and performers communicate this meaning to listeners	Measure 1: Students will write a lengthy analysis of an assigned composition, considering both how the piece operates and what "content" it aims to convey. This paper also requires students to compare the techniques and expression of the assigned work to music they normally listen to	Class average of 70% or higher on the paper	Measure 1: <u>Fall 2021:</u> Class average of 91% for CRN 29809 <u>Spring 2022:</u> Class averages of 89% for CRN 34163	Measure 1 Class enrollment was very small in Fall 2021 and Spring 2022 (6 and 7 students respectively), which followed general university trends upon the resumption of face-to-face courses after the Covid-19 pandemic. All students submitted this assignment (which doesn't prove true with larger enrollment). As a result, the class performance seems to have improved, since there were no 0's pulling down the class average. Students' assignments demonstrated the ability to discuss music objectively and apply course concepts to repertoire not discussed in lecture	Measure 1: Require short preliminary analyses to better prepare students for the paper; allow submission of corrected/ revised assignments
Weber State University – Office of Institutional Effectiveness						

Gen Ed Learning Goal Students will:	Measurable Learning Outcome Students will demonstrate their understanding by:	Method of Measurement Direct and Indirect Measures*	Target Performance	Actual Performance	Interpretation of findings	Action Plan/Closing the Loop
		Measure 2: Students will attend two live concert performances, writing a brief review of each	Class average of 70% or higher on the concert reports	Measure 2: <u>Fall 2021:</u> Class average of 98% for CRN 29809 <u>Spring 2022:</u> Class averages of 100% for CRN 34163	Measure 2: Again, all class members submitted these assignments. I suspect that the individuals registering during this academic year (when enrollment was generally reduced) were particularly dedicated students.	Measure 2: This assignment appears to be working effectively.

GE Learning Goal	Measurable Learning Outcome	Method of Measure.	Target Performance	Actual Performance	Interpretation of findings	Action Plan/Closing the Loop
Students will demonstrate knowledge of key themes, concepts, issues, terminology and ethical standards employed in creative arts disciplines. They will use this knowledge to analyze works of art from various traditions, time periods, and cultures.	<p>Students will gain familiarity with canon composers and repertory</p> <p>Students will learn vocabulary that enables them to objectively describe musical works</p> <p>Students will discover some of the way in which music reflects and contributes to society/culture</p>	<p>Measure 1:</p> <p>Students will take a midterm exam that (1) emphasizes aural identification of specific musical works and their composers; (2) tests basic understanding of basic musical terminology; and (3) considers relevant sociocultural background</p>	Class average of 70% or higher on the midterm	<p><u>Fall 2021:</u> Class average of 95% for CRN 29809</p> <p><u>Spring 2022:</u> Class averages of 97% for CRN 34163</p>	Students in both courses demonstrated understanding of fundamental concepts and core performing repertory	Refine and reassess tests, esp. in terms of difficulty level (since students performed quite well)
		<p>Measure 2:</p> <p>Students will take a final exam that (1) emphasizes aural identification of specific musical works and their composers; (2) tests knowledge of musical techniques/devices demonstrated by specific pieces; and (3) considers relevant sociocultural background</p>	Class average of 70% or higher on the final exam	<p><u>Fall 2019:</u> Class average of 96% for CRN 29809</p> <p><u>Spring 2022:</u> Class averages of 97% for CRN 34163</p>	Student performance improved on the 2nd exam, esp. in Spring 2022. This indicates greater familiarity with the professor's testing style, as well as with course concepts	Refine and reassess tests, esp. in terms of difficulty level (since students performed quite well)

Evidence of Learning: General Education, Creative Arts Courses

Course: MUSC 1010 (section 2)

Weber State University – Office of Institutional Effectiveness

Gen Ed Learning Goal Students will:	Measurable Learning Outcome Students will demonstrate their understanding by:	Method of Measurement Direct and Indirect Measures*	Target Performance	Actual Performance	Interpretation of findings	Action Plan/Closing the Loop
Students will create works of art and/or increase their understanding of creative processes in writing, visual arts, interactive entertainment, or performing arts.	Learning Outcome 1. communicate (both orally and in writing) ideas about music.	Measure 1: Students will keep a music journal. They will analyze and describe masterworks presented to them each week.	The students will score 70% on their journaling.	Measure 1: Fall 2021 86% Spring 2022 93%	Measure 1 Students are scoring well above the target	I have taken more class time to review with students. It is having the desired effect.
		Measure 2: Students will attend one live performance and write a brief review of the performance.	The students will score 70% on their concert review	Measure 2: Fall 2021 72% Spring 2022 97%	Measure 2: Students are scoring well above the target	Measure 2: Examples of "A" work have helped students achieve. I will continue to do this in future.

GE Learning Goal	Measurable Learning Outcome	Method of Measure.	Target Performance	Actual Performance	Interpretation of findings	Action Plan/Closing the Loop
Students will demonstrate knowledge of key themes, concepts, issues, terminology and ethical standards employed in creative arts disciplines. They will use this knowledge to analyze works of art from various traditions, time periods, and cultures.	Students will demonstrate their understanding by the following	Measure 1: Students will research one specific music selection approved in advance by the instructor. They will listen to and analyze their musical selection. Using correct musical terminology, Students will discuss the Composer, influences, Genre, Melody, Harmony, Rhythm, Form & Instruments found in the selection.	Students will score 70% on their research Project	Fall 2021 88% Spring 2022 93%	Measure 1 Students are scoring well above the target	I have taken class time to research together in order to show students the process. I will continue to do so.
		Measure 2: Listening and content quizzes will be given every few weeks. Each quiz will cover material studied to date, including identification of music from the listening bank as well as musical terms and elements studied.	Students will score 70% on their listening quizzes	Fall 2021 77% Spring 2022 90%	Measure 1 Students are scoring well above the target	Practicing together in class has helped with students' achievement. I will continue to do so.

*At least one measure per objective must be a direct measure.

Evidence of Learning: General Education, Creative Arts Courses

Course__ . MUSC 1010 (section 3)

Gen Ed Learning Goal Students will:	Measurable Learning Outcome Students will demonstrate their understanding by:	Method of Measurement Direct and Indirect Measures*	Target Performance	Actual Performance	Interpretation of findings	Action Plan/Closing the Loop
Students will create works of art and/or increase their understanding of creative processes in writing, visual arts, interactive entertainment, or performing arts.	<p>Learning Outcome</p> <p>Students will expand their ability to understand, appreciate and expand their knowledge of music. Although the courses primary focus is on classical music, there is some discussion regarding popular music, jazz, and world music.</p> <p>Students will discover the basic elements of music, its performance mediums, and the various historical eras through which it has evolved.</p> <p>Students will build a vocabulary of descriptive words which will help them understand and communicate about music.</p>	<p>Measure 1:</p> <p>Students complete music tutorials and <i>Inquizitive</i> assignments where they listen and analyze pieces of music related to music history and music's place in society.</p> <p>Measure 2: Students will choose to attend one live performance of j the Utah Symphony orchestra and write a brief review of the performance. Students may all so choose to listen to 25 excerpts of music and write a review.</p>	<p>The class will average 70% or higher on Tutorials and <i>Inquizitive</i> assignments.</p> <p>Measure 2: The class will average 70% or higher on concert report assignments.</p>	<p>Measure 1:</p> <p>FALL 2019 - The students averaged 91% on all assignments.</p> <p>Measure 2: FALL 2019 - The students averaged 89% on concert report assignments.</p>	<p>Measure 1:</p> <p>Students responded well to understanding and completing Tutorials and <i>Inquizitive</i> assignments. They expanded their ability to look at the music and people from various perspectives throughout the semester.</p> <p>Measure 2: Students appreciated both concert assignments and generally had positive things to say about being exposed to live music and music contained in the excerpts.</p>	<p>Measure 1:</p> <p>Continue to refine and assess tutorial assignments. Continue to assess student feedback and Starfish reports.</p> <p>Measure 2: Continue to encourage students to attend live music concerts. Continue to refine the template students use to describe their listening experiences.</p>

Gen Ed Learning Goal Students will:	Measurable Learning Outcome Students will demonstrate their understanding by:	Method of Measurement Direct and Indirect Measures*	Target Performance	Actual Performance	Interpretation of findings	Action Plan/Closing the Loop
	Students will discover how music pervades society and can be useful in their career paths.	Measure 3: Students will write a report on Music as it relates to their chosen major or area of interest. For example, nursing students could choose to write on music therapy.	Measure 3: The class will average 70% or higher on the semester paper assignments.	Measure 3: FALL 2019 - The students averaged 93% on the semester paper assignment.	Measure 3: Students were surprised at the numerous connections between their career endeavors and music. Students gave a presentation in class.	Measure 3: Continue to investigate and provide topics for students of varying majors.

GE Learning Goal	Measurable Learning Outcome	Method of Measure.	Target Performance	Actual Performance	Interpretation of findings	Action Plan/Closing the Loop
Students will demonstrate knowledge of key themes, concepts, issues, terminology and ethical standards employed in creative arts disciplines. They will use this knowledge to analyze works of art from various traditions, time periods, and cultures.	Students will know and learn about the most influential composers and musicians in each style and how their music has shaped the future. An expensive final paper examining how music plays a role in their potential career endeavors.	Measure 1: Students will take over 70 multiple choice quizzes and tutorials to demonstrate their knowledge of terms, people, and musical styles.	The average score across all students who took the tutorials and <i>inquizitive's</i> will be a 70%.	Specific assignments and dates are clearly outlined on the syllabus. Starfish reports will give students feedback regarding assignments missed, absences, and late work.	Students displayed greater awareness for the importance of these assignments and a greater appreciation for composer's musical styles throughout history.	Continue to assess and ensure that students complete tutorials in a timely manner and that students show greater understanding and appreciation for materials presented.
		Measure 2: Students will write an expensive final paper examining how music plays a role in their potential career endeavors.	The class will average 70% or higher on their Final Paper.			Continue to assess and ensure that the final paper is a satisfactory capstone project that shows students understanding and appreciation for music as it applies to their major and potential career endeavors.

*At least one measure per objective must be a direct measure.

Evidence of Learning: General Education, Creative Arts Courses

Course MUSC 1030.

Gen Ed Learning Goal Students will:	Measurable Learning Outcome Students will demonstrate their understanding by:	Method of Measurement Direct and Indirect Measures*	Target Performance	Actual Performance	Interpretation of findings	Action Plan/Closing the Loop
Students will create works of art and/or increase their understanding of creative processes in writing, visual arts, interactive entertainment, or performing arts.	Learning Outcome Students will expand their ability to understand, appreciate and jazz music. Students will discover the basic elements of jazz music, its performance mediums, and the various historical eras through which it has evolved.	Measure 1: Students complete music tutorials and <i>Inquizitive</i> assignments where they listen and analyze jazz order to recognize its place in jazz music history and in society.	The class will average 70% or higher on Tutorials and <i>Inquizitive</i> assignments.	Measure 1: FALL 2019 - The students averaged 93% on all assignments.	Measure 1: Students responded well to understanding and completing Tutorials and <i>Inquizitive</i> assignments. They expanded their ability to look at jazz music and people from various perspectives throughout the semester.	Measure 1: Continue to refine and assess tutorial assignments. Continue to assess student feedback.
	Students will build a vocabulary of descriptive words which will help them understand and communicate about jazz music.	Measure 2: Students will attend one live jazz performance and write a brief review of the performance. Students will also listen to 25 excerpts of jazz music and write a review.	Measure 2: The class will average 70% or higher on concert report assignments.	Measure 2: FALL 2019 - The students averaged 90% on concert report assignments.	Measure 2: Students appreciated both concert assignments and generally had positive things to say about being exposed to live music and different kinds of jazz music contained in the excerpts.	Measure 2: Continue to encourage students to attend live music concerts. Continue to refine the template students use to describe their listening experiences.

GE Learning Goal	Measurable Learning Outcome	Method of Measure.	Target Performance	Actual Performance	Interpretation of findings	Action Plan/Closing the Loop
<p>Students will demonstrate knowledge of key themes, concepts, issues, terminology, and ethical standards employed in creative arts disciplines. They will use this knowledge to analyze works of art from various traditions, time periods, and cultures.</p>	<p>Students will know and learn about the most influential jazz composers and performers in each style and how their music has shaped the future of Jazz music.</p>	<p>Measure 1: Students will take over 35 multiple choice quizzes and tutorials to demonstrate their knowledge of jazz terms, people, and musical styles.</p>	<p>The average score across all students who took the tutorials and <i>inquizitive's</i> will be a 70%.</p>	<p>Specific assignments and dates are clearly outlined on the syllabus. Starfish reports will give students feedback regarding assignments missed, absences, and late work.</p>	<p>Students displayed greater awareness for the importance of these assignments and a greater appreciation for composer's musical styles throughout history.</p>	<p>Continue to assess and ensure that students complete tutorials in a timely manner and that students show greater understanding and appreciation for materials presented.</p>

*At least one measure per objective must be a direct measure.

Evidence of Learning: General Education, Creative Arts Courses

Course MUSC 1035 (section 1)

Teacher JONAS

Gen Ed Learning Goal Students will:	Measurable Learning Outcome Students will demonstrate their understanding by:	Method of Measurement Direct and Indirect Measures*	Threshold	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
Students will create works of art and/or increase their understanding of creative processes in writing, visual arts, interactive entertainment, or performing arts.	<ul style="list-style-type: none"> - becoming better equipped to communicate ideas about music - reasoning at an abstract level when interpreting music and lyrics 	Measure 1: Students will write short writing assignments during the semester where they will analyze various pieces of music or events/persons related to rock history.	80% of students will average at least a 75% on these assignments.	<p>FALL 2021 85% of students averaged at least a 75%.</p> <p>SPRING 2022 87% of students averaged at least a 75%.</p>	Students often respond to the weekly prompts creatively and thoughtfully. However, I have discovered some plagiarism which has resulted in a move towards stricter grading.	Measure 1: None. This is an effective assignment but recent plagiarism has been concerning.

GE Learning Goal	Measurable Learning Outcome	Method of Measure.	Threshold	Findings	Interpretation	Action Plan
Students will demonstrate knowledge of key themes, concepts, issues, terminology and ethical standards employed in creative arts disciplines. They will use this knowledge to analyze works of art from various traditions, time periods, and cultures.	<ul style="list-style-type: none"> - become familiar with historical trends in popular music - learning key terminology used in the study of music - recognize and appreciate diverse thought and traditions - understanding how music reflects and contributes to culture 	Measure 1: Students will take weekly quizzes on music and terms.	80% of students will average at least a 75% on these assignments.	<p>FALL 2021 85% of students averaged at least a 75%.</p> <p>SPRING 2022 93% of students averaged at least a 75%.</p>	Students generally do well on online quizzes as long as they keep up in the class.	None. The quizzes are an effective way to maintain student progress through the online course.
		Measure 2: Students will complete a final paper where they discuss a contemporary artist and attempt to place that artist in a historical and cultural context relative to artists discussed at great length in the text.	80% of students will average at least a 75% on this assignment.	<p>FALL 2021 82% of students averaged at least a 75%.</p> <p>SPRING 2022 89% of students averaged at least a 75%.</p>	Students are generally writing papers that place their chosen artists in a social/cultural context effectively. Where students do worse on this assignment, it is generally because they fail to meet academic standards or follow the assignment instructions.	I have changed assignments so that students have more of a build up to this paper, which has generally been successful. More focus on the cultural impact of their artist would be a meaningful addition to the course.
		Measure 3: Students complete two medium length writing assignments during the semester about a contemporary artist of their choosing and relate that artist to subjects in the text.	80% of students will average at least a 75% on these assignments.	<p>FALL 2021 61% of students averaged at least a 75%.</p> <p>SPRING 2022 75% of students averaged at least a 75%.</p>	In general students struggle with assignment instructions (specifically minimum length of the paper) and that negatively impacts their grade.	Clarify assignment expectations with a detailed rubric.

Evidence of Learning: General Education, Creative Arts
 Courses Course MUSC 1035 (section 2)

Gen Ed Learning Goal Students will:	Measurable Learning Outcome Students will demonstrate their understanding by:	Method of Measurement Direct and Indirect Measures*	Threshold	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
Students will create works of art and/or increase their understanding of creative processes in writing, visual arts, interactive entertainment, or performing arts.	- using creative and critical thinking to address problems related to music, history and culture. - using tools of analysis, writing and speaking to synthesize their understanding of music, history and culture.	Measure 1: Students will write short writing assignments during the semester where they will analyze various pieces of music or events/persons related to rock history.	The class will average 70% or higher on their short writing assignments.	Measure 1: FALL 2021 - The students averaged 62% on all short-writing assignments. SPRING 2022 - The students averaged 63% on all short writing assignments.	Measure 1 – Students responded well to writing about subjects related to rock and looking at the music and people from various perspectives throughout the semester.	Measure 1: To help with students’ writing, several “communication booster assignments” were added to help students develop their writing skills.
		Measure 2: Students will complete 15 quizzes based on reading assignments	The class will average 70% or higher on their quizzes based on reading assignments.	Measure 2: FALL 2021 - The students averaged 95% on the quizzes based on reading assignments SPRING 2022 - The students averaged 92% on the quizzes based on reading assignments	Measure 2: Because students may continue to work on these quizzes, they can essentially retake the quiz several times thus helping them earn high scores.	Measure 2: Because it is useful for students to be asked the same questions several times, no changes were made.
		Measure 3: Students will complete five on-line dedicated discussions.	The class will average 70% or higher on the dedicated discussions.	Measure 3: Fall 2021 -The students averaged 67% on dedicated discussions. Spring 2022 – The students averaged 68% on dedicated discussions.	Measure 3: Students that completed these assignments generally passed, but some chose not to complete these assignments.	Measure 3: Minor changes were made to these assignments to add clarity, and the evaluation rubric was refined.

GE Learning Goal	Measurable Learning Outcome	Method of Measure.	Threshold	Findings	Interpretation	Action Plan
Students will demonstrate knowledge of key themes, concepts, issues, terminology and ethical standards employed in creative arts disciplines. They will use this knowledge to analyze works of art from various traditions, time periods, and cultures.	identifying social problems and injustices that are reflected in the history of rock. reading, listening, writing and speaking. using key themes, concepts, issues terminology and ethical standards employed in rock.	Measure 1: Students will write an expansive final paper (signature assignment) examining an album important to rock history.	The class will average 70% or higher on their signature assignment.	FALL 2021 - The students averaged 78% on their signature assignment SPRING 2022 – The students averaged 89% on their signature assignment.	These percentages represent the students that completed the assignment. Some students chose not to complete the signature assignment.	Continue to assess and ensure that the final paper is a satisfactory capstone project that shows students understand and appreciate what makes these albums and artists important and unique.
		Measure 2: Students will take three multiple-choice quizzes that will demonstrate knowledge of terms, people, and musical selections.	The average score across all students who took all listening quizzes will be a 70% or higher.	FALL 2021 - The average score across students who took the listening quizzes was 74%. SPRING 2022 – The average score across students who took the listening quizzes was 71%.	While many students inexplicably failed to take several of the quizzes, the students who did take the quizzes generally passed.	No changes are planned.

*At least one measure per objective must be a direct measure.

Evidence of Learning: General Education, Creative Arts Courses
 Course Music 1040

Gen Ed Learning Goal Students will:	Measurable Learning Outcome Students will demonstrate their understanding by:	Method of Measurement Direct and Indirect Measures*	Target Performance	Actual Performance	Interpretation of findings	Action Plan/Closing the Loop
Students will create works of art and/or increase their understanding of creative processes in writing, visual arts, interactive entertainment, or performing arts.	Learning Outcome 1. communicate (both orally and in writing) ideas about music. <small>SEP</small>	Measure 1: Students will keep a music journal. They will analyze and describe masterworks presented to them each week.	The students will score 70% on their journaling.	Measure 1: Fall 2021 40% Spring 2022 80%	Measure 1 Students have improved from 40%to 80%	I have taken more class time to review with students. It is having the desired effect.
		Measure 2: Students will attend one live performance and write a brief review of the performance.	The students will score 70% on their concert review	Measure 2: Fall 2021 80% Spring 2022 75%	Measure 2: Student scores decreased slightly	Measure 2: Examples of "A" work have not helped as may students. I will continue to improve this in future.

GE Learning Goal	Measurable Learning Outcome	Method of Measure.	Target Performance	Actual Performance	Interpretation of findings	Action Plan/Closing the Loop
Students will demonstrate knowledge of key themes, concepts, issues, terminology and ethical standards employed in creative arts disciplines. They will use this knowledge to analyze works of art from various traditions, time periods, and cultures.	Students will demonstrate their understanding by the following	Measure 1: Students will research one specific music selection approved in advance by the instructor. They will listen to and analyze their musical selection. Using correct musical terminology, Students will discuss the Composer, influences, Genre, Melody, Harmony, Rhythm, Form & Instruments found in the selection.	Students will score 70% on their research Project	Fall 2021 97% Spring 2022 100%	Measure 1 Students are scoring well above the target	I have taken class time to research together in order to show students the process. I will continue to do so.
		Measure 2: Listening and content quizzes will be given every few weeks. Each quiz will cover material studied to date, including identification of music from the listening bank as well as musical terms and elements studied.	Students will score 70% on their listening quizzes	Fall 2021 77% Spring 2022 81%	Measure 1 Students have improved	Practicing together in class has helped with students' achievement. I will continue to do so.

*At least one measure per objective must be a direct measure.

Evidence of Learning: General Education, Creative Arts Courses

Course MUSC 1063 Music in Religion

Gen Ed Learning Goal Students will:	Measurable Learning Outcome Students will demonstrate their understanding by:	Method of Measurement Direct and Indirect Measures*	Target Performance	Actual Performance	Interpretation of findings	Action Plan/Closing the Loop
		Measure 2: Students will choose to attend to live religious services, one Christian and one non-Christian or observe for online services.	The class will average 70% or higher on religious visit report assignments.	Measure 2: FALL 2019 - The students averaged 82% on concert report assignments.	Measure 2: Students appreciated attending a live religious service and generally had positive things to say about being exposed to religious music and the services and music presented online.	Measure 2: Continue to encourage students to attend live religious services and write about each emphasizing the music performed by the congregations. Continue to refine text service for students to listen to and write about.

GE Learning Goal	Measurable Learning Outcome	Method of Measure.	Target Performance	Actual Performance	Interpretation of findings	Action Plan/Closing the Loop
Students will demonstrate knowledge of key themes, concepts, issues, terminology, and ethical standards employed in creative arts disciplines. They will use this knowledge to analyze works of art from various traditions, time periods, and cultures.	Students will know and learn about the numerous world religions and the most influential composers and musicians associated with each how their music has shaped the future in both disciplines. An expensive final paper exam and two reports about their religious visits will be analyzed and graded.	Measure 1: Students will take 38 multiple choice quizzes and the tutorials associated with each to demonstrate their knowledge of terms, people, and musical styles.	The average score across all students who took the quizzes will be at least 70%.	Specific assignments and dates are clearly outlined on the syllabus. Starfish reports will give students feedback regarding assignments missed, absences, and late work.	Students displayed greater awareness for the importance of these assignments and a greater appreciation for world religions, philosophies, and religious music across the world.	Continue to assess and ensure that students complete tutorials in a timely manner and that students show greater understanding and appreciation for materials presented.
		Measure 2:	The class will average 70% or higher on their religious attendance reports.			Continue to assess and ensure that the final paper is a satisfactory capstone project that shows students understanding and appreciation for music as it applies to their major and potential career endeavors.

*At least one measure per objective must be a direct measure.

Additional narrative (optional – use as much space as needed):

Reviewing the EoL worksheets for courses within our major shows that our students are generally meeting our program learning outcomes. Where areas for improvement were noted, they tended to coalesce around trying to give our students better research and writing skills.

For our Gen Ed courses, I've chosen to include every single EoL I received rather than aggregate the data as different instructors had different thresholds for their various methods of assessment. Our Gen Ed courses appear to be generally meeting their General Education program learning outcomes. Areas for improvement include more rigorous and stringent grading, and helping our students develop research and writing skills.

Appendix A

Most departments or programs receive a number of recommendations from their Five/Seven-Year Program Review processes. This page provides a means of updating progress towards the recommendations the department/program is enacting.

Additional narrative:

In Spring 2022 the Music Program underwent review by the National Association of Schools of Music, our accrediting body. I've included the visitor's site report and our response to their report in order to demonstrate their recommendations and our responses.

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

Visitors' Report

Weber State University

Ogden, Utah

Carey Campbell, Associate Chair, Department of Performing Arts

Daniel Jonas, Music Area Program Coordinator

Amanda Sowerby, Interim Chair of the Department of Performing Arts

Department of Performing Arts

February 24-26, 2022

Fred Cohen, San José State University, Team Chair

Keith Kothman, Western Michigan University, Team Member

Degrees for which Renewal of Plan Approval and Final Approval for Listing is sought.

Bachelor of Arts in Music

Bachelor of Music Education (Choral, Instrumental)

Bachelor of Music in Pedagogy (Piano Pedagogy, String Pedagogy)

Bachelor of Music in Performance (Instrumental, Keyboard, Vocal)

Degree for which Plan Approval is sought:

Associate of Science in Sound Production/Recording

Bachelor of Music in Performance and Pedagogy (Instrumental Pedagogy, Instrumental

Performance, Keyboard Pedagogy, Keyboard Performance, Vocal Pedagogy, Vocal Performance)

Programs for which renewal of Basic Listing is sought.

Piano Preparatory Program

Strings Project

DISCLAIMER

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

OPTIONAL RESPONSE

It is strongly recommended that each institution submit an Optional Response to the Visitors' Report, which may be used to correct (1) errors of fact, (2) conclusions based on such errors, and (3) any documented changes made in the program since the on-site review. In particular, information in the Optional Response should address noted issues of apparent noncompliance, such as those included in Section P. of this report, and any areas where the provision of further information has been deemed advisable by the institution.

ACKNOWLEDGMENTS

The visitors wish to express their sincere thanks to the administration, faculty, and staff of the music area for their cooperation during the visit. In particular, the visitors wish to express their gratitude to Carey Campbell, Daniel Jonas, Amanda Sowerby, and the staff of the music unit for their helpfulness and their gracious and thoughtful hospitality.

A. Purposes

The mission statement for Weber State University, found on the University's website, differs from the statement quoted in the Self-Study, page 3 (see <https://weber.edu/accreditation/mission.html>). Revised in 2021, the Mission Statement for Weber State University reads:

“Weber State University provides transformative educational experiences for students of all identities and backgrounds through meaningful personal connections with faculty and staff in and out of the classroom. The university promotes student achievement, equity and inclusion, and vibrant community relationships through multiple credentials and degree pathways, experiential learning, research, civic engagement, and stewardship”

Mission statements for the Linquist College of Arts and Humanities and Department of Performing Arts are found in the Self-Study, pages 5-6. The music area has not created a mission statement, but rather lists three objectives (see Self-Study, p. 6). The visitors observed that these objectives are not precisely reflective of the mission statements of the University's various units. There is no mention of equity and inclusion, for example, or the value of “entrepreneurially-minded artists” (see Department of Performing Arts Mission Statement, Self-Study, p. 5). The visitors urge the music area to develop a mission statement to “guide and influence decision-making, analysis, and planning, including each of these as they shape and fulfill relationships among curricular offerings, operational matters, and resources” (see *NASM Handbook 2021-22*, Standards for Accreditation II.A.e.(6)). The visitors are unclear that “the overall purposes of the music unit must have a viable relationship to the purposes of the institution as a whole” (see *NASM Handbook 2021-22*, Standards for Accreditation II.A.1.c.).

The music unit appears to maintain an appropriate number of faculty and other resources, sufficient advanced courses in music appropriate to major areas of study for degrees offered, and program-appropriate requisite ensemble experience at an advanced level.

Though the visitors make suggestions in Section Q. of this report regarding long-range planning for the music unit, prospects for sustaining the programs of the music unit during the projected term of accreditation appear solid.

B. Size and Scope

At the time of the visit, the music area lists 228 majors enrolled (see Self-Study, p. 6). However, total numbers from the curricular charts in Section II indicate substantially fewer majors (see Self-Study, Section II):

Bachelor of Music in Performance and Pedagogy, Keyboard Performance Emphasis.....	8
Bachelor of Music in Performance and Pedagogy, Keyboard Pedagogy Emphasis	8
Bachelor of Music in Performance and Pedagogy, Instrumental Performance Emphasis (Strings)	8
Bachelor of Music in Performance and Pedagogy, Vocal Performance Emphasis.....	9
Bachelor of Music in Performance and Pedagogy, Vocal Pedagogy Emphasis	3
Bachelor of Music in Performance and Pedagogy, Instrumental Performance Emphasis (WBP)	8
Bachelor of Arts in Music.....	85
Bachelor of Music Education, Instrumental Emphasis.....	19
Bachelor of Music Education, Choral Emphasis.....	12
	Total: 160

It is unclear to the visitors from the Self-Study, and from the HEADS reports, what the total unit’s enrollment is. Institutional demographics as of January 14, 2022, indicate 128 majors (see MPD, pp. 185-87). The visitors suggest that the music unit supply accurate, verifiable data regarding the number of music majors in the Optional Response.

During the visit, the visitors noted that there appear to be sufficient student enrollment in the various instrumental and vocal ensembles offered by the unit. The visitors also note that there does not appear to be an active enrollment management plan regarding ensemble enrollments.

The music unit employs 12 full-time tenure/tenure-track faculty, two full-time non-tenure track faculty, and “over 30 part-time faculty” (see Self-Study, p. 6) representing diverse specializations. The faculty roster appears to be sufficient for the size and scope of the music program. The visitors were unable to obtain *curriculum vitae* for part-time faculty members and suggest the unit include this information in the Optional Response. The number and distribution of music faculty appears sufficient to staff the curricular offerings of the unit.

The music unit offers sufficient advanced courses in music appropriate for the major areas of study, and there is requisite ensemble experience at an advanced level sufficient to support the degree and program levels offered.

Overall, however, is not clear to the visitors that the Self-Study meets the NASM standard, “Institutions are expected to demonstrate a positive and functioning relationship among the size and scope of music programs, the goals and objectives of these programs, and the human, material, and

fiscal resources available to support these programs” (see *NASM Handbook 2021-22*, Standards for Accreditation II.B.2.a.).

C. Finances

The annual budget consists principally of the “Education and General Expense Fund” funded by the state legislature and student tuition (see Self-Study, p. 7). Additional funds are provided by:

- Student Fees (used for music productions, see Self-Study, MDP I.C., p. 98)
- Course Fees (primarily the Applied Music Fee, currently \$320/semester)
- Performance Revenue, and
- Return from the Department’s endowment applied to the music unit.

The music unit receives an allocation between \$320,000 (FY18) to \$426,000 (FY 20) annually for scholarships, combining support from foundations, annual giving, and endowments. At the student meeting it appeared to the visitors that more than 80% of the student enrollment receive support from music scholarships. It is clear to the visitors that scholarship funding is an essential component in unit’s operation.

The Self-Study relates that “long-range financial planning is limited...to annual, rather than a multiple-year plan” (see Self-Study, p. 9). The Music Area Coordinator reports a positive relationship with the College’s development officer, as well as concern that individual faculty within the unit can bypass the Department Chair and the Music Area Coordinator to seek development support for projects that do not necessarily reflect the unit’s strategic interests. It does not appear to the visitors that the music executive has satisfactory authority and flexibility in using the budget in ways in which to benefit optimally the priority needs of the unit (see *NASM Handbook 2021-22*, Standards for Accreditation II.C.2.b., “Fiscal and financial planning, especially for the long-term, should be correlated with current and evolving purposes and content of the music unit and its programs”). The visitors note this is a guideline, not a standard.

Funding appears adequate to support the music unit’s purposes and the current size and scope of its curricular and other programs. However, the Self-Study does not quantify financial data for income and expenses beyond the expansive budget descriptions on pages 7-9: the Music Unit does not seem to have considered fiscal implications in its long-term planning. The institution may wish to review the guideline “Evidence must be provided demonstrating that financial support is sufficient to ensure continued operation of the music unit and its programs in accordance with applicable NASM standards for the projected period of accreditation” (see *NASM Handbook 2021-22*, Standards for Accreditation II.C.1.c.).

D. Governance and Administration

1. Overall Effectiveness

The music unit is one of three units in the University’s Department of Performance Arts, along with theater and dance. The Department of Performance Arts has a Chair, occupied at the time of the visit in an interim position by the Associate Dean of the College of Arts and Humanities. The music unit is administered by two faculty members: the Music Area Program Coordinator, and the Associate Chair of the Department of Performance Arts (see Section IV, MDP.D, p. 96). Each position carries a three-year term.

The music unit is administrated by a Music Area Program Coordinator, and an Associate Chair of the Department of Performance Arts. The Associate Chair's appointment is at the discretion of the Chair of the Department of Performance Arts. Both are 10-month employees. The Associate Chair carries a teaching load comprising 43% (0.5 FTE) of their total responsibility (see 2020-21 HEADS, Self-Study, pp. 128-129); the Music Area Program Coordinator carries a teaching load comprising 50% (0.75 FTE) of their total responsibility (see 2020-21 HEADS, Self-Study, pp. 129-130).

As stated in the Self-Study, MDP.I.D.4 (pp. 96-97), the music unit identifies four independent areas of administrative responsibilities:

- Strings
- Keyboard
- Vocal
- Music Education

Faculty assigned as “sub-area heads” (see Self-Study, p. 10) appear to have responsibility for advising, auditions, managing adjuncts within their areas, and determining applied area studio assignments within their areas. It is unclear to the visitors the extent to which these areas administer the delivery content (e.g., curriculum, scholarship allocations, enrollment limits, etc.).

The culture of the music unit appears to engage in shared decision-making. Music faculty meet monthly, and five standing committees provide opportunities for faculty participation in the governance of the unit:

- Faculty Promotion and Tenure Committee
- Faculty Advisory Committee (formulates departmental policies for consideration by the general faculty of the Department)
- Curriculum Committee
- Scholarships and Awards Committee (“...solicits nominations for annual honor awards from the general faculty and provides a slate of nominees that is reviewed, revised, and approved by the Department faculty. The committee provides an annual review of all music students holding talent-based scholarships and reviews all newly admitted students for talent-based awards. Following its reviews, the Committee forwards its recommendations to the Department Chair, who is charged with the final responsibility for making award offers and managing the various scholarship funds.”); (see MDP, p. 335)
- Faculty Salary Committee (advises the Chair on matters of selective salary adjustment for represented (Unionized) members of the faculty).

Per University procedures, elections for departmental committees are by secret paper ballot or electronic ballot, listing all eligible nominees. Music faculty serve on various College and University committees beyond the Department, and appear, in general, to be active and contributing members of the larger University community.

Students are advised by a full-time undergraduate advisor (staff position) and graduate officer (faculty assignment).

It is unclear to the visitors from the materials, and in conversations with full- and part-time faculty members, how long-range planning is proposed and reviewed by the collective faculty. It is not clear to the visitors that “the music unit shall ensure that appropriately qualified individuals are involved and appropriate information is available to accomplish the goals and

scope of each evaluation, planning, and projections project” (see *NASM Handbook 2021-22*, Standards for Accreditation II.L.1.a.(2)).

2. Policy-Making

The faculty at Weber State University abide by a Collective Bargaining Agreement. Policies for retention, tenure, and promotion are clearly outlined under this agreement as indicated in the Self-Study. Faculty governance appears to be understood and functioning appropriately, and faculty participate in various levels of policy-making. Within the music unit there appears to be a tradition of faculty involvement in the decision-making process, with faculty coordinators for the various areas, standing committees, and administrative appointments.

3. Music Executive’s Load and Responsibilities

As noted above, the unit has one executive and carries the title of Music Area Program Coordinator. The Department has a Chair as well as an Associate Chair, currently occupied by a member of the music faculty.

The Music Area Program Coordinator and Associate Chair appear to share responsibilities including academic appointments, scheduling, personnel reviews, equipment purchases, fund-raising. At the same time, a great deal of autonomy and authority appears to be delegated to individual heads of areas.

The visitors noted with concern that the administrative personnel in the unit —Music Area Program Coordinator and Associate Chair— seem not to exercise authority with regard to managing junior faculty assignments within certain areas, nor to be in communication regarding student placement. It was not clear to the visitors that “The music executive’s responsibilities shall be clearly delineated, and executive authority shall be commensurate with responsibility” (see *NASM Handbook 2021-22*, Standards for Accreditation II.D.1.b.(2)).

4. Communication

Communication in the music unit takes place in several forms, including one-on-one meetings, social media, email, and group communications. Communication with the upper administration appears to be effective. There is a monthly faculty meeting for disseminating information concerning educational and faculty concerns.

The visitors noted from the student meeting that students felt communication in the unit was sparse and not scheduled on a regular basis, such as student convocations, or student representation as a group with the faculty and the administration. It is unclear to the visitors how the Music Unit “...provides mechanisms for communication among all components of the unit” (see *NASM Handbook 2021-22*, Standards for Accreditation II.D.1.c.).

It is unclear to the visitors from the materials, and in conversations with full- and part-time faculty members how long-range planning is proposed and reviewed by the collective faculty. “The music unit shall ensure that appropriately qualified individuals are involved and appropriate information is available to accomplish the goals and scope of each evaluation, planning, and projections project” (see *NASM Handbook 2021-22*, Standards for Accreditation II.L.1.a.(2)).

E. Faculty and Staff

In 2021-22 the music unit reports 12 full-time faculty (including the Associate Chair and the Music Area Program Coordinator), and 38 part-time faculty (see Self-Study, p. 12, and Appendix A). All full-time faculty hold terminal degrees (Doctor of Musical Arts, Doctor of Philosophy, Doctor of Education). The number and distribution of music faculty appears sufficient to staff the curricular offerings of the unit at the undergraduate level. The unit offers sufficient advanced courses in music appropriate for the major areas of study, and there is requisite ensemble experience at an advanced level sufficient to support the degree and program levels offered.

The unit is well served by a collection of part-time faculty who appeared to the visitors during the visit, anecdotally, to be qualified by virtue of professional experience, academic credentials, and strong records of performance and service. The specialties of the various part-time performance faculty are distributed so that appropriate expertise and experience is available for the various instruments/voice studios. However, the visitors were unable to obtain *curriculum vitae* for part-time faculty members and suggest the unit include this information in the Optional Response.

Applied teaching loads are roughly equivalent to NASM's 5:3 guideline (see Self-Study, p. 13):

“Major/minor lessons, 45 minutes - 3 students = 2 hours credit;
“Non major/minor lesson, 30 minutes - 3 students = 1 hour credit”

The unit also offers a two-hour applied lesson, weighted at 1.3 WTU. The visitors were informed these are rarely offered.

Teaching credit for major ensembles are weighted appropriately and generously: Five hours for Band, Choir and Orchestra. Three hours for smaller ensembles. Four hours for opera during production. In the pursuit of equity in assignment, the visitors suggest reviewing the load discrepancy between large ensemble credits and opera.

Faculty also receive assigned time for administration: Area heads receive one hour per semester. Faculty performing in the Faculty String Quartet also receive one hour per semester release time (see Self-Study, pp. 13-14).

The normative teaching load for full-time faculty at Weber State is 24 hours per year. “Faculty members are expected to assume other professional responsibilities such as advising students, maintaining office hours, performing public service, engaging in research and other scholarly activities and serving on committees” (see Self-Study, p. 13 https://www.weber.edu/ppm/Policies/4-6_FacWorkLoad.html). The institution appears to meet NASM standards regarding faculty and staff loads.

At the time of the visit, a single office staff position assists the Program Coordinator, the Chair, and the Associate Chair. A staff position with budgetary responsibilities had recently left the Department; during the visit, tentative plans were made to upgrade the current single staff position to include budgeting responsibilities, and to hire a new, entry-level administrative assistant. The visitors note that the current staff person is extremely capable and plays a central role in the on-going functioning of the Department and its units. However, owing to the excessive workload required of this staff member, it is unclear to the visitors that “Support staff shall be provided commensurate with the music unit's purposes, size, and scope, and its degrees and programs” (see NASM *Handbook 2021-22*, Standards for Accreditation II.E.8.a.).

A third staff member, a sound recording and technology specialist, appears to function as much as faculty than staff. This position also serves as the Area Head for the Sound Production/Recording

Minor and the Associate of Science in Sound Production/Recording program and teaches an online general education course as well as group and individual guitar lessons.

F. Facilities, Equipment, Technology, Health, and Safety

One of the strengths of the music unit is its beautiful and highly functional facility. The music facilities in the Val A. Browning Center for the Performing Arts, located in the center of the Weber State University campus, serves the unit well. Built in the early 1960s, the Browning Center was remodeled in the late 1990s. The facility includes four performing and recital halls – seating 1408, 272, 125, and 90 persons, respectively – an instrumental ensemble room, a choral ensemble room, and four classrooms (50 person capacities). With the exception of the instrumental ensemble room and the two small recital halls, these spaces are shared among the Department of Performing Arts – with dance and theater – as well as a University-based performing arts presenting organization responsible for the professional performance venues. The music unit has 21 practice rooms – about 2/3rds of which have Steinway/Boston keyboards – as well as a Yamaha digital piano lab, and two exceptional recording facilities. The music unit shares an administrative suite with the Department, maintains its own ensemble library, rehearsal, and practice rooms, and shares several attractive performance spaces, plus the lobby, box office and associated spaces. A discussion of the facility may be found in a link in the Self-Study, page 17.

Of special note are the music unit's recording and music technology facilities, which are both beautiful from an aesthetic point of view and highly functional in use and disbursement of equipment. A new, sonically isolated recording studio consists of control/mixing room and an isolation booth. Plans are in place to renovate the small recital space adjacent to recording studio to provide a digital connection to the equipment. The music unit is encouraged to consider expanding their degree offerings to promote and take advantage of their significant and continuing investment in audio technology.

The music unit is aware of NASM standards regarding the obligation of institutions to ensure that music students “be fully apprised of health and safety issues, hazards, and procedures inherent in practice, performance, teaching and listening both in general and as applicable to their specific specializations” (see NASM *Handbook 2021-22*, Standards for Accreditation II.F.1.i.). The unit is fortunate that teaching, performance, and rehearsal spaces appear to be accessible, safe, and secure and designed with good-to-excellent acoustics. The visitors saw evidence of good teaching that was mindful of issues relative to hearing, vocal, and musculoskeletal health, and injury prevention.

G. Library and Learning Resources

The Self-Study provides an excellent overview and detail of library and learning resources (see Self-Study, pp. 19-24). The music collection is integrated into the main university library, the Stewart Library. As the Self-Study notes, the Stewart Library has been recently renovated and is furnished with the equipment and technology expected of a comprehensive library.

The librarian responsible for music also is responsible for social sciences. Although the individual does not have any degrees in music, the individual does take an active role in music research to identify appropriate titles to add to the collection in addition to requests that are made by individual faculty. The librarian has taken a particularly active role in adding materials that address diversity, equity, and inclusion as it relates to music. With the addition of an excellent recording studio in the Browning Center, the librarian has also focused on adding materials focused on sound recording.

Similar to many academic libraries, the library stresses online databases and digital holdings. Given the demographics of Weber's student population, the focus on digital holdings accessible through the internet is logical and student-serving. The Self-Study notes an extensive and broad collection of database subscriptions that seem to serve student and faculty needs. The library has a small annual budget for acquiring new physical holdings. It strives to maintain its current online database and digital subscriptions.

The librarian conducts training with students to help them navigate and use online databases as well as how to find physical holdings. During the COVID shutdown, the library instituted curbside delivery of physical holdings upon student and faculty request, and it is continuing that service even after the university has gone back to mostly normal operations. The librarian noted that before COVID, in-person use of the facility was high. Current in-person usage is much lower.

It appears NASM standards regarding music library and learning resources are being met.

H. Recruitment, Admission-Retention, Record Keeping, Advisement, and Student Complaints

1. Recruitment, Admission, Retention

The music unit undertakes a typical range of recruiting activities, including outreach to the community and state and hosting of festivals and special events on campus. Admission and scholarship requirements are posted online and advertised in a variety of ways. Some performance faculty are active recruiting international students. The Self-Study lists a number of ensemble activities and ensemble hosting events, perhaps in compensation to offset the large number of applied studios staffed by part-time instructors.

Admission requirements are clearly listed on the unit's website and appear appropriate to curricular purposes. Weber State maintains an open admissions policy and the music unit meets NASM standard for admission and auditions (see *NASM Handbook 2021-22*, Standards for Accreditation V.D.1.: "Some institutions have open admission policies. In such cases, auditions and evaluations associated with the decision about degree candidacy must occur no later than the end of the first half of the degree program").

However, as noted above, the music unit's mission statement unit does not appear to align with the mission of the university, particularly with regards to diversity and access. The visitors note that an alignment with the College and University missions could increase the enrollment of Hispanic students and could help overall enrollment in the unit.

Retention by the unit can be difficult to track, given that many students are enrolled part-time or may take semesters off from time to time for family and work commitments. The difference in enrollment numbers by unit and programs also points to issues with retention and documentation. While jury procedures are listed in the Student Handbook, it is not clear to the visitors that overall retention policies are clearly defined and published for faculty and students (see *NASM Handbook 2021-22*, Standards for Accreditation II.H.1.f.: "Student retention policies must be: (1) Appropriate to the purposes of the institution's curricular programs; (2) Clearly defined; (3) Published for students and faculty; and (4) Applied with rigor and fairness").

2. Record Keeping

Students and faculty have access to an online degree auditing system that gives them current progress towards their degree. The University securely stores student transcripts and other records electronically. The Department administrative assistant indicated that internal music records (jury evaluations, programs, etc.) were mostly stored in paper form. It appears to the visitors that records are being maintained in accordance with NASM standards.

3. Advisement

The unit supplies graduation maps/degree plans for each program to help students plan their studies. Students are assigned a music faculty member as their advisor, and students also have access to staff advisors at the college level.

The Self-Study notes that the “dual-layered system” works if students are proactive (see Self-Study, p. 25). Students in the student meeting noted that the College staff advisors were not always effective at understanding and advising for music degrees, and that music faculty advisors did not always reach out to them. It appears to the visitors that advising implementation could be improved to meet NASM *Handbook 2021-22* Standards for Accreditation II.H.1.j. “Advising must address program content, program completion requirements, potential careers or future studies, and music-specific student services consistent with the natures and purposes of music degrees and programs being offered. Institutions must provide students with written documents and advising that describe all requirements and the purposes of their programs.”

4. Student Complaint Policy and Its Effectiveness

The University’s student complaint policy is clearly stated on its website and separated into types of issues. The Self-Study notes the student complaints are first made to the “professor in question, then the music area head...” up through normal leadership hierarchy (see Self-Study, p. 26). The Music Handbook for students does not list a complaint process. Most students in the student meeting were unfamiliar with the formal process for complaints, including Title IX complaints.

I. Published Materials and Websites

The Lindquist College marketing specialist updates the music unit website. The unit indicated that the Department website would be undergoing an overhaul/redesign. The College marketing office also handles print and electronic marketing. The website does not appear to link to the student handbook, which is now stored online. Degrees listed match catalog listings. However, the visitors noted that more and different degrees are listed on the website and catalog than are listed on the NASM institution accreditation page (https://www.weber.edu/PerformingArts/music_degrees.html).

J. Branch Campuses, External Programs, Use of the Institution’s Name for Educational Activities Operated Apart from the Main Campus or the Primary Educational Program (if applicable)

Not Applicable.

K. Community Involvement; Articulation with Other Institutions (if applicable)

The music unit does not have any formal partnerships with community organizations. As for articulation, Weber State belongs to the Utah System of Higher Education (USHE). USHE manages

articulation between member institutions, with credits generally being transferrable from any member institution to Weber State.

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

The music unit operates a String Project and a Piano Preparatory Program for the Ogden, UT, community. Both have a well-documented web presence with clear statements of purpose, directions for student registration, calendar, tuition, and personnel. Titles are consistent with content and programmatic focus.

The String Project is briefly described in the Self-Study on pg. 27, and publicized on the institution's website — <https://www.weber.edu/wsustringproject> and

https://weber.edu/wsustringproject/Copy_of_aboutus.html. Chartered by the National String Project Consortium, the String Project is directed by a part-time faculty member who receives one unit per semester for this administrative responsibility (Self-Study, pg. 14). A faculty member listed as the String Project's Master Teacher no longer appears to be affiliated with the institution.

It is not clear to the visitors that "Functional principles in the NASM standards for purposes and operations (see Standards for Accreditation II.) shall be visible in the organizational and management relationship between the postsecondary and non-degree-granting community-oriented elements of the total music effort, and shall support the achievement of educational results as specified by programmatic purposes." (NASM 2021-22 Handbook, Standards for Accreditation, III.K.1.c). The visitors were unable to assess student work during the visit, so were unable to determine if the institution meets NASM 2021-22 Handbook, Standards for Accreditation, III.K.1.e.

The Piano Preparatory Program is briefly described in the Self-Study, pg. 27, and well-publicized on the institution's website — <https://www.weber.edu/pianopreparatory/default.html>. A full-time faculty member administers the program; it is not clear from the Self-Study if this faculty member receives assigned time for this work (Self-Study, pg. 141) or the precise responsibilities. The visitors were unable to assess student work during the visit, so were unable to determine if the institution meets NASM 2021-22 Handbook, Standards for Accreditation, III.K.1.e.

M. Review of Specific Operational Standards for (1) Free-Standing Music Institutions of Higher Education and/or (2) Proprietary Institutions (*if applicable*)

Not Applicable.

N. Programs, Degrees, and Curricula

1. Credit Hours

a. Definitions and Procedures

(1) Definition of Credit and Methods of Assigning Credit

The definition of credit and methods of assigning credit are defined on the institution's website, <https://www.weber.edu/IR/Kdef.html>: "A unit of measure representing an hour (50 minutes) of instruction over a 15-week period in a semester or trimester system or a 10-week period in a quarter system. It is applied toward the total number of hours needed for completing the requirements of a degree, diploma, certificate, or other

formal award,” and appears to meet the requirements in the *NASM Handbook 2021-22*, Standards for Accreditation III.A.2., 3., and 4.

(2) Publication of Definitions and Policies

The application of transfer credit from other Utah public institutions of higher learning is described in the Self-Study, page 26, and on the institution’s website for which the link is provided in the Self-Study: <https://ushe.edu/utah-transfer-guide/> and appears to meet the requirements in *NASM Handbook 2021-22*, Standards for Accreditation III.A.2., 3., and 4.

[https://catalog.weber.edu/content.php?catoid=19&navoid=6787&hl=regulations&returnto= see “Transfer Students”](https://catalog.weber.edu/content.php?catoid=19&navoid=6787&hl=regulations&returnto=see%20Transfer%20Students)

Institutional publications for current definitions and methods and transfer credit policies appear consistent *NASM Handbook 2021-22*, Standards for Accreditation III.A.4.

(3) Procedures Used to Make Credit Hour Assignments

Credit hour assignment is not specifically addressed in the Self-Study; discussion is typically found in the Instructional Programs Portfolio, Section II A.1. The visitors suggest addressing all aspects of “Credit and Time Requirements” be included in the Optional Response.

(4) Means Employed to Ensure Accurate and Reliable Application

See above.

(5) Procedures of Free-Standing Institutions

Not Applicable.

b. Evaluation of Compliance

The institutional definitions and music unit practices seem to comply with NASM standards and are in range of commonly accepted practices in music units. No anomalies were observed.

c. New, Experimental, Atypical Formats or Methods

Not Applicable.

2. Specific Curricula

a. General Content and Competency Standards

The Instructional Programs Portfolio in the Self-Study (pp. 28-90) provides information on how NASM standards for undergraduate and graduate programs are met. The Weber State University catalog lists 14 separate and distinct undergraduate degrees in music; the Self-Study lists three degrees on the title page, and nine separate and distinct degrees in Section II.B. (Instructional Programs, Specific Criteria, Self-Study, pp. 31-87). This variance in number, title, and – to an extent – content of degrees offered at Weber State created confusion for the visitors, confusion that was shared by students and some faculty as well.

Section N of the Self-Study is a compilation of assessments authored individually and discretely by the Sub-Area Heads of the various areas of the Music Unit. With the exception of the Bachelor of Arts in Music and the Bachelor of Music in Music Education, degrees are not reviewed as they appear in the institution's catalog. Rather, as this note from the Self-Study, pg. 31, describes, "Although they are discrete degrees, the BM in Keyboard Performance and the BM in Keyboard Pedagogy are considered together as the "Keyboard Program" in what follows, authored by the head of the Keyboard program." The discrepancies between the degrees currently and actually offered by the Music Unit and the degrees enumerated in the Self-Study created considerable confusion for the visitors.

b. Individual Curricula

Baccalaureate Programs

Degree Title: Bachelor of Arts in Music

- (1) **Status** – Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum** – The curricular table for this degree is found in the Self-Study under the heading Specific Curricula Information; Bachelor of Arts in Music, page 73. The curriculum appears to meet the criteria for similar degrees and curricula as stated in the *NASM Handbook 2021-22*, Standards for Accreditation IV.C.2. "In order to be designated a major in a liberal arts program, music is normally accorded no less than 30% of the curriculum." Also, "Baccalaureate degrees meeting "liberal arts" degree standards normally requiring between 30% and 45% music content are listed as Bachelor of Arts in Music or Bachelor of Science in Music" (see *NASM Handbook 2021-22*, Standards for Accreditation IV.C.4.). The content percentages meet or exceed those recommended. Required courses follow the pattern observed in other similar music degree programs examined by this observer. Transcripts reviewed indicated that students consistently meet all degree requirements.
- (3) **Title/Content Consistency** – The title is consistent with the defined degree/program content.
- (4) **Student Work** – Visits to classes, lessons, rehearsals, and the specific recital presented for the visitors were observed. In particular, the student recital presented was at a high level.
- (5) **Development of Competencies** – Students appear to achieve appropriate competencies as evidenced by transcripts, observed classes, lessons, the student recital for the visiting team, an ensemble performance, and ensemble rehearsals. Classes, rehearsals, and lessons attended evidenced appropriate levels of competency demonstrated by students. For example, students in wind/band and choral ensembles were performing at a high level of competency and responding appropriately to direction from conductors; students in applied lessons evidenced advanced technique and musicianship skills on their instrument; and students in the prepared recital consistently demonstrated appropriate levels of skill in technical and musical facets of their performances.

Degree Title: Bachelor of Music in Performance (Instrumental, Keyboard, Vocal)

- (1) **Status** – Renewal of Plan Approval and Final Approval for Listing

- (2) **Curriculum** – The Self-Study does not include a curricular chart for this degree. According to NASM’s 2008 publication, *Procedures for the Self-Study Document: Format A*, the institution is asked to “Please ensure that the title used in the curricular table is identical to that used on the title page of the Self-Study, and throughout all current or projected institutional documents.” The visitors are unable to assess the curriculum of this degree since it is not present in the Self-Study or in the institution’s catalog.
- (3) **Title/Content Consistency** – It is unclear to the visitors that the degree/program title is appropriate for and accurately reflect degree/program content.
- (4) **Student Work** – The visitors observed lessons, rehearsals, and a Convocation that included four students who self described as pursuing the Bachelor of Music in Performance, Keyboard emphasis. The performance levels of the students ranged from very good to excellent.
- (5) **Development of Competencies** – It is unclear to the visitors that the competencies for this degree are met.
- (6) **Overall Effectiveness** – The visitors are unable to assess the overall effectiveness of this degree.

Degree Title: Bachelor of Music Education (Choral, Instrumental)

- (1) **Status** – Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum** The curriculum appears to meet NASM standards. The program consists of a musicianship and performance area with 48 credits (40%), 13-15 credits in the major area of music education (11-13%), 36 credits in professional education (30%) and 29 credits in general studies (24%), leaving zero credits in electives. While NASM recommends 10-15% electives, institutions have the prerogative to offer few or no electives. Because this program includes K-12 certification, it is quite understandable that the curriculum does not leave space for electives.
- (3) **Title/Content Consistency** – The Self-Study title and NASM listing appear to agree. It appears that the degree/program titles are appropriate for and accurately reflect degree/program content.
- (4) **Student Work** – Music education students were observed in choral conducting class and in the general music education class. Video links to student practicum teaching and conducting a high school choir were also provided. Student teachers appeared to be well prepared. One music education student performed in the Student Convocation. It appeared that there were sufficient opportunities for students to develop skills in conducting and musical leadership.
- (5) **Development of Competencies** – Overall, the curriculum appears to meet NASM standards. The visitors noted that music education students complete six semesters of applied lesson, rather than seven or eight, and the same number of semesters involved with large ensembles. It was not clear to the visitors that the curriculum meets the standard that “Functional performance abilities in instruments appropriate to the student’s

teaching specialization are also essential” (see NASM *Handbook 2021-22*, Standards for Accreditation IX.0.3.b.(3)).

- (6) **Overall Effectiveness** – It appears that the program is quite effective overall, demonstrating excellent collaboration between the Jerry and Vickie Moyes College of Education and the Music Unit.

Degree Title: Bachelor of Music in Performance and Pedagogy (Keyboard Performance)

- (1) **Status** – Plan Approval (This degree appears in the institution’s catalog (https://catalog.weber.edu/preview_program.php?catoid=19&poid=9681&returnto=6774) Transcripts are not available.
- (2) **Curriculum** The program consists of a major area with 33 credits (27%), supportive courses in music with 37 credits (31%), general studies 44 credits (37%), and electives at 6 credits (5%; Self-Study, pp. 33-34). Studies in the major area and supportive courses in music, including electives, total 64% of the curriculum, extremely close to 65% as suggested in NASM *Handbook 2021-22*, Standards for Accreditation IX.A.1.a. This degree program requires nine more credits in general education classes than those required by the Bachelor of Music in Performance (Instrumental) degree (THEA 1033, FIN 1010, HLTH 2400, a dance course; see Self-Study, p. 36). Commentary in the Self-Study relates the “large percentage of general education classes” as a weakness to be addressed; the music unit might consider addressing this seeming contradiction in the Optional Response. The curriculum appears to meet NASM standards.
- (3) **Title/Content Consistency** – This title of this degree appears to indicate a double major in Performance and Pedagogy, one that requires additional content Performance specific coursework (25% or 30 credits) in as well as 25% (30 credits) in Pedagogy (see NASM *Handbook 2021-22*, Standards for Accreditation IX.A.1.b., IX.E.1.b., and IV.C.5.c.). Thus, it does not appear that the degree/ program titles are appropriate for and accurately reflect degree/program content. This degree has not been reviewed by NASM or submitted for Plan Approval.
- (4) **Student Work** – It is unclear to the visitors that students are enrolled in this degree; rather, students seem to self-identify as pursuing the Bachelor of Music in Performance (Keyboard) degree, which is reflected in the institution’s transcripts.
- (5) **Development of Competencies** – Students are required to enroll in a total of two units of large ensemble, and two units of small ensemble. Consequently, the visitors note the relatively low number of credits required in the degree that meet the standard for “solo and ensemble performance in a variety of formal and informal settings” (see NASM *Handbook 2021-22*, Standards for Accreditation IX.A.3.c.
- (6) **Overall Effectiveness** – From the 2020-21 HEADS Data Report, there are seventeen students enrolled in the Bachelor of Music in Performance, Piano Performance degree (see Self-Study, pp. 110-111). The curricular table lists the eight majors (see Self-Study, pp. 31-32).

Degree Title: Bachelor of Music in Performance and Pedagogy (Instrumental Performance)

- (1) **Status** – Plan Approval (This degree appears in the institution’s catalog (https://catalog.weber.edu/preview_program.php?catoid=19&poid=9681&returnto=6774) Transcripts are not available.
- (2) **Curriculum** – The program consists of a major area with 35-40 credits (29-33%), supportive courses in music with 32 credits (27%), general studies 37 credits (31%), and electives at 11-16 credits (9-13%). The curriculum appears to meet NASM standards. However, it was not clear to the visitors why identical large ensembles are sometimes listed as one credit per semester (as in the Keyboard Performance track) and two credits per semester (as in the Instrumental Performance track) (see Self-Study, pp. 33, 48).
- (3) **Title/Content Consistency** – This title of this degree appears to indicate a double major in Performance and Pedagogy, one that requires additional content Performance specific coursework (25% or 30 credits) in as well as 25% (30 credits) in Pedagogy (see NASM *Handbook 2021-22*, Standards for Accreditation IX.A.1.b., IX.E.1.b., and IV.C.5.c.). Thus, it does not appear that the degree/ program titles are appropriate for and accurately reflect degree/program content. This degree has not been reviewed by NASM or submitted for Plan Approval.
- (4) **Student Work** – It is unclear to the visitors that students are enrolled in this degree; rather, students seem to self-identify as pursuing the Bachelor of Music in Performance (Instrumental) degree, which is reflected in the institution’s transcripts.
- (5) **Development of Competencies** – Overall, the curriculum appears to meet NASM standards.
- (6) **Overall Effectiveness** – From the 2020-21 HEADS Data Report, there are sixteen students enrolled in the Bachelor of Music in Performance, Instrumental Performance degree (six with unspecified instruments). The curricular table lists the eight majors. It appears that the program is effective overall, with excellent performance faculty, full ensembles, essential classes in literature and pedagogy, and a satisfactory variety of required performance contexts (solo, chamber, and ensemble). Expectations for performance levels and recitals were appropriately high.

Degree Title: Bachelor of Music in Performance and Pedagogy (Vocal Performance)

- (1) **Status** – Plan Approval (This degree appears in the institution’s catalog (https://catalog.weber.edu/preview_program.php?catoid=19&poid=9681&returnto=6774) Transcripts are not available.
- (2) **Curriculum** – The program consists of a major area with 41-44 credits (34-37%), supportive courses in music with 32 credits (27%), general studies with 46 credits (38%), and zero electives. Study of diction appears to be missing in the curriculum; according to the Self-Study, “Requiring language study is not the same as acquiring sufficient diction skills; recommend at least 2 courses in diction, perhaps as many as 4 for studying German, Italian, French and English” (see Self-Study, p. 216). It does not appear that the curriculum meets the NASM standard, “For performance majors in voice, the study and use of foreign languages and diction appropriate to the course of study are essential.”

NASM *Handbook 2021-22*, Standards for Accreditation IX.A.3.c.). It was not clear to the visitors why large ensembles are sometimes listed as one credit per semester (as in the Keyboard Performance track) and two credits per semester (as in the Vocal Performance track).

It was not clear to the visitors why this degree program requires nine more credits in general education classes than those required by the Bachelor of Music in Performance (Instrumental) (THEA 1033, FIN 1010, HLTH 2400, a dance course; see Self-Study, p. 36).

- (3) **Title/Content Consistency** – This title of this degree appears to indicate a double major in Performance and Pedagogy, one that requires additional content Performance specific coursework (25% or 30 credits) in as well as 25% (30 credits) in Pedagogy (see NASM *Handbook 2021-22*, Standards for Accreditation IX.A.1.b., IX.E.1.b., and IV.C.5.c.). Thus, it does not appear that the degree/ program titles are appropriate for and accurately reflect degree/program content. This degree has not been reviewed by NASM or submitted for Plan Approval.
- (4) **Student Work** – It is unclear to the visitors that students are enrolled in this degree; rather, students seem to self-identify as pursuing the Bachelor of Music in Performance (Vocal) degree, which is reflected in the institution’s transcripts.
- (5) **Development of Competencies** – With the exception of the study of diction mentioned above, the curriculum appears to meet NASM standards.
- (6) **Overall Effectiveness** – From the 2020-21 HEADS Data Report, there are nineteen students enrolled in the Bachelor of Music in Performance, Vocal Performance degree (six with unspecified instruments). The curricular table lists the nine majors. It appears that the program is effective overall, with excellent performance faculty, full ensembles, essential classes in literature and pedagogy, and a satisfactory variety of required performance contexts (solo, chamber, and ensemble). Expectations for performance levels and recitals were appropriately high.

Degree Title: Bachelor of Music in Performance and Pedagogy (Keyboard Pedagogy)

- (1) **Status** – Plan Approval (This degree appears in the institution’s catalog (https://catalog.weber.edu/preview_program.php?catoid=19&pooid=9681&returnto=6774) Transcripts are not available.
- (2) **Curriculum** The program consists of a major area with 33 credits (27%), supportive courses in music with 37 credits (31%), general studies 44 credits (37%), and electives at 6 credits (5%; Self-Study, pp. 33-34). Studies in the major area and supportive courses in music, including electives, total 64% of the curriculum, extremely close to 65% as suggested in NASM *Handbook 2021-22*, Standards for Accreditation IX.A.1.a. This degree program requires nine more credits in general education classes than those required by the Bachelor of Music in Performance (Instrumental) degree (THEA 1033, FIN 1010, HLTH 2400, a dance course; see Self-Study, p. 36). Commentary in the Self-Study relates the “large percentage of general education classes” as a weakness to be addressed; the music unit might consider

addressing this seeming contradiction in the Optional Response. The curriculum appears to meet NASM standards.

- (3) **Title/Content Consistency** – This title of this degree appears to indicate a double major in Performance and Pedagogy, one that requires additional content Performance specific coursework (25% or 30 credits) in as well as 25% (30 credits) in Pedagogy (see NASM *Handbook 2021-22*, Standards for Accreditation IX.A.1.b., IX.E.1.b., and IV.C.5.c.). Thus, it does not appear that the degree/ program titles are appropriate for and accurately reflect degree/program content. This degree has not been reviewed by NASM or submitted for Plan Approval.
- (4) **Student Work** – It is unclear to the visitors that students are enrolled in this degree; rather, students seem to self-identify as pursuing the Bachelor of Music in Performance (Keyboard) degree, which is reflected in the institution’s transcripts.
- (5) **Development of Competencies** – Students are required to enroll in a total of two units of large ensemble, and two units of small ensemble. Consequently, the visitors note the relatively low number of credits required in the degree that meet the standard for “solo and ensemble performance in a variety of formal and informal settings” (see NASM *Handbook 2021-22*, Standards for Accreditation IX.A.3.c).
- (6) **Overall Effectiveness** – From the 2020-21 HEADS Data Report, there are seventeen students enrolled in the Bachelor of Music in Performance, Piano Performance degree (see Self-Study, pp. 110-111). The curricular table lists the eight majors (see Self-Study, pp. 31-32).

Degree Title: Bachelor of Music in Performance and Pedagogy (Instrumental Pedagogy)

- (1) **Status** – Plan Approval (This degree appears in the institution’s catalog (https://catalog.weber.edu/preview_program.php?catoid=19&poid=9681&returnto=6774) Transcripts are not available.
- (2) **Curriculum** – The program consists of a major area with 35-40 credits (29-33%), supportive courses in music with 32 credits (27%), general studies 37 credits (31%), and electives at 11-16 credits (9-13%). The curriculum appears to meet NASM standards. However, it was not clear to the visitors why identical large ensembles are sometimes listed as one credit per semester (as in the Keyboard Performance track) and two credits per semester (as in the Instrumental Performance track) (see Self-Study, pp. 33, 48).
- (3) **Title/Content Consistency** – This title of this degree appears to indicate a double major in Performance and Pedagogy, one that requires additional content Performance specific coursework (25% or 30 credits) in as well as 25% (30 credits) in Pedagogy (see NASM *Handbook 2021-22*, Standards for Accreditation IX.A.1.b., IX.E.1.b., and IV.C.5.c.). Thus, it does not appear that the degree/ program titles are appropriate for and accurately reflect degree/program content. This degree has not been reviewed by NASM or submitted for Plan Approval.

- (4) **Student Work** – It is unclear to the visitors that students are enrolled in this degree; rather, students seem to self-identify as pursuing the Bachelor of Music in Performance (Instrumental) degree, which is reflected in the institution’s transcripts.
- (5) **Development of Competencies** – Overall, the curriculum appears to meet NASM standards.
- (6) **Overall Effectiveness** – From the 2020-21 HEADS Data Report, there are sixteen students enrolled in the Bachelor of Music in Performance, Instrumental Performance degree (six with unspecified instruments). The curricular table lists the eight majors. It appears that the program is effective overall, with excellent performance faculty, full ensembles, essential classes in literature and pedagogy, and a satisfactory variety of required performance contexts (solo, chamber, and ensemble). Expectations for performance levels and recitals were appropriately high.

Degree Title: Bachelor of Music in Performance and Pedagogy (Vocal Pedagogy)

- (1) **Status** – Plan Approval (This degree appears in the institution’s catalog (https://catalog.weber.edu/preview_program.php?catoid=19&poid=9681&returnto=6774) Transcripts are not available.
- (2) **Curriculum** – The program consists of a major area with 41-44 credits (34-37%), supportive courses in music with 32 credits (27%), general studies with 46 credits (38%), and zero electives. Study of diction appears to be missing in the curriculum; according to the Self-Study, “Requiring language study is not the same as acquiring sufficient diction skills; recommend at least 2 courses in diction, perhaps as many as 4 for studying German, Italian, French and English” (see Self-Study, p. 216). It does not appear that the curriculum meets the NASM standard, “For performance majors in voice, the study and use of foreign languages and diction appropriate to the course of study are essential.” NASM *Handbook 2021-22*, Standards for Accreditation IX.A.3.c.). It was not clear to the visitors why large ensembles are sometimes listed as one credit per semester (as in the Keyboard Performance track) and two credits per semester (as in the Vocal Performance track).

It was not clear to the visitors why this degree program requires nine more credits in general education classes than those required by the Bachelor of Music in Performance (Instrumental) (THEA 1033, FIN 1010, HLTH 2400, a dance course; see Self-Study, p. 36

- (3) **Title/Content Consistency** – This title of this degree appears to indicate a double major in Performance and Pedagogy, one that requires additional content Performance specific coursework (25% or 30 credits) in as well as 25% (30 credits) in Pedagogy (see NASM *Handbook 2021-22*, Standards for Accreditation IX.A.1.b., IX.E.1.b., and IV.C.5.c.). Thus, it does not appear that the degree/ program titles are appropriate for and accurately reflect degree/program content. This degree has not been reviewed by NASM or submitted for Plan Approval.

- (4) **Student Work** – It is unclear to the visitors that students are enrolled in this degree; rather, students seem to self-identify as pursuing the Bachelor of Music in Performance (Vocal) degree, which is reflected in the institution’s transcripts.
- (5) **Development of Competencies** – With the exception of the study of diction mentioned above, the curriculum appears to meet NASM standards.
- (6) **Overall Effectiveness** – From the 2020-21 HEADS Data Report, there are nineteen students enrolled in the Bachelor of Music in Performance, Vocal Performance degree (six with unspecified instruments). The curricular table lists the nine majors. It appears that the program is effective overall, with excellent performance faculty, full ensembles, essential classes in literature and pedagogy, and a satisfactory variety of required performance contexts (solo, chamber, and ensemble). Expectations for performance levels and recitals were appropriately high.

Degree Title: Associate of Science in Sound Production/Recording

- (1) **Status** – Plan Approval
- (2) **Curriculum** — This degree is not included in the Self-Study, but appears in the institution’s catalog (https://catalog.weber.edu/preview_program.php?catoid=19&poid=10239&returnto=6775) The curriculum consists of 23 units of MUSI courses, all relating to sound production and recording. The visitors were unable to fully evaluate this degree, and suggest that the unit provide an evaluation of this minor/associate degree in an Optional Response..
- (3) **Title/Content Consistency** – This degree is not included in the Self-Study, but appears in the institution’s catalog (https://catalog.weber.edu/preview_program.php?catoid=19&poid=10239&returnto=6775). A 23-unit degree, the curriculum is 19% of a 120-unit bachelor degree, thus satisfying the NASM *Handbook* stipulation that “normally...coursework in a minor [is] at least 12%” of the total curriculum (see NASM *Handbook 2021-22*, Standards for Accreditation IV.C.2.c.).
- (4) **Student Work** – Although the visitors did not formally evaluate syllabi or student work in this degree, two students in the Sound Production/Recording Associate Degree program demonstrated the use of the Music unit’s new recording studio. The visitors were impressed with the student’s knowledge of equipment in the studio.
- (5) **Development of Competencies** –The visitors were unable to evaluate the development of competencies in this degree.
- (6) **Overall Effectiveness** – The visitors were unable to evaluate the overall effectiveness of this degree.

3. Study of the Transcripts of Recent Graduates and Comparison with Catalog Statements

A review of available representative undergraduate transcripts and Self-Study curricular charts for all degree programs was completed onsite by the visitors. Transcripts for the Bachelor of Music in Performance (Keyboard, Instrumental) appeared to meet all applicable NASM standards.

A complete examination on-site of representative undergraduate transcripts and the Self-Study curricular charts found the program appears to be in compliance with NASM standards, with apparent non-compliance concerns identified separately below in Section P.

4. Performance

The NASM student recital that was prepared for the on-site visit allowed the visitors an opportunity to observe a wide range of degree programs in which the performing student musicians were enrolled. The student performers were mostly performance majors, with one student majoring in “piano pedagogy” and another in music education. Performance majors in flute, violin, viola, cello, voice, guitar, and piano performed. The range of student talent, based on visitor observations, is average to excellent. In several instances, the visitors assessed the student performances to be outstanding. Music unit faculty members are to be commended for maintaining high standards for their students in performance-related endeavors throughout the entire curriculum and in their instruction offered.

5. Music Studies in General Education

The music unit currently offers seven courses on various historical and thematic approaches to music for general education (General University Requirement) credit. Mixing synchronous online with in-person courses, the fall '21 Class Schedule included five sections each of Introduction to Music and of Introduction to Rock and Roll, three sections each of Introduction to Jazz and Music of World Cultures, the Arts & Civilizations, and Music in Religion. Some courses appear to have quite low enrollments, from three to seven students, while one reached capacity at 100 student (see Self-Study, pp. 100-101). The Department Chair makes teaching assignments for general education (see Self-Study, p. 101).

Music theory classes are reserved for music majors, but the music unit does offer a music fundamentals class intended for non-majors who lack a background in music notation. Non-major students may enroll in applied music lessons, and participate also in any ensemble, based on their ability to play or sing. Enrollment numbers were not provided for these activities.

The music unit offers a music performance minor and a music studies minor program that enrolls approximately 30-50 students per year (see Self-Study, pp. 6, 89, 185). The offering of courses, ensembles and minor programs appear to be in alignment with the unit’s purposes and to its size and scope.

O. Music Unit Evaluation, Planning, and Projections

1. Evaluation, Planning, and Projections Development

Evaluation, planning, and projection is discussed in the Self-Study on pages 91-95. Within the music unit evaluation, planning and projection are seen as taking place during an annual Fall retreat, followed by monthly faculty meetings to “address subsets of these issues on an as-needed basis, and also include discussions of event planning, facilities, marketing, and equipment” (see Self-Study, p. 91).

While the Self-Study suggests a variety of means of evaluation, planning and projection in the music unit and University, the visitors saw little evidence of long-range planning or projection for the music unit. It remains unclear if the music unit meets the NASM standard that: “The music unit shall evaluate, plan, and make projections consistent with and supportive of its purposes and its size and scope” (see *NASM Handbook 2021-22*, Standards for Accreditation II.L.1.a.) and that “evaluation, planning, and projection must be pursued with sufficient intellectual rigor and resource allocation to accomplish the purposes established” (see *NASM Handbook 2021-22*, Standards for Accreditation II.L.1.a.(6)).

2. Completeness and Effectiveness of Self-Study

The Self-Study (Format A) was well-written and remarkably concise, sometimes perhaps excessively so. Some additional information was provided during the visit, some should be addressed in the Optional Response. The Self-Study appears to be a comprehensive and accurate reflection of the music unit without, as noted, accounting for the Associate Degree in Sound Production/Recording and minor in Sound Production/Recording’s contribution to Weber State’s music educational offerings. The site visit itself was well-managed.

P. Standards Summary

1. It is not clear that “the overall purposes of the music unit [has] a viable relationship to the purposes of the institution as a whole” (see *NASM Handbook 2021-22*, Standards for Accreditation II.A.1.c.).
2. It is not clear that the institution “demonstrates a positive and functioning relationship among the size and scope of music programs, the goals and objectives of these programs, and the human, material, and fiscal resources available to support these programs” (see *NASM Handbook 2021-22*, Standards for Accreditation II.B.2.a.).
3. It is not clear that “Evidence must be provided demonstrating that financial support is sufficient to ensure continued operation of the music unit and its programs in accordance with applicable NASM standards for the projected period of accreditation.” (see *NASM Handbook 2021-22*, Standards for Accreditation II.C.1.c.).
4. It is not clear that “the music unit [ensures] that appropriately qualified individuals are involved and appropriate information is available to accomplish the goals and scope of each evaluation, planning, and projections project” (see *NASM Handbook 2021-22*, Standards for Accreditation II.L.1.a.(2)).
5. It was not clear that “The music executive’s responsibilities [are] clearly delineated, and executive authority [is] commensurate with responsibility” (see *NASM Handbook 2021-22*, Standards for Accreditation II.D.1.b.(2)).
6. It is unclear whether the music unit “...provides mechanisms for communication among all components of the unit” (see *NASM Handbook 2021-22*, Standards for Accreditation II.D.1.c.).
7. It is unclear that “Support staff [is] provided commensurate with the music unit’s purposes, size, and scope, and its degrees and programs” (see *NASM Handbook 2021-22*, Standards for Accreditation II.E.8.a.).

8. It is not clear that overall retention policies are clearly defined and published for faculty and students such that: “Student retention policies must be: (1) Appropriate to the purposes of the institution’s curricular programs; (2) Clearly defined; (3) Published for students and faculty; and (4) Applied with rigor and fairness” (see *NASM Handbook 2021-22*, Standards for Accreditation, II.H.1.f.).
9. It is not clear that “Advising [addresses] program content, program completion requirements, potential careers or future studies, and music-specific student services consistent with the natures and purposes of music degrees and programs being offered” or that the institution is providing [students] with written documents and advising that describe all requirements and the purposes of their programs” (see *NASM Handbook 2021-22*, Standards for Accreditation II.H.1.j.).
10. Regarding the String Project, it is not clear to the visitors that “Functional principles in the NASM standards for purposes and operations shall be visible in the organizational and management relationship between the postsecondary and non-degree-granting community-oriented elements of the total music effort, and shall support the achievement of educational results as specified by programmatic purposes.” (*NASM Handbook 2021-22*, Standards for Accreditation, III.K.1.c).
11. Regarding the String Project and the Piano Preparatory Program, the visitors were unable to assess student work during the visit. It is not clear if the institution meets *NASM Handbook 2021-22*, Standards for Accreditation, III.K.1.e.
12. It is not clear that “For performance majors in voice, the study and use of foreign languages and diction appropriate to the course of study are essential” (see *NASM Handbook 2021-22*, Standards for Accreditation IX.A.3.c.).
13. It is not clear that “Functional performance abilities in instruments appropriate to the student’s teaching specialization are essential” (see *NASM Handbook 2021-22*, Standards for Accreditation IX.0.3.b.(3)).
14. It is not clear that “The music unit [evaluates, plans], and make projections consistent with and supportive of its purposes and its size and scope” (see *NASM Handbook 2021-22*, Standards for Accreditation II.L.1.a.).
15. It is not clear that “evaluation, planning, and projection [is] pursued with sufficient intellectual rigor and resource allocation to accomplish the purposes established” (see *NASM Handbook 2021-22*, Standards for Accreditation II.L.1.a.(6)).

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

1. Strengths

- A well-qualified faculty who are devoted teachers, including a significant pool of talented part-time faculty.
- Good students who are satisfied with the individualized attention provided by the music unit.
- Music executives (Music Area Program Coordinator, Associate Chair of the Department of Performance Arts) who are deeply committed to the music unit.
- Well populated ensembles and high level of performance.

- Strong relationships with Jerry and Vickie Moyes College of Education and K-12 schools in the region.
- Good community engagement through the String Project and Piano Preparatory programs.

2. Recommendations for Short-Term Improvement

- Explore the potential of the Sound Production/Recording minor and the Associate of Science Sound Production/Recording degrees to enhance and/or expand degrees offered within the Music Unit.
- Consider the creation of a Student Advisory Council to assist and advise the Music Area Program Coordinator and faculty.
- Explore expanding and offering more general education courses for the non-music major.
- Increase student recruitment activities in the community and strategic locations within the state that could attract and matriculate music majors (for example, chamber ensembles tours);
- Consider developing a carefully detailed enrollment model that will allow for satisfactory coverage of all ensemble needs within the studio capacities available;
- Review/clarification of the music unit's mission/vision statement.

3. Primary Futures Issues

- Review and simplify student progression toward graduation within the music major by clarifying degree requirements and achieving more consistency in elective choices for all degrees.
- Review self-governance and administrative systems and practice within the music unit and consider enacting unit by-laws to clarify and codify roles of faculty, staff, and administrators, improving the capacity for student recruitment, admissions, scholarships, and retention.
- The decreasing music major enrollment articulated in the Self-Study narrates a situation that the faculty of the Music Unit should come together to discuss, develop, and execute a strategic plan that will ensure the future success of the unit. Difficult questions will need to be asked and answered, and difficult decisions will need to be made. Many music programs in higher education around the country are facing these same questions and circumstances.

4. Suggestions for Long-Term Development

- Engage in a comprehensive strategic planning process, one that acknowledges the strengths of the music unit in terms of location, size, and administrative support, and also acknowledges the challenges of the state budget, the cost of expansion, and the need to energetically support the mission of the University and the program.
- Recognizing that alumni relations and development activities are critical for the enhancement of the music unit, increase coordinated advancement activities to benefit the long-range planning in support of the viability of the unit. Many of these activities take a relatively long period of time to exhibit any real productivity, and the unit cannot ignore the potential benefits for future generations of music majors at the institution.

Optional Response
from

Weber State University

3950 West Campus Drive, Dept 1905
Ogden UT 84408

President:
Brad Mortensen

Music Executives:
Carey Campbell, former Associate Chair of the Department of Performing Arts
Daniel Jonas, Music Program Director

Date of Visit:
February 22-24, 2022

B. Size and Scope

Page 3, Paragraph 4 – “It is unclear to the [visitors](#) from the [Self-Study](#), and from the HEADS reports, what the total unit’s enrollment is.”

Reply:

There have been ongoing problems with inconsistency among the various reporting mechanisms, and our provost is working toward centralization of data reporting in order to increase accuracy. The following is the most up-to-date, accurate data we have, pulled from our University data management system and reflects students enrolled in Fall, 2022:

Program Name	Number of Majors
MUSC: Choral Music Ed-BME	12
MUSC: Instrumental Musc Ed-BME	25
MUSC: Instrumental Perform-BM	15
MUSC: Keyboard Pedagogy-BM	8
MUSC: Keyboard Performance-BM	7
MUSC: Music-BA	51
MUSC: Stringed Instr Pedgy-BM	3
MUSC: Vocal Pedagogy-BM	3
MUSC: Vocal Performance-BM	8
Grand Total	134

Page 3, Paragraph 6 – “The visitors were unable to obtain curriculum vitae for part-time faculty members and suggest the unit include this information in the Optional Response.”

Reply:

We were able to collect all but four adjunct CVs, and they are included as Appendix 1 to this document.

C. Finances

Page 4, Paragraph 3 – “It does not appear to the visitors that the music executive has satisfactory authority and flexibility in using the budget in ways in which to benefit optimally the priority needs of the unit.”

Reply:

Beginning Fall 2022, the department has restructured. It is now considered a “School” of Performing Arts, and the Music, Theatre, and Dance areas are now “programs.” As such, the executive for each program has greater control over its budgets.

D. Governance and Administration

1. Overall Effectiveness

Page 4, Paragraph 5; Page 5, Paragraph 1 – “The Department of Performance Arts [sic] has a Chair, occupied at the time of the visit in an interim position by the Associate Dean of the College of Arts and Humanities. The music unit is administered by two faculty members: the Music Area Program Coordinator, and the Associate Chair of the Department of Performance Arts [sic]...”

Reply:

Beginning Fall 2022, the Department of Performing Arts has restructured to be a School of Performing Arts. Each Program (Music, Theatre, Dance) has its own Program Director. The Chair is responsible for school-wide administrative concerns, and is at present from another Department altogether. The positions of Music Area Program Coordinator and Associate Chair of the Department of Performing Arts have been eliminated.

Page 5, Paragraph 3 – “It is unclear to the visitors the extent to which these areas administer the delivery content (e.g., curriculum, scholarship allocations, enrollment limits, etc.)”

Reply:

Responsibilities for Area Heads are now clearly outlined in our [Faculty Handbook](#), created partially in response to this Visitor’s report and included as Appendix 2 (see page 5 of appendix 2). Area heads have curricular responsibility to their own programs, but are subordinate to the Program Director. Scholarship Allocations are entirely the responsibility of the area heads. Enrollment in their programs is also the responsibility of the area heads.

Page 5, Paragraph 4 – “...five standing committees...”

Reply:

These are not our standing committees. Our standing committees in Music are a Theory committee, a curriculum committee (consisting of area heads and the Program Director), and a Revenue/Budget Committee to handle requests for funds within the program. Program-wide scholarships are determined by the full faculty.

Page 5, Paragraph 6 – “Students are advised by a full-time undergraduate advisor (staff position) and graduate officer (faculty assignment).”

Reply:

This is not our advising structure. Students are assigned a faculty member as an advisor, according to their major, and have access to a college-wide advising office.

4. Communication

Page 6, Paragraph 6 — “The visitors noted from the student meeting that students felt communication in the unit was sparse and not scheduled on a regular basis, such as student convocations, or student representation as a group with the faculty and the administration. It is unclear to the visitors how the Music Unit ‘...provides mechanisms for communication among all components of the unit’.”

Reply:

The issue of student representation and communication was discussed with the faculty, but we have not yet agreed upon the best course of action.

E. Faculty and Staff

Page 7, Paragraph 6 – “Faculty also receive assigned time for administration: Area heads receive one hour per semester. Faculty performing in the Faculty String Quartet also receive one hour per semester release time.”

Reply:

In Fall 2022 this release time was eliminated.

H. Recruitment, Admission-Retention, Record Keeping, Advisement, and Student Complaints

3. Advisement

Page 10, Paragraph 3 – “The Self-Study notes that the “dual-layered system” works if students are proactive (see Self-Study, p. 25). Students in the student meeting noted that the College staff advisors were not always effective at understanding and advising for music degrees, and that music faculty advisors did not always reach out to them. It appears to the visitors that advising implementation could be improved to meet NASM Handbook 2021-22 Standards for Accreditation II.H.1.j.”

Reply:

Responsibilities and expectations for faculty advisors have now been defined on page 8 of the newly-created Faculty Handbook (included here as Appendix 2).

4. Student Complaint Policy and Its Effectiveness

Page 10, Paragraph 4 – “The Music Handbook for students does not list a complaint process.”

Reply:

This has now been added to the [Student Handbook](#), on page 30. (See Appendix 3.)

L. Non-Degree-Granting Programs for the Community

Page 11, Paragraph 2 – “A full-time faculty member administers the [piano preparatory] program; it is not clear from the Self-Study if this faculty member receives assigned time for this work (Self-Study, pg. 141) or the precise responsibilities.”

Reply:

Response provided by Yu-Jane Yang, piano area head:

“(a) Administrative responsibility related to the WSU Piano Prep students and their parents:

- Respond and reply to all the parent inquiries of the WSU Piano Prep. Program;

- Call and find out the previous background of the prospective students, answer questions about the WSU Piano Prep. Program;

- Set up a 30 minute in-person (or Zoom) student interview per student with the parents after the phone/email inquiries;

- Conduct a 30 minute in-person/ Zoom in-depth student interview/audition per student, to assess and determine the prospective student’s piano playing, theory, and technical level, and communicate the student/parent expectations, and whenever possible, to put the prospective pre-college piano student into a WSU Piano Prep group class according to the skills/knowledge of the prospective student;

- Match the prospective student with a teacher in the Piano Prep Program after the interview/audition according to available times and days of the student and Piano Prep instructors for the weekly private lessons;

- Handle and resolve any Piano Prep student/parent and teacher issues when any problem occurs;

(b) Administrative responsibility related to the WSU Piano Prep instructors:

- Coordinate and Schedule all Piano Prep weekly group classes according to student availabilities and instructor available times/days;

- Train and supervise all WSU Piano Prep instructors;
- Reply and respond to all Piano Prep teachers' inquiries, questions, scheduling, and any student related issues;
- Training of the new 50/50 Program Student teachers each semester;

(c) Administrative responsibility related to the WSU Piano Prep Program Operation:

- Design and update Piano Prep brochure each year;
- Update Piano Prep Website with new information on class schedules, calendar of events during the academic year, and continuing and new teachers' contact information
- Finding and hiring of qualified WSU Piano Prep Instructors for the weekly group classes and private lessons;
- Coordinate any new hire with HR, determine or update the job contents, and post the job applications to hire new Piano Prep instructors whenever the need arises before the start of each new semester; Then, interview and hire the new Piano Prep Program instructor according to the qualifications of the candidate(s);
- Coordinate with the department budget specialist for the hiring of new Piano Prep instructors;
- Manage the WSU Piano Prep Program budget, monitor the student tuition payments, send out tuition payment reminders;
- Contact and coordinate with the WSU Purchasing Department to set-up the on-line payment website links for the various formats of on-line payments;
- Manage all the WSU Piano Prep instructors' teaching pays each semester;
- Reserve the recital rooms with the Browning Center for the Piano Prep Semester Recitals (4 per semester) each year;
- Organize the WSU Piano Prep semester recitals each year; make reservation of the tables and coordinate room set up for the Piano Prep Student Recital for student and parent receptions and student after each student recital;
- Order student prizes for the Piano Prep student semester recitals;
- Conduct the WSU Piano Prep Program Beginning of the Semester Teacher's Meeting and End of the Semester Teachers' Meeting each semester;

- Contact and coordinate with the local piano dealer Piano Gallery for the delivery of the new on-loaned digital pianos for the WSU Piano Lab from Yamaha each fall semester. Organize, assemble, and connect the new digital pianos in the WSU Piano Lab. Test and make sure that all digital pianos and headsets are connected and functioned properly before the start of each academic year;
- Design, update, revise the piano curriculum of all levels and classes of the WSU Piano Prep Program;
- Supervise the End-of-the-Year Student Assessments/ the Piano Olympics event each year;
- Manage the publicity of the WSU Piano Prep Program
- The WSU piano faculty who is also serving as the WSU Piano Prep Program Director has only been paid for the teaching of group classes and private lessons of the Piano Prep students as one of the instructors of the WSU Piano Prep Program. No reassigned time or compensation has been given for the Program Director’s administrative responsibilities mentioned above.”

N. Programs, Degrees, and Curricula

2. Specific Curricula

a. General Content and Competency Standards

Page 13, Paragraph 1 – “The discrepancies between the degrees currently and actually offered by the Music Unit and the degrees enumerated in the Self-Study created considerable confusion for the visitors.”

Reply:

After contacting the Registrar’s office regarding these discrepancies, it was revealed that in the 2012-2013 catalog the separate BM degrees (Bachelor of Music in String Pedagogy, Bachelor of Music in Instrumental Performance, etc.) were merged into simply BM of Performance and Pedagogy. There is no record of the change being requested and seems to have been a result of a shift in enrollment management systems. The registrar’s office was contacted regarding the comments in the Visitor’s Report.

Casey Bullock, the University Registrar, provided the following response:

“Degrees are structured at Weber State University (WSU) according to similar standards at other universities. Several elements of the degree are considered when declaring a student's program of study, namely, the degree type, major, emphasis, and minor. All of these elements are listed on the transcript.

For example,

Degree: Bachelor of Music, Major: Performance and Pedagogy, Emphasis: Keyboard Pedagogy.

Degree type; Bachelor of Music; the degree type indicates a broad area of study and is approved by the Utah System of Higher Education.

Major; Performance and Pedagogy; This field represents the main program of study. Many majors may require students to narrow down further by selecting an emphasis/concentration. Furthermore, some majors may also require a minor. If the major requires an emphasis/concentration, then on the degree audit, the major requirements represent the core courses.

Emphasis; Keyboard Pedagogy; The emphasis is a concentration on an area of study that provides students with a viable pathway for expertise.

Minor is an area of study that may be related to the major but is often from a different department to balance the student's knowledge and experience.

When students declare their program of study they are guided to pick the degree type, the major, an emphasis if required, and a minor if required.”

After meeting with the registrar’s office and several other interested parties, we have begun the paperwork process to change the BM degree to the following, in order to retain the Registrar’s structure but provide more clarity as to what our degrees are:

Degree: Bachelor of Music

Major: Music

Emphasis: Keyboard Pedagogy (or Keyboard Performance, Vocal Performance, String Pedagogy, etc.)

Despite the apparent redundancy between degree and major, we hope this will be more helpful to current and potential students, as well as outside entities. The process to change the title of a major takes some time, and has to go all the way up to the Board of Regents, but it has been initiated.

The accreditation we seek is for our three Degrees: Bachelor of Arts in Music, Bachelor of Music Education, and Bachelor of Music (with its associated emphases in Keyboard Performance, Keyboard Pedagogy, Vocal Performance, Vocal Pedagogy, Instrumental Performance, String Pedagogy).

b. Individual Curricula

Degree Title: Bachelor of Music in Performance (Instrumental, Keyboard, Vocal)

Page 14, Paragraphs 1, 2, 4, 5

Reply:

Please see reply to N.2.a above.

Degree Title: Bachelor of Music in Performance and Pedagogy (Keyboard Performance)

Page 15, Paragraph 3 – “Commentary in the Self-Study relates the ‘large percentage of general education classes’ as a weakness to be addressed; the music unit might consider addressing this seeming contradiction in the Optional Response.”

Reply:

Response supplied by Yu-Jane Yang, piano area head [*sic* throughout]: “During the restructuring of the BM in Keyboard Performance and BM in Keyboard Pedagogy degree programs in 2018, the piano faculty was encouraged to re-design degree programs in Keyboard Performance and in Keyboard Pedagogy which would be forward thinking, and be able to provide the essential training to piano students who excel in both piano performance and piano teaching, and are well-prepared and equipped in becoming the versatile professional piano musicians and piano educators of the 21st Century upon graduation.

From the feedback of the graduates of the WSU Piano Degree Program in the past upon graduation, the piano students’ “complaints” about the Gen Ed classes was not really the “too many hours” of the Gen Ed class requirements in their degree program, but rather the “lack of coherence and purpose” in those Gen Ed class requirements. Therefore, the piano faculty at WSU took the opportunity in the re-design of the piano degree programs to include 4 essential non-music classes supporting classes which the piano faculty felt very strongly would be in great advantage to the piano students’ undergraduate training:

THEA 1033 CA - Introduction to Acting Credits: (3)

DANC 1200 - Modern I Credits: (1) or DANC 1100 Ballet I Credits: (1)

FIN 1010 – Personal Finance Credits: (3)

HLTH 2400 - Mind/Body Wellness Credits: (3)

These four classes make it possible for the piano students to receive training in Acting and Dance from the expert instructors in these two non-music fields which will greatly enhance the piano students’ body awareness, rhythmic sensitivity and precision, physical expressions, and facial and gesture presentation which are so indispensable to their piano performance on stage. Moreover, by taking a class within other units (Theater and Dance) of the Department of Performing Arts at WSU, it not only greatly supports the collaborative nature of this unique department, but provides the piano students with the high-impact hands-on experience in cross-discipline learning which they will very likely encounter after graduation.

The subject of mind and body wellness has become so critical to the physical and emotional health for this new generation of young musicians, in order for them to develop the keen sensitivity and awareness for their overall well-being as they pursue their professional music careers. It is quite fortunate that the piano students are able to learn from the expert instructors in this subject at the Health Department at WSU.

Financial security is one area that many professional musicians struggle due to the lacking of understanding in this subject thus do not have proper strategies to cope with their financial challenges from the start. Yet, this is such a vital factor for their success in their professional careers. The WSU piano faculty unanimously and enthusiastically advocated the inclusion of this class in the piano curriculum at WSU that would very likely put our graduates miles ahead with their peers in building a successful future upon graduation.

Finally, one other reason that the BM in keyboard performance degree has different numbers of Gen Ed classes than of the BM Instrumental performance degree was because during the re-design of all the music degree programs, the music faculty was only asked to re-design the degree program in their individual areas for which they thought would be the most ideal and most beneficial for their students. It was not discussed among all the music areas to have the consistent “across the areas” requirements other than the Music Core requirements.”

Page 15, Paragraph 4 – “This title of this degree appears to indicate a double major in Performance and Pedagogy...”

Reply:

Please see reply to N.2.a above.

Page 15, Paragraph 5 – “It is unclear to the visitors that students are enrolled in this degree; rather, students seem to self-identify as pursuing the Bachelor of Music in Performance (Keyboard) degree, which is reflected in the institution’s transcripts.”

Reply:

Please see reply to N.2.a above.

Page 15, Paragraph 6 – “Students are required to enroll in a total of two units of large ensemble, and two units of small ensemble. Consequently, the visitors note the relatively low number of credits required in the degree that meet the standard...”

Reply:

Response supplied by Yu-Jane Yang, piano area head: “Once again, in the re-design of the new piano degree programs in 2018, a strict number of the minimum semesters of the large

ensemble requirement was not given to the piano faculty. Therefore, the guiding principles for the piano faculty was to provide the piano students with a well-balanced variety of class experiences in both large and small ensembles, as well as the collaborative rehearsing and performance experiences with vocalists and instrumentalists.

As a result, the newly re-designed piano curriculum includes 2 semesters of Large Ensemble (Choir, Band, Orchestra, or Jazz Band), 2 semesters of Chamber Music, and 2 semesters of Collaborative Piano. These requirements for the piano students not only help them gain ensemble experiences with various sizes of groups, but also include ample opportunities for the piano students to work with singers and instrumentalists in lessons and recital performances, a critical professional skill that they are constantly requested to do.

Piano students are frequently requested to accompany vocalists and instrumentalists, as well as to play piano trios, quartets, or quintets with the instrumentalists as a student and professionally. Thus, we believe that it is not just the size of the ensemble, but the piano students' hands-on experiences performing and rehearsing under a great variety of ensemble settings, including accompanying soloists as a collaborative pianist, that would actually build the needed professional skills for them to embark on their music careers.”

Degree Title: Bachelor of Music in Performance and Pedagogy (Instrumental Performance)

Page 16, Paragraph 2 – “it was not clear to the visitors why identical large ensembles are sometimes listed as one credit per semester (as in the Keyboard Performance track) and two credits per semester (as in the Instrumental Performance track).”

Reply:

All of our major ensembles are offered at either 1 or 2 credits, depending on the student's degree track and the amount of time the student wishes to be credited for. The catalog should more accurately display “MUSC 1750 Orchestra (1 or 2 credits)” to clarify that students have this option. Students who take the ensembles for 2 credits are typically in more performance-oriented majors where the ensemble is a significant portion of their professionalizing experience. Students enrolling in the 2 credit version of the ensemble are also asked to assume more leadership roles in terms of assisting with day-to-day rehearsal and concert logistical needs as well as coordinating sectional rehearsals.

Page 16, Paragraph 3 – “Thus, it does not appear that the degree/ program titles are appropriate for and accurately reflect degree/program content.”

Reply:

Please see reply to N.2.a above.

Page 16, Paragraph 4 – “It is unclear to the visitors that students are enrolled in this degree; rather, students seem to self-identify as pursuing the Bachelor of Music in Performance (Instrumental) degree, which is reflected in the institution’s transcripts.”

Reply:

Please see reply to N.2.a above.

Degree Title: Bachelor of Music in Performance and Pedagogy (Vocal Performance)

Page 17, Paragraph 0.5 – “It was not clear to the visitors why large ensembles are sometimes listed as one credit per semester (as in the Keyboard Performance track) and two credits per semester (as in the Vocal Performance track).”

Reply:

Please see reply to Page 16, Paragraph 2 above.

Page 17, Paragraph 1 – “It was not clear to the visitors why this degree program requires nine more credits in general education classes than those required by the Bachelor of Music in Performance (Instrumental)”

Reply:

Response supplied by Karen Brustle, vocal area head: “During the restructuring of the BM in Vocal Performance and BM in Vocal Pedagogy degree programs in 2018, all areas were encouraged to redesign their degree programs. A large component in the restructuring process for Vocal Performance Vocal Pedagogy was to project into the future what the students in this degree would need to have in order to be competitive in their respective fields, in other words, to be forward thinking. These degrees were, therefore, reconstructed to provide the essential training to voice students who already excel in both performance and teaching. These degrees were purposely designed to prepare and equip the vocal students in becoming versatile professional musicians and educators of the 21st Century upon graduation. From the feedback of past graduates of the WSU Voice Degree Programs, their biggest “complaints” about the Gen Ed classes was not that there were too many hours of Gen Ed required but rather a lack of cohesion and purpose and relevance of Gen Ed courses as they relate to and potentially benefit the purpose of the Vocal Pedagogy and Performance degree programs. Therefore, as head of the Voice Faculty, it was deemed not only relevant but essential to redesign the voice degree programs to include 4 essential non-music classes that support the need of strengthening the students' undergraduate training: THEA 1033 CA - Introduction to Acting (3 credits) DANC 1010-Introduction to Dance: (3 credits) or DANC 1100 Ballet: (1 credit) Music Entrepreneurship 3701: (3 credits)

These four classes achieve the following for the Vocal Performance and Vocal Pedagogy student: Receive critical training in Acting and Dance from expert instructors in these two non-music fields which will greatly enhance body awareness, body sensitivity, physical expressions and movement, character development, so essential in opera and musical theatre work, as well as collaboration with other performers. All of these areas are indispensable for the performer and teacher. Moreover, by taking a class within other units (Theater and Dance) of the Department of Performing Arts at WSU, it not only greatly supports the collaborative nature of this unique department, but provides the voice students with the high-impact hands-on experience in cross-discipline learning which they will very likely encounter after graduation. Entrepreneurship provides students with a way to cope with planning for their financial futures, helping them to create a game plan that will teach them how to strategize their private teaching studios solely from a business perspective. This one area alone is such a vital factor for their success in their professional careers.

The WSU vocal/choral faculty unanimously and enthusiastically advocated the inclusion of these classes in the voice curriculum. We believe that the inclusion of these Gen Ed courses will very likely put our graduates miles ahead with their peers in building a successful future upon graduation. Finally, one other reason that the BM in the vocal performance degree has different numbers of Gen Ed classes than of the BM Instrumental performance degree was because during the re-design of all the music degree programs, the music faculty was only asked to re-design the degree program in their individual areas for which they thought would be the most ideal and most beneficial for their students.”

Page 17, Paragraph 2 – “This title of this degree appears to indicate a double major in Performance and Pedagogy, one that requires additional content Performance specific coursework (25% or 30 credits) in as well as 25% (30 credits) in Pedagogy (see NASM Handbook 2021-22, Standards for Accreditation IX.A.1.b., IX.E.1.b., and IV.C.5.c.). Thus, it does not appear that the degree/ program titles are appropriate for and accurately reflect degree/program content. This degree has not been reviewed by NASM or submitted for Plan Approval.”

Reply:

Please see reply to N.2.a above.

Page 17, Paragraph 3 – “It is unclear to the visitors that students are enrolled in this degree; rather, students seem to self-identify as pursuing the Bachelor of Music in Performance (Vocal) degree, which is reflected in the institution’s transcripts.”

Reply:

Please see reply to N.2.a above.

Degree Title: Bachelor of Music in Performance and Pedagogy (Keyboard Pedagogy)

Page 17, Paragraph 7 – “This degree program requires nine more credits in general education classes than those required by the Bachelor of Music in Performance (Instrumental) degree [...] Commentary in the Self-Study relates the “large percentage of general education classes” as a weakness to be addressed; the music unit might consider addressing this seeming contradiction in the Optional Response.”

Reply:

Please see response to Page 15, Paragraph 3 above.

Page 18, Paragraph 1 – “This title of this degree appears to indicate a double major in Performance and Pedagogy...”

Reply:

Please see reply to N.2.a above.

Page 18, Paragraph 2 – “It is unclear to the visitors that students are enrolled in this degree; rather, students seem to self-identify as pursuing the Bachelor of Music in Performance (Keyboard) degree, which is reflected in the institution’s transcripts”

Reply:

Please see reply to N.2.a above.

Page 18, Paragraph 3 – “Students are required to enroll in a total of two units of large ensemble, and two units of small ensemble. Consequently, the visitors note the relatively low number of credits required in the degree that meet the standard for ‘solo and ensemble performance in a variety of formal and informal settings’.”

Reply:

Please see response to Page 15, Paragraph 6 above.

Degree Title: Bachelor of Music in Performance and Pedagogy (Instrumental Pedagogy)

Page 18, Paragraph 6 – “it was not clear to the visitors why identical large ensembles are sometimes listed as one credit per semester (as in the Keyboard Performance track) and two credits per semester (as in the Instrumental Performance track)”

Reply:

Please see response to Page 16, Paragraph 2 above.

Page 18, Paragraph 7 – “This title of this degree appears to indicate a double major in Performance and Pedagogy...”

Reply:

Please see reply to N.2.a above.

Page 19, Paragraph 1 – “It is unclear to the visitors that students are enrolled in this degree; rather, students seem to self-identify as pursuing the Bachelor of Music in Performance (Instrumental) degree, which is reflected in the institution’s transcripts.”

Reply:

Please see reply to N.2.a above.

Degree Title: Bachelor of Music in Performance and Pedagogy (Vocal Pedagogy)

Page 19, Paragraph 5 – “It was not clear to the visitors why large ensembles are sometimes listed as one credit per semester (as in the Keyboard Performance track) and two credits per semester (as in the Vocal Performance track).”

Reply:

Please see response to Page 16, Paragraph 2 above.

Page 19, Paragraph 6 – “It was not clear to the visitors why this degree program requires nine more credits in general education classes than those required by the Bachelor of Music in Performance (Instrumental).”

Reply:

Please see response to Page 17, Paragraph 1 above.

Page 19, Paragraph 7 – “This title of this degree appears to indicate a double major in Performance and Pedagogy...”

Reply:

Please see reply to N.2.a above.

Page 20, Paragraph 1 – “It is unclear to the visitors that students are enrolled in this degree; rather, students seem to self-identify as pursuing the Bachelor of Music in Performance (Vocal) degree, which is reflected in the institution’s transcripts.”

Reply:

Please see reply to N.2.a above.

Degree Title: Associate of Science in Sound Production/Recording

Page 20, Paragraphs 4-9

Reply:

We are not yet prepared to provide a full evaluation of this degree and are not seeking approval at this time.

5. Music Studies in General Education

Page 21, Paragraph 4 – “The Department Chair makes teaching assignments for general education.”

Reply:

This is now the purview of the Music Program Director.

P. Standards Summary

Page 22

1. It is not clear that “the overall purposes of the music unit [has] a viable relationship to the purposes of the institution as a whole”

Reply: The mission statement adopted by the music area in September 2022 in order to align with the university mission reads as follows:

“The Music Program at Weber State University offers transformative educational experiences to music students of all identities and backgrounds. We foster student achievement, equity and inclusion, and community relationships through our multiple degree pathways, experiential learning, and personal connection with our faculty, staff, and community.”

2. It is not clear that the institution “demonstrates a positive and functioning relationship among the size and scope of music programs, the goals and objectives of these programs, and the human, material, and fiscal resources available to support these programs”

Reply:

We have supplied accurate enrollment numbers and an updated mission statement above in responses to Page 3, Paragraph 4 and P.1, respectively. Adjunct instructor CVs are included as Appendix 1.

3. It is not clear that “Evidence must be provided demonstrating that financial support is sufficient to ensure continued operation of the music unit and its programs in accordance with applicable NASM standards for the projected period of accreditation.”

Reply:

This is addressed in section C above.

4. It is not clear that “the music unit [ensures] that appropriately qualified individuals are involved and appropriate information is available to accomplish the goals and scope of each evaluation, planning, and projections project”

Reply:

At the time of our Self-Study and Site Visit, the leadership structure of the Music Program was very uncertain. Since 2015, our program has had two University Presidents, two Provosts, five Deans of our college (including interim deans), and three department chairs. It has been impossible to plan or make projections when the leadership structure around us and the priorities of that leadership structure have shifted so many times.

However, we are now in a time of relative stability. A recent change in leadership structure for our department has clarified roles and there is now some consistency in the personnel who have taken on leadership responsibilities. Conversations with our Site Visitors have also helped us to better understand and establish new policies. Now that we have a Program Director and a governance process established we can move forward with plans and projections.

5. It was not clear that “The music executive’s responsibilities [are] clearly delineated, and executive authority [is] commensurate with responsibility”

Reply:

The position of Music Area Program Director has been replaced by Music Program Director, with considerably more responsibility and authority. The duties of the Program Director are detailed in section I.C.a of the Faculty Handbook. The position of Associate Chair has been eliminated.

6. It is unclear whether the music unit “...provides mechanisms for communication among all components of the unit”.

Reply:

Addressed in Section D.4 above

7. It is unclear that “Support staff [is] provided commensurate with the music unit’s purposes, size, and scope, and its degrees and programs”

Reply:

In late Spring 2022 an additional administrative assistant was hired.

Page 23

8. It is not clear that overall retention policies are clearly defined and published for faculty and students such that: “Student retention policies must be: (1) Appropriate to the purposes of the institution’s curricular programs; (2) Clearly defined; (3) Published for students and faculty; and (4) Applied with rigor and fairness”

Reply:

Overall retention policies are now defined and published in the Faculty Handbook and also in the Student Handbook. (Pages 10 and 6 of the respective documents.)

9. It is not clear that “Advising [addresses] program content, program completion requirements, potential careers or future studies, and music-specific student services consistent with the natures and purposes of music degrees and programs being offered” or that the institution is providing [students] with written documents and advising that describe all requirements and the purposes of their programs”

Reply:

Addressed in Section H.3 above

10. Regarding the String Project, it is not clear to the visitors that “Functional principles in the NASM standards for purposes and operations shall be visible in the organizational and management relationship between the postsecondary and non-degree-granting community-oriented elements of the total music effort, and shall support the achievement of educational results as specified by programmatic purposes.”

Reply:

The response from Shi-Hwa Wang, string area head is as follows [*sic* throughout]: “The SP has a director, adjunct faculty Michael Palumbo, a master teacher, Catherine Edgel, and several instrument teachers including local teachers or university students serving 60-100 grade school

children from the community. The program provides weekly group ensemble experience and private lessons. It has a final performance at the end of each semester. The students in the stringed instrument pedagogy class is mandatorily required to get involved in the SP as part of the internship to this class. The program is in existence since 2004 or so. It was originated by the National ASTA. It has been a positive program that compliments our string program and the ASTA student chapter activities.”

11. Regarding the String Project and the Piano Preparatory Program, the visitors were unable to assess student work during the visit.

Reply:

Student work, as supplied by Yu-Jane Yang, piano area head, is included as Appendix 4 to this document. Student work for String Project is included as Appendix 5.

12. It is not clear that “For performance majors in voice, the study and use of foreign languages and diction appropriate to the course of study are essential.”

Reply:

Response as supplied by Karen Brustle, voice area head: “Although diction is not taught as a separate course, it is interwoven into the year long Vocal Literature 3402 and 3412 classes, taught on alternate years. Italian and German are taught in the fall semester with French diction taught in the spring. **A sample syllabi from the fall semester class is [included in the appendix to this document] that shows how diction is an integral part of the Vocal Literature class.

When the degree programs were revamped four years ago, it became apparent that a separate diction course, although desirable to have, was simply not possible given that the Performance and Pedagogy degrees were at the peak capacity for degree credit hours. Furthermore, it would be problematic to offer an additional music course in my area without another full time instructor available to teach this course”

13. It is not clear that “Functional performance abilities in instruments appropriate to the student’s teaching specialization are essential”.

Reply:

Response from Thomas Priest, head of Music Education: “In 2019, we revised our curriculum to assist music students in completing their degree programs in a more timely fashion. One way we did this was to eliminate the senior recital or senior project. Previously, music education students were required to complete a senior recital or a senior project. Because students must complete student teaching, which is as least or more difficult than a senior project or recital, it seemed appropriate to eliminate this degree requirement. This allows them to better focus their attention on student teaching and complete their degree program in a more timely fashion. We

felt we could meet NASM standards outlined in VIII.B.1.a.b.c and IX.0.3.c. by students completing six semesters of private lessons. Students still must meet certain requirements to advance to different developmental levels of lessons, and they must successfully complete a junior recital made up of a diversity of musical repertoire. Since music education students were no longer required to complete a senior recital, there was no need to add two more semesters of lessons.”

14. It is not clear that “The music unit [evaluates, plans], and make projections consistent with and supportive of its purposes and its size and scope.”

Reply:

Please see response to P.4 above.

15. It is not clear that “evaluation, planning, and projection [is] pursued with sufficient intellectual rigor and resource allocation to accomplish the purposes established.”

Reply:

Please see response to P.4 above.

Appendix B

Please provide the following information about the full-time *and adjunct faculty* contracted by your department during the last academic year (summer through spring). Gathering this information each year will help with the headcount reporting that must be done for the final Five-Year Program Review document that is shared with the State Board of Regents.

Faculty Headcount	2021-22
With Doctoral Degrees (Including MFA and other terminal degrees, as specified by the institution)	
Full-time Tenured	11
Full-time Non-Tenured (includes tenure-track)	2
Part-time and adjunct	9
With Master's Degrees	
Full-time Tenured	
Full-time Non-Tenured	
Part-time and adjunct	6
With Bachelor's Degrees	
Full-time Tenured	
Full-time Non-tenured	
Part-time and adjunct	14
Other	
Full-time Tenured	
Full-time Non-tenured	
Part-time	
Total Headcount Faculty	42
Full-time Tenured	11
Full-time Non-tenured	2
Part-time	29

Please respond to the following questions.

- 1) Looking back at your previous biennial report where you identified strategies for improvement, what progress has been made in implementing improvements?

As noted previously, our last assessment report was in 2017. In that report we indicated our plans to revamp our curriculum which we proposed and implemented in AY17-18 and went into effect in Fall 2018. Those curriculum changes have resulted in increases in the number of students graduating from our program, and have been generally regarded as successfully.

- 2) Please take a few minutes to review the new DFWI dashboard in the Report Gallery. This dashboard allows you to see the percentage of students in each course who earn a D+, D, D-, E, W, UW, or NC grade. The data can be filtered by several parameters. Reflect on the DFWI rates overall and of your underserved minority students versus your Caucasian students:
- What are you seeing? Comparing our courses to the University as a whole – all of the courses listed on the opening tableau (modified slightly to include all terms AY2017-2022) have a DFIW rate of 14.75%, while when that list is filtered for only Music Courses our rate is 11.36%. This is below the university average. We have around 20 courses with fail rates higher than the university average. Many of those courses are clustered around our Sound Production and Recording program and our Piano curriculum. The University-wide Gen Ed DFIW rate is approximately 20.19% while Music is at 16.25%, once again lower than the University average. Two of our Gen Ed courses do have a higher rate than the university as a whole.*
 - What concerns you? The clustering of high fail rates around specific parts of the music curriculum – Sound Production and Piano – has been discussed with our faculty. One of our Gen Ed courses also has one of the highest fail rates of all Gen Ed courses in the university – MUSC 1043 – and that has also been brought the faculty attention. As far as our demographic rates of comparison, we do find that non-white students are failing our Gen Ed courses at a higher rate, a matter which we hope to address in our upcoming curriculum review. Additionally, the DFIW data shows that courses in our major lack a demographic diversity that is comparable to our Gen Ed courses, something else that we hope to address in our curriculum review.*
 - What additional data could be beneficial? While the percentages themselves are interesting, they don't tell a complete story and you have to dig a little bit in order to put that data in context. Courses with smaller sample sizes can seemingly skew the data in one way or another. It would be beneficial to be able view the data in terms of numbers of students failing as well as percentages, and to be able to track averages across the University, College, and Program Unit (which I did myself in excel spreadsheets). The comparison to the university as a whole also helps put the data in context. Additionally, some idea what we are supposed to do with this data would be valuable. In presenting it to our faculty, I invited them to consider their course fail rates and why students might not be succeeding at the rate we want them to. While this introspection is valuable, knowing what the university expects us to do with this data would help in determining our path forward.*

- 3) We have invited you to re-think your program assessment. What strategies are you considering? What support or help would you like?

Since we are hoping to once again restructure our curriculum in the coming year and a half, it's difficult to know how that might affect our future assessment options. One purpose of that restructuring will be to address and evaluate specific coursework that could prevent student progress through our program and identify potential roadblocks and hidden requirements. More pointedly using DFIW data can be helpful in this task. Our current accreditation status is also being reviewed and will likely offer opportunities to reflect on the successes or failures of our program moving forward and give us better ideas for how to assess that in the future.