

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.